ROOTS ROCK RELOADS WITH NEW RELEASES

By Eric Boehlert

New York—Roots rock is on a roll. Thanks to a current embarrassment of musical riches, the emergence of a friendly commercial radio format, and an itch among curious consumers, the roots rock movement is building off gains forged two years ago (Billboard, Nov. 20, 1993).

New, back roads rock releases by the Jayhawks, the Bottle Rockets, Wilco, Martin Zellar, and others, featuring welcome harmonies and smart storytelling wrapped around brisk guitars, have formed the foundation for the current interest.

"Something's definitely happen-
ing," says Leigh Lust, director of A&R at the Atlantic-affiliated TAG Records. Lust is focusing on a pair of roots rock bands—Dead Hot Workshop and the Bottle Rockets—as two

(Continued on page 91)

WARNER BROS. RECORDS: THE FUTURE BEGINS

‘Leaner And Meaner’ Bunny Hops To Goldberg’s Tune

This story was prepared by Craig Roven, Chris Morris, J. R. Reynolds, and Beat 230.

Los Angeles—When Lenny Waronker declined to succeed Mo Ostin at Warner Bros. Records (Billboard, Nov. 5, 1994), the company was thrown into a state of flux. There was talk of many of the label’s high-profile executive jumping ship, and fear that its family-like atmosphere was becoming a thing of the past.

More than six months later, the label’s morale has rebounded under the guidance of chairman/CEO Danny Goldberg and a team of veteran Warn-

er Bros. executives.

As the appointments of Steven Bakk as president of Warner Bros. and Howie Klein as president of Reprise are officially announced, and Reprise becomes a full-service label, the Warn-

er Bros. Records companies are primed to move into the future. Indeed, Goldberg sees the overall organi-

zation as uniquely poised to draw from its past traditions and current strengths, noting, “I want our ap-

(Continued on page 96)
NINE INCH NAILS
The Downward Spiral
2 Million +
"Hurt"
MTV - Stress
Top 10 Modern Rock Radio

Marilyn Manson
Portrait Of An American Family
125,000 +
Sold Out Tour With Danzig

PRICK
Top Five College

BLACKSTREET
Blackstreet
Produced by Teddy Riley
1.25 Million +
"Joy"
250,000

COMING THIS SUMMER
PRIMUS – Tales from the Punch Bowl
XAVIER – The X Factor
2PAC
Me Against the World
4 Weeks at #1
1.5 Million +
"Dear Mama"
600,000 +
#1 on The Box
MTV – Stress
BET – Heavy

BUSH
Sixteen Stone
800,000
"Little Things"
Top 10 Modern Rock Radio
MTV Buzz Clip/Stress Rotation

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PolyGram NV Buys 50% Of MTV Asia
2nd Asian Music Channel’s Position Secured

By Mike Leven

HONG KONG—On the eve of its return to Asia, MTV has stunned the local industry by selling 50% of its Asian operations to PolyGram.

The deal secures MTV Asia’s financial health as it re-enters the market in head-to-head competition with Channel V, a music-based station run by satellite broadcaster STAR TV. Until April 1994, STAR was MTV’s business partner, but the two went separate ways after conflicts over programming and licensing income (Billboard, May 14, 1994). MTV launched its Mandarin-language signal April 21 from Taipei, Taiwan, and will add an English channel May 5. MTV, with a projected launch penetration of 2.5 million homes, and V, received in 15 million homes, are the only two pan-regional music broadcasters.

Financial details were not released, but PolyGram’s investment likely is in the ballpark of the $80 million-$100 million paid in January 1994, when Pictures Entertainment, EMG, and BMG for a 50% stake in Channel V.

The partnership could not have come at a better time for MTV. The channel uses Singapore as an administrative base but must expand its localized production dramatically to be competitive not only with V but with the increasing number of domestic music channels in the region.

“The MTV brand is very well known, but we have to deliver quality,” says a source. “If we are not on the air, says MTV Asia president Peter Jamieson “The costs will be quite high.”

Some of the expense will be defrayed by existing deals with heavy-weight advertisers, such as UPI, Coca-Cola, Reebok, Swatch, Levi’s, Unilever, and Tupperware.

MTV will benefit from PolyGram’s market share, which is Asia’s biggest on account of its strength in Chinese repertoire. PolyGram also has a growing presence in local movie production.

“Their incredible wealth of knowledge and experience in the region will be tremendously enhancing in business. There is no question that their partnership will make MTV’s Asian network stronger and more compelling,” says Tom Preston, chairman/CEO of MTV Networks.

Executives in the new partnership say PolyGram’s involvement is purely financial. “We intend to maintain the quality of MTV remains unchanged because of the contractual terms,” saysfong Cheng, PolyGram’s Far East president.

Jamieson adds PolyGram’s heavy dependence on Chinese repertoire in Asia will not influence programming. “There is an agreement for absolutely no interference. We will play the music that you want us to play,” he says.

Yet the news shocked local music executives who watched PolyGram refuse to join the four other international labels in Channel V.

“I think they finally realized that with the [poor] shape of Chinese music sales, something had to be done,” says one director. “This is a business that a 50% partner is going to sit back and watch quietly,” adds the source, pointing at PolyGram artist Bon Jovi’s Asian tour in April and May for which MTV is the exclusive producer.

“At that time [of the deal] satellite broadcasting was still in its infancy. We understand the situation better now,” says Cheng. “This proposal was more attractive because of PolyGram’s cultural understanding.”

PolyGram also has programming deals with state-run Doordarshan in India, M-Net in South Korea, and cable operator Videoland in Taiwan. A deal in Hong Kong, with terrestrial leader TVB or cable network VNet, is expected soon.

PolyGram’s interests also coincide with MTV’s in Russia, where both companies have a joint venture with local entertainment giant Biz Enterprises.

In the UK, a partnership with MTV in Asia contrasts with their rivalry in Europe, where PolyGram has a 19.9% stake in German broadcaster Vivat, in which Sony Music, EMG, and Warner Music also have a stake. Vivat and its sister channel Vivat2 compete with MTV Europe and the German VH-1 for a similar demographic.

10-Year Dispute Over Japanese Record Rental Business Settled

LONDON—The 10-year-old dispute between the international record industry and the Japanese record rental business has been settled in principle.

The record industry, as represented by the Recording Industry Assn of America, international labels body IFPI, and the Recording Industry Assn of Japan, have reached agreement with the rental stores over the royalty to be paid for lending CDs.

The deal has two main elements:

• A one-off payment of $92.14 million (608 million yen) by PolyGram to settle all royalties paid between January 1, 1985, and December 31, 1994.

• A royalty of $8.4 million per each unit of non-Japanese recordings delivered to a rental outlet after June 1, 2000.

The agreement also allows for the formation of a committee to examine ways in which the industry will be able to take into account how many times a disc is rented out. According to Neil Turkewitz, senior VP of international at the RIAA, no one has any idea at this time how the dollars will be divided.

The committee will seek to work out a formula with joint participation in a new system in Japan.

IFPI director general Nic Garrett says, “I think we can be satisfied with the level of compensation we have negotiated with the rental association.”

However, at the beginning of 1992, the Japanese government altered the law to give non-Japanese companies the right to remuneration after one year of an album’s release.

Garrett says, “Our agreement reflects the record industry’s response to the reality of the Japanese law and the Japanese market. But our view of rental commercialization is different. It is not the way forward for the industry.”

Jeff Clark/HEADS
Warner Music Group Has
A Record First Quarter

NEW YORK—Warner Music Group reports its first quarter ever, as revenues climbed to war $1.3 billion mark and profit rising nearly 18%.

For the three months that ended March 31, Warner Music Group revenues rose 22% to $812 million from $665 million in the same period last year. Operating cash flow (deferred profit before interest, taxes, depreciation, and amortization) increased to $173 million from $141 million.

Chairman and CEO Tim Van Helan, who joined Warner as CEO in 2003. As CEO, Van Helan has focused on expanding the company’s digital assets and expanding its presence in the music industry.

In the U.S., Warner’s distribution company, WEA ranked first in quarter market share, with 22%, according to market researcher SoundScan. The next highest-ranking distributor was PolyGram Group Distribution at 14.2%. WEA was first in country music share at 20.2% and second in R&B share with 21.5%.

The biggest hit albums in the U.S. were “Cracked Rear View,” Hootie & the Blowfish; “Dookie,” Green Day (Reprise); “Balance,” Van Halen (Warner Bros.); and “Me Against The World,” 2Pac (Interscope). Among catalog titles, the biggest sellers were by the Eagles, Eddy, and James Taylor. But Gold notes the old catalog were “about the same” as last year.

(Continued on page 104)

Matsushita Has
Its Own 2-Layer Digital Videodisc

NEW YORK—Japanese consumer electronics giant Matsushita has opened another front in the war enveloping the digital videodisc.

On April 19, Matsushita, which had earlier aligned itself with the bonded-discose approach espoused by Toshiba and Time Warner, announced a variation that can have two layers of digital information embedded on either side. It’s similar to the Sony/Philips dual-layer technique, says Sony spokesman Rick Clinton. “This is more along the lines of what we’ve been talking about. We’re very interested in their approach.”

But Warner Home Video president Warren Lieberfarb, joint man for Toshiba and Time Warner, counters that the Matsushita development is really “an extension of our systems” and that the dual layer is constructed differently from the Sony/Philips disc. “It’s an advanced model of the system announced earlier,” says Matsushita spokesman John Camelero. “It’s compatible with Sony and Philips.”

The third format further muddies the waters for DVD, which is scheduled to make its commercial debut one way or another late next year. Matsushita says its 5-inch diameter, dual-layer laminate is capable of holding 9 gigabytes of data, the equivalent of millions of musical hours.

But sources close to Sony and Philips argue that the adoption of dual-layer by a member of the Toshiba/Time Warner camp signals doubt that the bonded disc will work properly. Since the rival formats locked horns last fall, Philips CEO Matsushita has said in various forums that bending of two discs was technically awkward, labeling would be a problem, and the system was not ready.

Recently, Matsushita and Philips have said they will take a dual-layer format and film and optical disc and demonstrate employing DVD to retrieve computer data—want everything in one place.

Going to the flip side are required by Toshiba/Time Warner and now, Matsushita—was old-fashioned, they maintain.

(Continued on page 95)

U.S. Is No. 1 Record Market Again
IFPI Stats Show World Sales Up 16.5%

LONDON—The value of world record sales grew by 16.5% last year, and the U.S. has regained its place as the planet’s largest record market, according to figures just released by international label group IFPI. The statistics show that world sales at retail in 1994 were worth $286.2 bilion, of which the U.S. accounted for $118.1 billion, one-third of the total. The longer list market, the European Union, last year sold $10.6 bilion in records—30% of world sales.

The outstripping of the EU is un- doubtedly one of the key figures, but the overall total sale figure includes records sold in the three nations that did not join the new nation-union until Jan 1, 1994. Japan remains the world’s third-largest market with 15–15.8 billion worth—of all sales.

The five largest national markets—the U.S., Japan, Germany, the U.K., and France—together account for 70% of all sales. The IFPI surveyed 64 countries and says the major trends in the global market were that the number of CDs sold, a rise in cassette volume of 2.6%, a fall for vinyl albums of 5.1%, and a decline in the singles market of 2.6%.

The figures, which include estimates for Russia, Bulgaria, and Pakistan, are the first for a 1.7 billion units, and the IFPI notes that CD has achieved in 10 years levels that cassettes did not reach for 30 years.

CDs now account for 55% of all al- bums sold, 300 million units ahead of cassette. CD also dominates the sin- gle market with more than 80% of all singles.

(Continued on page 85)

‘Jurassic Park’ Rumbles To Prime Time

NBC Telecast Expected To Revitalize Video Sales

LOS ANGELES—The May 7 network television premiere of “Jurassic Park” may get big ratings for NBC, but retailers say it is unlikely to influence on future sales of the title, which came to video just seven months ago. In fact, some see the premiere as a boon for the cassette.

“When a movie like “The Sound Of Music” is on television, the effect on sales is positive,” says National Record Mart home video buyer Sean Rutkow- ski. “A number of people will tape the movie and pass it around to see what it’s like. More people will buy the film. In addition, NBC will air the movie again when it airs, so that they’ll want to buy the tape.”

It is estimated that 4 million-5 million copies of “Jurassic Park,” or 20% of the total amount shipped, are uned (Billboard, Feb. 11). The tape was released concurrently with Universal Home Video on Oct. 4, 1993.

Typically, there is as much as a two-year wait before the theatrical film is on television. For example, ABC has scheduled “The Bodyguard” and “Unforgiven” for sweeps weeks. Both are catalog titles in video stores.

The seven-month turnaround of “Jurassic Park” from video to network TV is also unusual in that it will bypass cassettes. All rights “Jurassic Park” has aired on pay-per-view, there is no cable date scheduled for this year, says MCA senior VP of sales and marketing Andrew Kairay.

“I’m a little surprised it came to television so fast,” says Tower Video VP of video John Thrasher. “But I much prefer this strategy as opposed to giving it to HBO, where it would be commercial-free and uninterrupted.”

The fact that the TV broadcast will be check-full of commercials and edited will help stimulate video sales, but NBC’s promotional blitz will be the biggest factor contributing to increased sales, retailers predict.

“We sell thousands of videos that are on television all the time,” says Best Buy VP of merchandise Jeff Abrams. “As far as NBC is concerned, they may have given up to NBC May sweeps week.”

Throughout this month the network has bombarded its prime-time schedule with teaser ads for “Jurassic Park” and made it the hit incentive for viewers to tune into NBC for May sweeps week.

“We expect to see a 10%-20% increase in its sales leading up to the television airing,” says Kmart spokesman Dennis Wigen. “We think kids will see the NBC ads and want it before it airs. As far as MCA is concerned, ‘The Making Of Jurassic Park,’ a be- hind-the-scenes look at the blockbuster, on April 29. The special will be available in VHS May 9, priced at $8.98.

Retailers are not too excited about the behind-the-scenes video, but will give it limited shelf space. “It’s not a key product, but it’s a small item,” says Suncoast Motion Pic- ture Co. president Gary Ross. “The sales will be huge, but it’s a small item.”

Despite estimates that there could be as many as 2 million units of the video on market, retailers say MCA has effectively repromoted the title prior to the NBC airing.

MCA dropped the price of the title to $11.95 on Feb. 4, and many dealers have further discounted it to below $10. “We have tremendous inventory, and it’s currently a better deal than the TV broadcast,” says a buyer who asked not be identified. Other dealers wonder what MCA will do to stimulate sales during the fourth quarter.

“I was surprised by the time line of the TV airing,” says a usual source. “It had to be set up in February. However, it was good, but it would have been better if NBC aired it during the fall sweeps in order to re- promote it.”

Kairay says MCA has no specific plans for another special repromotion of “Jurassic Park” during the fourth quarter. “They have no plans, as far as I know.”

“We’re not making a determination about that,” he says. “We’re not sure what a collector’s edition brings to the table at this point.”

(Continued on page 95)

3 U.K. Groups May Vie To
Distrub Broadcast Royalties

LONDON—The cloud of confusion surrounding proposed changes to the U.K.’s copyright law is growing thicker. Not only is the draft legislation somewhat confusing, it may allow third parties to be able to issue CDs and DVDs at will.

The idea of a third-party issue is one that would be very scary to the record companies and the copyright owners. The idea of the government allowing a third party to issue CDs and DVDs is one that would be very scary to the record companies and the copyright owners.

However, the government’s draft copyright regulations, which will be published during the summer, are intended to en- sure this right into the body of writ- ten law.

With that prospect in sight, one organization has already been set up to handle the distribution of those royalties. And there will be two more, possibly even three, which may be initiated this week.

The one now in place is the Per- forming Artists Media Rights Assn. Meanwhile, the recording Artists was scheduled to meet Monday (24) to define its role.

But how will the new role be handled? The current role is open to it is to take the route to becoming a distribution agency.

If the PMRA’s member organizations are the British Assn. of Concert Agents, agents’ union Equity, Incor- porated Society of Musicians, the MU, Northern Ireland Musicians Assn., and producers and engineers body Re-Pro.

Kevin McGonigle, performers and composers administrator of the 113-year-old ISM, says that while PMRA’s founding was driven by the Musicians’ organization to incor- porated so that artists will decide its policy. He says that PMRA’s board will consist of performers, with the member organizations acting in an advisory capacity. McGonigle says that the board will represent fairly the interests of the various players.

Asked why he believes PMRA will attract enough independent players that they will prefer to take their royalty cut via a body set up specifically to look after their interests rather than from a record company.

(Continued on page 95)

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On Friday (28), the 26th Jazzfest opens at the Fair Grounds. With more than 400,000 people coming to town over 10 days at all of the venues—the night shows, the fairgrounds, and the workshops—it will be a far cry from the first New Orleans festival, which I've been told was held in Congo Square. I have a poster from that event. It was a gift from festival producer George Wein, who told me that the first gathering was so small she shook hands with everyone who came to Congo Square. In fact, there were more musicians at that festival than fans.

The first year I went, I had no idea what to expect. I thought I'd go to New Orleans, hear some music, eat some good food, have a nice time, and come home. It was so show, so laid-back, so completely unprepared to be swept away by what is the best music festival in the world. Unfortunately, I had booked a flight back on Sunday night, which meant I had to leave for the airport before the day's music ended. In fact, I had to leave just as the Neville Brothers started to crank it up as only they can in their hometown. With a sinking heart, I headed for the airport with “Iko Iko” in the air. I vowed to never again leave jazzfest in a hurry.

What makes the festival special is the combination of music, food, and people. There is nothing like this event anywhere in the world. This year, at the night shows you can hear acts such as Ray Charles, Gladys Knight, Nancy Wilson, Dr. John, Celia Cruz, James Taylor, and the Subdudes. On one stage on one night, there is a show that I know will be one of the best ever: B.B. King, Al Green, and the Delfonics Brass Band. You also will find old favorites like Lillian Boutte, Allen Toussaint, Earl King, and Johnny Adams, Buckwheat Zydeco, the Meters, and dozens more.

But what makes Jazzfest extra special are the surprises, the unexpected, the people you are seeing or hearing for the first time. Last year, for me it was Ali Farka Toure from Mali with Ry Cooder backing him on guitar. It was a wondrous performance. There is at least one like that every day on every stage. One afternoon, I saw Davell Crawford, the 19-year-old grandson of Sugarboy Crawford, leading his choir and band in one of the greatest Realtors of gospel and R&B that I've ever seen.

The big problem at Jazzfest is choosing which acts to see. There are so many good ones that you just can't see them all. Many people camp out where their favorite acts are playing and make a day of it at one location. Others like to move around. The only commandment: See as much as you want or can, but know you're going to miss something. I make a schedule every day, knowing that at some point during that day the schedule goes out the window.

There's one place I can always go and know that I will be entertained and uplifted (with special labels): Whether it is featuring a choir you've never heard of, a new trio, old favorites like the Five Blind Boys or evangelist Shirley Caesar, the Gospel Tent has a spirit that captures the essence of Jazzfest. And don't overlook the Zion Harmonizers on the afternoon of the last day. Aaron Neville often sings with them, and it's not to be missed.

The food vies with the music for best of Fest. And these aren't just some vendors who pay a fee for their foods. There is a casting board that samples every dish from an array of Louisiana chefs before a vendor is allowed to set up shop. It is almost like finding your favorite foodies in a better New Orleans.

I loved the pheasant, quail, and andouille gumbo from Prejean of Lafayette, La. The crawfish bread is always good. And then there is the fried chicken from the 2nd True Love Baptist Church. The Colonel has nothing on the good ladies from the church.

Go for both weekends if you can. If you can't, choose the one that works for you. Buy a T-shirt, a poster, eat some great food, hear the best music in the world, and you'll know why I go every year.

Ed Bradley is a CBS News correspondent and co-editor of “90 Minutes.”

Photography: Ed Bradley, center, surveys the scene at the New Orleans Jazz & Heritage Festival with musician/engineer Reggie Toussaint (the son of Allen Toussaint), left, and actor/festival Fan John Goodman. (Photo: Michael Mein)

Ed Bradley, center, surveys the scene at the New Orleans Jazz & Heritage Festival with musician/engineer Reggie Toussaint (the son of Allen Toussaint), left, and actor/festival Fan John Goodman. (Photo: Michael Mein)

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Urban Dance Squad Hits U.S. With Virgin Debut

BY WILLEM HOOS

AMSTERDAM—Fresh from a European comeback, which also sold more than 200,000 copies in Europe since its launch there April 24, 1994, with notable sales in Holland, Belgium, France, Germany, and Switzerland.

Since last May, Urban Dance Squad has done more than 100 concert dates in Europe, including large festivals. The band finished at the Stadion Hall in the Hague, Netherlands, as support for the Beastie Boys. Concert dates have been handled by Mojo Concerts, which also manages the group. After the departure of scratcher (Continued on page 21)

Janis Ian Wrecks Her Own ‘Revenge’ Album Is Due For L.A. Label Beacon

BY JIM BESSMAN

NEW YORK—Music business survivor Janis Ian’s new album, “Revenge,” isn’t entirely as bitter as the title connotes. “What do they say? ‘The best revenge is living well?’ I’m working well!” says Ian. “What a great revenge—to be in your 40s and still be making great music.”

The Navarre-distributed album, which streets May 16, is the first release from Los Angeles-based Beacon Records. It is also Ian’s first record since 1980’s “Braking Silence,” which earned a Grammy nomination, but went down with the sinking of Morgan Creek label.

“It’s next to impossible these days for someone over 40 to get signed to a major label,” says Ian. “We ran into the age problem, and one label even said, ‘We have too many lesbians on the label already.’ I’d never heard that one before! I still have this nagging thought that we’ve become—or maybe always were—a business where it doesn’t matter how you are or even how salable, but how easily you can be manipulated.”

Ian went with Beacon, she says, because of its financial and promotional commitment. The label has already serviced radio with a three-song promotional CD featuring emphasis track “Stolen Fire,” “Ready For The War,” and “Take Me Walking In The Rain.” “We’re using it to reintroduce radio programmers to Janis,” says Beacon president/CEO Len Fico, who’s targeting the promotional CD to triple-A and progressive country stations.

“Morgan Creek was dissolving at the time ‘Breaking Silence’ was released, so I’m not sure they did the best job possible in promoting it,” says Fico. “But even with the Grammy nomination, people in radio didn’t know where she’d been all these years” since the release of 1991’s “Restless Eyes” album on Columbia.

After the release of that album, Ian moved to Nashville and dedicated herself to songwriting, cutting out (Continued on page 14)

BMG Classics Chases Its Jazz Muse

BY BRADLEY BAMBARGER

NEW YORK—BMG Classics asks the musical question “What Is Jazz?” with a three-pronged promotional campaign, kicking off May 25, that figures to be the biggest jazz push in BMG history.

BMG Classics—which, as its name implies, concentrates on classical music from its RCA Victor, RCA Red Seal, RCA Gold Seal, ECM, Catalaya, Conifer, and Deutsche Grammophon labels—has been inspired to pursue the jazz market after scoring hits with non-classical material.

The Chieftains’ album “The Long Black Veil” on RCA Victor was certified gold after less than three months on The Billboard 200. BMG Classics also has profited from recordings on the ECM label, which include various strains of avant-garde and traditional jazz as well as contemporary classical music.

A recent ECM success story is the classical-jazz union “Officium,” with saxophonist Jan Garbarek and early-music vocal group the Hilliard Ensemble. The 1994 release has shipped more than 150,000 copies in North America alone, according to ECM.

“BMG Classics is dedicated to exploring the fringes of classical music,” says Guenter Hensler, president of BMG Classics. “The new campaign will help us refine and expand our approach with music like ‘Officium’ and the Chieftains that has elements in common with, but isn’t strictly, classical music.

Having a triple-threat artist like pianist Keith Jarrett—who records jazz for ECM, has recorded Bach and Shostakovich for ECM and RCA Red Seal, and combines both idioms in his solo improvisation concerts—‘makes this effort easier,’” Hensler says. “Keith Jarrett is very special.”

The What Is Jazz? campaign will promote three sets of releases. ECM will issue a new album from Jarrett’s trio as well as new records from pianist Charles Lloyd and bandleader Carla Bley. RCA Victor will offer a new Chloé Laine album with the Duke Ellington Orchestra. And the reactivated Disques Vogue label will return with a series of five albums documenting American jazz legends performing in France in the ’40s and ’50s.

According to Steve Vining, director of sales and marketing for RCA Victor, “This campaign is really the first time the RCA Victor marketing team has merged with the ECM team on a concerted effort for an extended period of time—about 90 days in this case. But this is the model of the future, and it tells people we’re in the jazz business.”

The new Jarrett album, “Standards In Norway,” features the pianist’s long-standing trio—with Jack De Johnette on drums and Dave Peacock on bass—interpreting such evergreens as “Love Is A Many Splendored Thing” in jazz concert. In addition to “Standards In Norway” on ECM, RCA Victor will release five Jarrett performance videos. They include Double The Pleasure, Ronnie Earl receives a plaque commemorating sales of 2 million units for her latest album, “Longing In Their Hearts.” At the party, Raft was also presented an award to celebrate sales of more than 12 million worldwide for her last three albums, “Longing In Their Hearts,” “Lock Of The Draw,” and “Nick Of Time.” Shown in the first row, from left, are Tim Devine, Capitol Records VP of A&R, Jim Fifield, president/CEO, EMI Music; Ron Stone, Gold Mountain Entertainment; Raft; and Jeffery Hersh, Gold Mountain Entertainment. In the back row, from left, are engineer Ed Cherney; Charles Koppelman, chairman/CEO EMI Records Group North America; Terri Santisi, executive VP/GM EMI Records Group North America; Gary Gersh, president/CEO, Capitol Records; and producer Don Was.

JANIS IAN

JAPAN

JANIS IAN

JAPAN

Radio Series To Reveal Behind-Scenes McCartney

BY CARRIE BORZILLO

LOS ANGELES—“Oobu Joobu.” While these words may seem like nonsense to most, to Paul McCartney they represent the fruition of 20 years of work on what has become the most fascinating and intimate radio series ever created.

On Memorial Day, the former Beatle’s 13-part multigenre, nationally syndicated series, “Oobu Joobu,” kicks off with a two-hour program via Westwood One Entertainment. This first-of-its-kind series, which is only being distributed domestically and internationally by the Rabin Group, is available to license for station play beginning June 3. The 13-part series, directed by McCartney and executive-produced by London-based music producer Eddy Pattiz, includes never-before heard McCartney recordings and rehearsals; Beatles soundcheck and parade; conversations with guest artists like Brian Wilson; selections from McCartney’s record collection; and even recipes from Linda McCartney.

The series, directed by McCartney and executive-produced by London-based music producer Eddy Pattiz, includes never-before heard McCartney recordings and rehearsals; Beatles soundchecks and parades; conversations with guest artists like Brian Wilson; selections from McCartney’s record collection; and even recipes from Linda McCartney.

While WW1 has not begun signing up affiliates because the series is still being completed, the network anticipates icing more than 20 stations in all radio formats, according to Norm Pattiz, chairman of WW1.

So far, it’s a hit with advertisers; Pattiz says it’s already “sold-out.” “This is the kind of thing that we had to be involved with because it’s a history-making series,” says Pattiz. “I love it because it’s wildly creative and breaks lots of rules. To me, it’s the height of creativity.”

The series slightly resembles WW1’s famed “The Lost Lennon Tapes,” but with the addition of the artist himself talking about the music.

“It’s like being a fly on the wall in the private life of Paul McCartney,” says Pattiz. “People never hear the making of final product, only the final product. On ‘Oobu Joobu,’ you hear it as he was making it.”

“UBU COCO” TO DOBU JOBU

The title, “Oobu Joobu,” was inspired by a production of Alfred Jarry’s “Ubu Rex” by the BBC in London almost 30 years ago. (Continued on page 104)
Canada’s Leonard Rambeau Dead At 49

Led Murray Management Team Co-Founded CARAS

**BY LARRY LeBLANC**

TORONTO—As one of Canada’s top managers for the past two decades, Leonard Rambeau adhered to the rule of not forgetting the artist is the star. After a lengthy, quiet and effective, and widely lauded battle here for being dedicated to both the careers and the personal lives of his clients, Rambeau died at Sunnybrook Hospital here April 12 after a long fight against cancer. He was 49.

Rambeau was Anne Murray’s personal manager for 20 years. He was also president of the singer’s management firm, Balmur Ltd., which currently manages the Canadian artists Rita MacNeil (Virgin Records) and George Fox (WEA). The company has offices in Toronto and Nashville.

While Rambeau continually downplayed his role as a manager, he guided the music career of a star with the glistening light of her career. “I’ve always said that Leonard was the only individual I had in my career,” she says. “It’s hard to imagine my life or career without him.”

Only last month, Murray made a rare Juno Award appearance in Hamilton, Ontario, to pick up a special global Achievement Award for Rambeau, “He’s one of the good guys, and he’s been instrumental in building the Canadian music industry to where it is today,” she told the audience.

“Leonard’s one of handful of [Canadian] managers who have established themselves as world-class,” says Brian Robertson, president of the Canadian Recording Industry Assn. “He was fully committed to the Canadian industry and representing his clients in the best possible way. He was a class act.”

It was in 1986 that Rambeau met Murray in Halifax, Nova Scotia, through TV producer Bill Langstroth (now has his own agency). A singer on BBC TV’s “Singalong Jubilee” program, Murray had just recorded her debut album, “What About Me.” Rambeau hired her for a fund-raising benefit she was producing for his youth club in nearby Dartmouth for SUS (Canadian).

The following year, approached by the alumni association of Saint Mary’s University in Halifax to produce a show, Rambeau asked Murray to perform. It was her first major solo concert, and the night before the Canadian release of her debut Capitol album, “This Way Is My Way”—later renamed “Snowbird”—in the U.S. She earned a whopping $800 for the show.

At a reception following the concert, Murray came up to Rambeau and said if she decided to stay in the music business, she’d hire him as a road manager. Six months later, Murray’s single “Snowbird” was sweeping Billboard’s Hot 100 Singles chart, eventually peaking at No. 8. Rambeau convinced Murray to let him set up an office in Halifax to oversee her business affairs. In January 1971, to further her career, Murray moved from Halifax to Toronto and urged Rambeau to join her. Content with his own plans for a career

(Continued on page 106)

Producer/Songwriter Morris Files Suit Against Motown

**BY BRETT ATWOOD**

LOS ANGELES—Motown and its founder Berry Gordy Jr., are being sued for copyright infringement and fraud by former Motown producer and songwriter Richard Morris.

In the lawsuit, filed April 18 in U.S. District Court here, Morris claims that he has yet to receive substantial royalties for his body of over 50 Motown songs.

Morris is asking for compensatory damages of at least $2 million and $1 million, plus punitive damages. He also names Jobete/Stone Agate Publishing and PolyGram Music Publishing.

“We don’t believe that Motown has a legal interest in the publishing royalties,” says Morris’ attorney, Edgar B. Pease III, who is representing the plaintiff with attorney Peter D. Gordon.

At press time, Gordy and his representatives were not available for comment.

The plaintiff also says that he was coerced into signing a producer’s agreement with Motown that bound him exclusively to work with the label’s artists from 1964-71.

“Many of the pioneers of the R&B era are facing this same situation,” says Pease. “It’s a matter of advantage by Mr. Gordy, whom he considered to be a friend. He was told that he would be compensated for his work, but that never happened.”

(Continued on page 114)

Black Uhuru Members Tangle With Label And Each Other

**BY CARRIE BORZILLO**

LOS ANGELES—The members of the Jamaican reggae act Black Uhuru are in a legal battle with each other and with Mesa/Blue Moon Recordings over the use of the band’s name and allegations of fraud and breach of contract.

In early April, hand members Euvin Spencer (Don Carlos) and Rudolph Dennis (Garth Dennis) against Warner Bros. Records, Mesa/Blue Moon Inc., and label president Jim Snowden in Los Angeles Superior Court for breach of written and oral contract, fraud, and deceit.

The suit claims that Snowden failed to promote the group’s Grammy-nominated album, “Strength” before its release and failed to provide the plaintiffs an accounting of sales and pay them royalties. The suit also accuses Snowden of telling promoters not to book the version of Black Uhuru without founding member Derrick "Duckie" Simpson.

The following day, singer Priest sued Spencer, Dennis, and promoter Terry Rindal and his company, Performers of the World, in U.S. District Court here for trademark infringement over the use of the Black Uhuru name and for unfair competition.

Simpson is seeking a jury trial. A spokeswoman for Mesa/Blue Moon says, “The real battle here is between the parties within the group. The record company’s involvement is frivolous. The real decision will be made based on the outcome of one of the members’ lawsuit, which involved copyright infringement, and if Duckie wins, then the second suit will be thrown away anyway.”

In March, Simpson filed a suit against Spencer, Dennis, and promoter Terry Rindal and his company, Performers of the World, in U.S. District Court here for trademark infringement over the use of the Black Uhuru name and for unfair competition.

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**Artists & Music**

**Primus Spikes Its ‘Punchbowl’ Interscope Set’s A Newly Democratic Affair**

**BY CARRIE BORZILLO**

LOS ANGELES—Primus’ trademark twisted lyrical style and strange sonic undertakings proved even more frenetic than usual for their latest and productive album, “Tales From The Punchbowl,” due June 6 on Interscope.

The music on the band’s fifth full-length album—and third for Interscope—ranges from funky, base-driven ditties, such as the infectious “Mrs. Bluejeans,” to the country-influenced single contender, “Wyonna’s Big Brown Beaver.”

“Wyonna’s a smash,” says Rob Weiden, music coordinator at modern rock outlet WHTY. “Primus is Rush on crack. They haven’t changed and haven’t sold out.”

“This is the most comfortable Primus album we’ve ever done,” says singer/bassist Les Claypool. “All three of us wrote together.” Although guitarist Larry “Les” Lalonde and drummer Tim “Herb” Alexander joined the band in 1986, this is the first album that features their songwriting contributions.

Unlike previous albums in which old material was often revamped for inclusion. “On this one, there’s none of that,” says Claypool “We had no songs when we started this record. That’s why it took us five months to do, which is more than twice as long as the last.”

Claypool says he hasn’t given much thought to whether “Tales From The Punchbowl” will top the band’s last album, 1993’s “Pork Soda.”

Powered by the modern rock success of the track “My Name Is Mud,” “Pork Soda” went on to sell 750,000 units, according to SoundScan. It debuted at a surprisingly high No. 7 on The Billboard 200 in May 1993.

“Sailing The Seas Of Cheese,” released in 1991, has been certified gold. Its first two albums (“Frazzle Fry” released on Caroline in 1991 and “Suck On This” released on Claypool’s Prawn Song label in 1989) didn’t chart on The Billboard 200.

“When doing a record, we really don’t think so much about what’s hip and happening at the time or about our past material,” says Claypool. “I was just concerned about coming up with material we’d enjoy playing five nights a week.”

Interscope A&R executive Tom Whalley has similar feelings. “It’s not an issue of how we go from 750,000 [units sold] to 250,000. I’d like to continue to increase our audience and possibly do a million or more. But, it’s more about Primus being Primus, and what is that sustains a long career.”

Whalley says the music on “Tales From The Punchbowl” will appeal to everyone.

**A&M Shines The Light On Innocence Mission’s ‘Glow’**

**BY BRIAN Q. NEWCOMB**

Karen Peris, the voice of Innocence Mission and its creative guiding light, asserts that the four years since the release of the band’s last A&M album, “Umbrella,” was anything but a hiatus.

“I was writing songs the whole time, all the time,” says “We would just sit down and write the songs that we felt a strong attachment to, and I guess it just took awhile until we felt happy with the whole collection of songs.”

But that time has come with “Glow,” which A&M will release on June 6.

A&M director of product development Israel Poliaek says that the label intends to be just as industrious about bringing “Glow” to the public.

“With Karen Peris and Innocence Mission, we’re going down a very focused, extremely patient, and driven road,” he says.

“We want to get the record into the marketplace slowly,” he continues. “[Innocence Mission’s] A&R person, Teresa Esenat, came up with the idea of releasing a commercial [EP] to use as a setup tool, which would remind the marketplace that the band still exists without having to use the whole album.”

To prep Mission-aries for the Lanecaster, Pa., band’s return, the label put out the four-song EP on Feb. 14. The release contained two songs on the new (Continued on next page)

**Doors Record For Reissue Of ‘Prayer’; R.E.M. Tour To Start After Short Delay**

**REOPENING THE DOORS:** Once again, Jim Morrison is being brought back to life via the May 23 release of his 1978 spoken-word album, “An American Prayer.” The Elektra project, which features Morrison reading poetry with musical backing by the Doors, will be made available for the first time on CD. Additionally, surviving Doors Ray Manzarek, Robbie Krieger, and John Densmore reunited to record backing vocals for America’s three bonus cuts: a reworking of album track “Ghost Song” featuring new piano and guitar overdubs by Manzarek and Krieger, respectively; “Babyton Facilitating,” a Morrison poem to which the Doors have added sound effects; and “Bird Of Prey,” which Manzarek says the band had always intended to record but never did—at least then.

Manzarek says the new version of the ironically titled “Ghost Song” is substantially different from the original, incorporating not only the new overdubs, but also outtakes from Morrison’s reading of the title-track poem. The disparate elements were digitally edited together by the Doors, original producer John Haeny, and Pablo Manzarek, Ray’s son.

A video for “Ghost Song” is almost finished, according to Manzarek. He says it will combine new images of the surviving Doors in the studio with archival footage of Morrison and of early 20th century Native Americans.

Commenting on the recent spate of spoken-word projects, Manzarek says, “It’s time for spoken word. People didn’t know what spoken word was when this came out. They didn’t know what spoken word was. It’s a fresh area now. What’s that?” So I think we’re ready now, with the coffeehouses and the beatniks re-vivals and everything.

Although “An American Prayer” is credited to Morrison (the album was nominated for a spoken-word Grammy in 1979), Manzarek perceives it as a Doors project. “It’s Jim’s poetry album, but if it’s a Doors album, I don’t know what the hell he is on,” he says.

He and the other Doors will provide the re-release in a live, online video conference—the first of its kind, according to a spokesman for Krieger. Set for May 17 at 1 p.m. (PDT), the performance will allow Internet subscribers with CUSeeMe software to participate.

**ON THE ROAD: R.E.M.,** which cut short a European tour following drummer Bill Berry’s emergency surgery in March, will kick off its U.S. tour only 10 days later than expected. The outing will now start May 15 at Shoreline Amphitheater, Mountainview, Calif., and last through June 24. Postponed dates originally slated for the first 10 days, including stops in Phoenix, Las Vegas, San Diego, and Los Angeles, will be added onto the second leg of the U.S. tour, which will resume in the fall. You know, it’s another one of them, “Friso” deal to the amphitheater tour. Buffett hits the road May 27 in Cincinnati.

**NEED GUYS: Green Day will play two benefit concerts May 27 and 28 at the Henry J. Kaiser Auditorium in Oakland, Calif. Proceeds from the shows will go to four organizations, all of whose services the members of Green Day have utilized. Beneficiaries are the Berkeley Free Clinic, Haight-Asbury Free Clinic, Food Not Bombs, and San Francisco Coalition on Homelessness... Chuck Lowell, the Rolling Stones’ keyboardist and musical director, will receive the National Arbor Day Foundation’s Good Steward award April 29. When he’s not on the road, Lowell manages a 1,500-acre tree farm. The award goes to an individual who has made a contribution to tree planting, conservation, stewardship, or education.

**CHANGES:** Justine Chiara has joined Gold Mountain Entertainment. She brings the Afghan Whigs and Loud Lucy to the management company. The New York-based Chiara replaces Janet Billig, who is now a senior VP at Atlantic Records... Managers Melissa Allen (the Dumbbells, Suddenly, Tommy?) and Patti de Vries (the Rake’s Progress, Band De Soleil) have joined forces to form Snappy Productions, a N.Y.-based company. In addition to keeping their own management roster, they will jointly manage several clients, including Lotion and Loom Carsons... Kathy Gillis has left her post as senior publicity director at Virgin Records. She can be reached at 718-882-3849.

**T HIS AND THAT:** Bassist Rob Wasserman has filed a $10 million suit against PolyGram Diversified Ventures and Woodstock Ventures for injuries suffered while at Woodstock ‘94 in August. After playing with a set with Bob Weir, Wasserman tripped on tent ropes and fractured his left arm and tore his teres muscle. In a negligence suit filed April 5 in New York Supreme Court, Wasserman alleges that the injuries caused him to cancel a national tour and therefore, on his album, “Theodore,” declined. PolyGram’s suit also forbids comment on pending litigation; Woodstock Ventures could not comment by press time.

The lead story in this week’s column was written by Paul Verna.
PRIMUS SPIKES ITS 'PUNCHBOWL'
(Continued from preceding page)

On the touring front, Primus just returned from a week of playing festivals in Australia and will tour Europe for three weeks in June before coming to the U.S. in early July.

With modern rock radio playing more melodic and pop-oriented songs these days, garnering airplay for Primus may not be an easy task.

"Primus is at the forefront of whatever you want to call this music, but they've still been left-of-center," adds Whalley. "In certain places, it will take some convincing for [radio] to play it, but in other markets, people are ready and willing."

A few of the "ready and willing" include Sean Ziebarth, music director at modern rock KXRX (X96) Salt Lake City, and Weldon at WHYT.

Weldon describes the band's sound as being the truest definition of alternative music.

"It's funny, because alternative is guitar-driven," says Weldon. "This is percussion driven. I can hear some PDs saying there isn't a hook. But there are lots of hooks—they're in a couple of notes here and there or in a lyric—they're everywhere."

While Ziebarth hasn't heard the album yet, he's eagerly awaiting its arrival. "I'm dying for it," he says. "Salt Lake has always gone nuts for Primus.

In addition to Primus' trademark sound, the band throws in a few more curveballs on tracks like the instrumental "Space Farm," which features farm-animal noises.

The closing track, "Captain Shiner," features such instruments as a homemade long-necked banjo with bass strings and an ocarina, an oval-shaped instrument played like a harmonica and known as a "sweet potato."

As evident in the band's song titles, such as "Grass Sandwich," which conjures up vivid mental pictures, songwriting for Claypool is often inspired by visual images.

"It's always something different," he says. "Sometimes a vocal melody or a mood invokes some sort of visual image that becomes a story or a song. Other times it's something that I planned or plotted out. I get my lyrics from my notebooks lying around. But since I moved, a lot of those notebooks were packed up so I didn't use them that much on this album."

Although a release date has not been set, the album will also be made available as a CD Patch, which means the CD can play in either a stereo or CD-ROM drive.

According to Claypool, the trio is also working on a CD-ROM, due out later this year, that will probably be a documentary-style retrospective.

A&M SHINES A LIGHT ON INNOCENCE MISSION
(Continued from preceding page)

album, as well as two previously unreleased tunes that are not on "Glow." A&M will work the EP to college and album alternative radio throughout May, until the release of "Glow."

Peris, whose gentle voice suggests that of the Cranberries' Dolores O'Riordan, without the accent, is cautiously optimistic about the commercial response to "Glow." "It does seem that right now there is an appreciation for a lot of different kinds of music, and that's really nice for people who are writing music for people who love to listen to music. They're able to hear a greater number of bands and songwriters than they were able to a couple of years ago."

Pollak looks to the growth of album alternative radio as an opportunity for bands like Innocence Mission. "You have some sort of identifiable way of measuring how these great songs are doing," he says. "With Innocence Mission, we've always had that album alternative audience because they have gotten commercial alternative play; they certainly have had the college radio audience, and we believe they're positioned for top 40, if the crossover is right."

The key, says Pollak, is a slower approach: "What we're doing differently is focusing on stages, rather than focusing on what we can get simultaneously. This way, we'll have the proof to move from one step to the next. 'Bright As Yellow' is the song best equipped to do that three-hurdle jump from college to [album alternative] to alternative, but we're going to need a base, some good sales, and feedback from radio to take it to the next level."

Preparing for "Glow," Peris wrote on guitar as well as her trademark keyboards, and the band worked with a new producer, Dennis Herring. Pollak says, "They're not as slick as they might have been in the past. There's a

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Artists & Music

JANIS IAN WRECKS HER OWN 'REVENGE' (Continued from page 10)

on albums by John Mellencamp, Bette Midler, Nancy Griffith, Amy Grant, Kathy Mattea, Mark Wirt, Shawn Colvin, and others.

Recording "Revenge" took Ian back to her early days as a recording artist.

"I wanted to make it like my first couple albums with Shadow Morton when I was a kid," says Ian, who cut "Revenge" mostly live, co-produced with Mary Chapin Carpenter's guitarista and producer, John Jennings.

"John said it shouldn't take more than four weeks to do, and we cut it in five days and on the sixth added little 'doo-da-da.' Most of the songs are first or second takes.

Besides Jennings on electric guitar and Ian on acoustic, her "dream band" includes drummer Steve Gadd, bassist Willie Weeks, pianist Matt Rollings, and percussionists Cyro Baptista and Jim Brock. "I've worked with most of them in one capacity or another before, but to be able to call and have them juggle all their schedules was in itself a kind of revenge," Ian says.

The end result is a harder-edged album than the acoustic "Breaking Silence." "It seemed like we had a bunch of musicians who were thrilled to be playing live and with each other, as opposed to overdubbing," says Ian.

"Melissa Etheridge interviewed me for The Advocate and said that 'Breaking Silence' was a good album because it got to your head, but this one's good because it gets to your nether parts," says Ian.

The song "Take No Prisoners," she says, represents the attitude of the album. "I've hit a point in my career where I don't have anything to lose, because no one wants you anyway—so why bother playing the game!" Another standout, she feels, is "Stolen Fire," a song about a woman who's been loved as you've ever been loved, right up there with Marnie Faithfull's 'Why'd You Do It.'"

Ian is set to go to America at the end of April for two weeks of TV promotion before returning to Nashville to rehearse a four-piece road band. She then plans a 16-week U.S. tour, followed by dates in Europe, Australia, and Japan.

Fico, meanwhile, says he is not expecting an out-of-the-box hit single. "With Janis, it's not about releasing singles and getting hot records, but letting her following know she has a new record." If the promotional CD has its chance, Beacon will release the single "Tenderness," servicing it to triple-A and adult contemporary radio. There will not be a video until the single after "Tenderness," says Fico, who says a yearlong campaign has been planned that is "aggressive, but not so much that we burn out the record after the first months."

EXCELLENT FOR TRIPLE-A

To market the promotional CD, which includes an Ian interview, Fico has hired three indie promoters, McKeon Music Marketing, AIM Marketing, and Michele Clark Promotion.

Abby Goldstein, music director at triple-A station KERA Dallas, has just received the disc. "I'm sure I'm going to like it," she says. "I thought 'Breaking Silence' was a wonderful record and played several tracks from it. Janis is excellent for the format, and [it] such an incredibly honest songwriter—maybe even more powerful now than she was way back in 1981, when she did 'At Seventeen.'"

AIM is also calling retailers, says Fico. "We have a panel of 1,500 stores, which we felt had especially good potential for a Janis Ian record. They're called in a two-week cycle to alert them about the project and give distribution information and tour dates."

Mark Hudson, product manager for the Cambridge, Mass.-based Lechmere chain, says he 'highly' anticipates the new Ian title. "It's the return of a quality artist who's popular in this area," he says, looking at possible inclusion of "Revenge" in the 25-store web's listening post program. "We do real well with folk-based, acoustic artists like Shawn Colvin and the Indigo Girls, and it's just the kind of music that fits our fairly upscale demographic."

Looking back at the genesis of "Revenge"—as well as a career going back to the controversial 1967 hit "Society's Child (Baby I've Been Thinking),"—Ian says, "John [Jennings] said that the goal was to make a great record, and secondly to sell a lot of records. But he said that realistically the goal is to make another record after this one, and I think that's true. I don't know how many major-label presidents I've seen come and go while I'm still making records."

More Information Sources Added To Billboard Online

NEW YORK—Users of Billboard Online now have access to news and features from three more Billboard Music Group publications: R&B Airplay Monitor, Country Airplay Monitor, and the London-based Music Monitor, which serve the music and broadcast industry.

Billboard Online was launched last year to provide access to each week's issue of Billboard. The service also offers access to 10 years of Billboard charts and four years of Billboard articles in full text form. European airplay charts from Music Media & the Music Monitor are also available.

The extensive research archives also include databases from the All Music Guide, Amusement Business magazine, the Record Industry Association of America (gold and platinum certification), and the Music Video Source.

Billboard Online, a co-venture with Houston-based Telescan Inc., requires a personal computer and a modem to gain access. Users pay a one-time charge for the first year, and usage fees based on connect time. Software is available in Windows, DOS, and Macintosh versions.

For further information and details on Billboard Online's revised price plan, contact Vince Reese at 212-536-1402 or 800-449-1402.

MORRIS FILES SUIT AGAINST MOTOWN (Continued from page 11)

According to the suit, Morris was told that "he would be excluded from doing business with [the] defendant, and from the industry at large," unless he signed the contract. Morris says he signed the release without an attorney, "without fully understanding the right which he was purportedly giving up and without any meaningful payment of benefit, save $1..." However, Morris says he did not knowingly sign any agreement that pertained to anything other than his production duties.

In the suit, Morris claims that the defendants have used the contract to illegally transfer his songwriting and publishing rights to over 50 songs. The plaintiff also says that he never got credit or financial acknowledgment for his role in bringing together the Supremes to the Motown empire.

The legendary group was signed as the Primettes to Motown's Tamla label in 1960 before Gordy changed the group's name a year later.

Morris contends that he delayed filing the suit until now because of his personal friendship with Gordy, who allegedly told Morris that he would be compensated and credited in the future.

Please acknowledged that a small settlement offer was made a few months ago, but that Morris refused to accept it.

This is the kind of information that venues such as the Miami Orange Bowl Stadium look to for future 'knock-out' events." Monique R. Perez, Events Coordinator, City of Miami.

"The Billboard International Talent & Touring Directory is a lifesaver! Year-to-date I have booked over 150 room nights thanks to your directory. This is a must in sales offices." Carol A. Lobaito, Director of Sales, Davs Inn Santa Rosa.

BLACK UHURU DISPUTE (Continued from page 11)

says Mellen, "Duckie owned the same for 20 years. It's always been his group."

Simpson formed the group with Spencer and Dennis in 1974. However, when Black Uhuru's album, "Black Sounds Of Freedom," was released in 1977, Spencer and Dennis were not on it. The two re-joined the group for Black Uhuru's 12th album (not including the dub albums) and have worked with the group through its current release, "Strong." According to Machat, Spencer and Dennis have filed a similar lawsuit against Simpson in Jamaica.

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The billboard chart lists the best-selling titles by new and developing artists, as defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the artist and the label's subaccounts are immediately eligible to appear on the Heatseekers chart. All albums are eligible on cassette and CD. *Numbers indicate vinyl LP.*

The Heatseekers chart is compiled using a nationally representative sample of retail store and rack sales reports collected, compiled, and provided by SoundScan.

1. **The Roots** (Epic/400 GEGEEN, 10/95/30)
2. **Sad Man** (Capitol/400 GEGEEN, 10/95/30)
3. **Aphex** (A&M / 400 GEGEEN, 10/95/30)
4. **Trinity** (Capitol/400 GEGEEN, 10/95/30)
5. **Mack Rice** (Columbia/400 GEGEEN, 10/95/30)

**THE ROOTS**

The Roots' second album, "DO YOU WANT MORE?!!!??!", is on the same level as their debut, "The Tipping Point." The group has continued to grow in popularity, drawing a younger audience with their unique blend of hip-hop and soul.

**Sad Man**

Sad Man's debut album, "Sad Man," features a more experimental approach to rap and has gained some critical acclaim.

**Aphex**

Aphex's second album, "Trinity," has been well-received by critics who laud its production and experimental hip-hop tracks.

**Mack Rice**

Mack Rice's debut album, "Mack Rice," has been gaining attention with its soulful, vintage R&B sound.

**SONGSTERS**

The Songstertings, with their soulful, R&B-influenced sound, have been gaining traction on the charts.

Dreamy Debut. Coming off two hot 7-inch singles on Chapel Hill, N.C.-based Jettison Records and a spot on last year’s Lolapalooza tour stage, Crowndolls made its full-length debut April 4 with “Dreamette” on Big Cat Records. The trio originally hailed from Jacksonville, Fla.

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An Early ‘Summertime’ From Shaggy
Label Ships 2 Singles From Dancehall DJ

BY HAVLOCK NELSON

NEW YORK—Because of the diverse reggae sounds of “Boombastic,” the second set from dancehall stylist Shaggy, Virgin Records has fashioned a layered, reaction-oriented campaign to support the album.

The label’s two-pronged strategy involves initially releasing two tracks—the promotional cut “Boombastic” to garner street appeal, and the first single, “Summertime,” which Virgin will promote to several radio formats.

In keeping with its flexible approach, Virgin plans to drop the album “sometime this summer.”

Virgin VP of urban promotion Waymon Jones says, “We have a good feel for where we want to go with this record, but we’re gonna let the streets kinda tell us where we have to go. [The project] is gonna be driven by the people who are going to be fans of Shaggy for a long time.”

Although Shaggy scored crossover success with “Oh Carolina,” from his 1993 album, “Pure Pleasure,” the label intends to establish a core audience for the artist—something absent for the first project.

“Oh Carolina” sold 152,000 copies, according to SoundScan, and peaked at No. 59 on the Hot 100 Singles chart. However, it failed to enter the Hot R&B Singles chart.

The single was originally issued on Signet Records and was licensed to Greensleeves Records before catching the attention of Virgin in Europe. The record came on the heels of singles “Big Up,” “Maniac,” and “All Virgins,” released through Signet. The selections were all well received in New York’s reggae community.

Says Jones, “By the time we got the record over here, it had blown up out of the [domestic] reggae shows already. It did a little at pop/crossover radio in San Francisco, Washington, D.C., San Francisco, and Los Angeles, but not much [elsewhere] in America.”

The second single from “Pure Pleasure,” “Nice & Lovely,” did not do as well as its predecessor. The album sold 83,000 units, according to SoundScan.

Virgin received the “Boombastic” album early, giving the label a chance to develop a proper marketing plan. Initially the label is using Van Gibbs’ reggae/street marketing company, Palm Tree, to mine the audience for the album’s title cut.

“He’s making sure we get it to the right retail accounts, clubs, and radio stations,” Jones says. Virgin is also carrying out an in-house college promotion campaign.

Virgin’s director of product management Julie Bruzone has pulled all the efforts establish Shaggy’s street credibility.

Bruzone says, “If ‘Boombastic’ does get [crossover] airplay to where urban radio comes to us screaming, ‘We have to have it,’ we’ll gonna service it. But the first radio single would gonna aggressively go after a ‘Summertime’.”

So far, “Boombastic” has received airplay on reggae shows at such stations as WQFX (Hot 97) New York and KMEL San Francisco.

Currently, there is no set release date for “Summertime.” Executives plan to wait until the proper promo videos create enough interest in Shaggy.

“Summertime” is released, it will be initially served to alternative stations. Once it begins building, then the single will be introduced to top 40 formats.

(Continued on page 21)

Montell Jordan’s Takin’ It To The Street;
Hip-Hop Indie Acts Set To Hit The Road

PAT FLAYA: PMP/R&B artist Montell Jordan leads the charge of current artists successfully fusing hip-hop with R&B. Jordan’s gold-certified single “This Is How We Do It” has spent four weeks atop the Hot R&B Singles chart and two weeks at No. 1 on the Hot 100. (It is the first No. 1 on the latter chart for R&B/DJ deck jam)

Last week, Jordan’s similarly titled long-player debuted at No. 4 on the Top R&B Albums chart and No. 20 on The Billboard 200. This week, it stands at No. 5 on the R&B chart and No. 20 on The Billboard 200.

The artist says his music is popular because it’s youthful, has meaningful lyrics, and combines two of America’s most popular music forms.

Says Jordan, “Trackwise, it hits with the hip-hop beats, lyrically, it’s sung in the tradition of classic R&B. I’m actually telling stories—not just dabbling in scattered thoughts.”

Of the signing to rap-beats concept, the South Central Los Angeles native says it was a blending of several influences.

“I always hear people say they love hip-hop but hate R&B, or they’re with R&B but can’t get with rap,” he says. “I love both, so I combined the two in a way that would please both camps.”

Jordan, who wrote and produced most of the album’s tracks, says his genre-fusing style is an attempt to move R&B toward what he describes as the “ghetto vibe,” citing the work of the Spinners and Marvin Gaye.

“I’m trying to take R&B back to the street with romance stories told the way they did it back in the day,” says Jordan. “No more ‘this is a South Central L.A.,’ West Coast album. I feature live music, and use samples from Slick Rick [on the single], which definitely has East Coast flavor.”

“It didn’t make a black album. It’s a street album, and my songs all tell stories intelligently that almost anybody can understand—from here, all the way to—say, Germany.”

The 5-foot-8-inch Jordan says his prodigious stature is a marketing plus.

“We’re using life-size cut-outs at retail to attract attention,” he quips.

The second single, due shortly, will be the summer-oriented “Somethin’ 4 Da Honeys.”

ARE YOU AWARE? Be on the lookout for Conscious Tour ‘95, touted by organizers as one of the largest hip-hop tours to feature only indie-label acts.

The planned 42-city, 18-state trek, which will be sponsored in part by the Coca-Cola Bottling Co. and MCI Communications, is the brainchild of Ruff Neck/FBI Entertainment CEO Shakil Abdull. It kicks off June 30 at the Austin City Coliseum in Texas.

So far, artists slated for the show include the entire Flavor Unit roster:

Naughty By Nature, Coolio, Ice Cube, the Lyrical Mob, Afrika Bambaataa, and Rodney O. & Joe Coolie. Security for shows will be provided by the Nation of Islam.

Says concert coordinator Debra Hughes, Genia Entertainment Group president/CEO, “Concurrent with the tour will be an R&B tour, and both will crisscross the country, occasionally joining up for dates. By the time the tour reaches New York City, there should be enough awareness of what’s happening that we may approach MTV or HBO to do a special.”

BIG DRAW: The Soul Train Music Awards’ growing importance was demonstrated in the form of retail sales of Motown acts appearing on the March 13 telecast.

MoJazz artist Norman Brown’s album “After The Storm”—which was named best jazz album—sold 1,800 units the week prior to the awards telecast, then sold 2,000 copies the week (ending March 19) after it aired, according to SoundScan.

Says Billboard jazz chart manager Datu Faison, “That represents a significant jump for a jazz album, especially in view of the fact that the album came out last May.”

Motown informs us that Diana Ross, Boyz II Men, Queen Latifah, and Zhane—who were all on the show—also experienced increases in album sales.

There’s Another ‘Side’ To Levert
Atlantic Set Aims For Young People

BY TRACY HOPKINS

NEW YORK—Sean Levert hopes his debut album, “The Other Side,” will create an identity beyond that of merely being the son of the O’Jays’ Eddie Levert and younger brother of Gerald Levert when it’s released June 20.

So far, Levert has been in the music business for nearly 10 years as a member of the R&B trio Levert, which includes brother Gerald Levert and Marc Gordon. But the 26-year-old says it’s time to step out of the background.

“Following my brother and my father is going to be a tough task, but I think I’ll be able to pull it off,” says Levert, who is no stranger to the business. “My dad is a tough task, but I think I’ll be able to pull it off,” says Levert, who is no stranger to the business. “My dad is a tough task, but I think I’ll be able to pull it off,” says Levert, who is no stranger to the business.

Levert, who is two years younger than Gerald, says when growing up, the two used to pretend to be the O’Jays and it was just for fun, initially.

“Gerald would pretend to be my father, and I’d be [O’Jay] Walter Williams,” he says. “Getting into the music business happened so fast. I was only 16 when [the group] Levert started, and I didn’t really know what I wanted to do. I still wanted to play football or be a fireman.”

Vocally, there’s no masking what clan he’s from; Sean shares the same husky chops his sibling and father enjoy. But unlike his brother, who’s known for sensuous adult ballads, Sean plans to reach a younger audience with the album’s upbeat tracks.

(Continued on page 20)
### Billboard Top R&B Albums

**Week Ending April 29, 1995**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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*Note: The Heatseeker Rank indicates the number of stores where the album reached a specific position.*

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### Billboard | Hot R&B Singles Sales | April 29, 1995

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<td>PARADISE (B. Al-Dehn, ASCAP/Zomba)</td>
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<td>YOUR MOM/DEAR MAMA (H. W. Simmons, ASCAP)</td>
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### Billboard | Hot R&B Airplay | April 29, 1995

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</table>

### Billboard | Hot R&B Airplay | April 29, 1995

Records and remakes that have appeared on the Hot R&B Singles chart for 200 weeks and have dropped before the top 50.
Arjan de Vrede (aka DJ DNA) on last year’s French tour, UDS became a foursome, consisting of rapper and front man Patrick “Rude Boy” Tilon, guitarist Rene “Tres Manos” van Barneveld, bassist Silvanos “Si” Matadin, and drummer Michel “Magic Stick” Schoths.

Virgin’s Stolk says the band is “much tighter now as a four-piece. It’s very important that people see them on tour to understand them, to see the energy they’ve got.”

The group began its U.S. tour March 21 with a pair of intimate club dates in New York. The minitour will end in Los Angeles in late April. “It’s a whirlwind visit for them,” says Julie Bruzzone, Virgin’s U.S. director of product management in Los Angeles. “They’ve got a show booked just about every night of their stay here in the States.”

No commercial single is on tap from the album, but the song “Demagogue” was serviced to college, metal, and modern rock radio stations March 21.

The song “Demagogue” has had two main remixes—one in a metal style, one hip-hop—by the U.S. Dust Brothers. A video for the song will air on MTV’s “120 Minutes” this month.

To re-establish the group in the U.S., Virgin is providing free UDS stickers to skateboard shops. The band has had a core following in the skating community since its 1990 breakthrough single and video, “Deeper Shade Of Soul,” which contained extensive skateboarding footage.

“Persona Non Grata” is UDS’s third album and its first for Virgin. The band had been without a contract for 400 days after BMG Arista Benelux severed ties in late 1992, around the same time that its contract with Arista in the U.S. ended. UDS then signed to Virgin Benelux after an impressive performance at the new festival A Campingflight to Lowlands Paradise, where they played on the same bill as Smashing Pumpkins, Iggy Pop, and the Breeders.

The new album was recorded at Ridge Farm Studios in Sussex, England, and also at Studio 4 in Philadelphia. At the controls were Phil Nicol and “Stiff” Johnson. Nicolo is one of the Butcher Brothers and has previously worked with the Goats, Cypress Hill, Aerosmith, and Fishbone. Johnson has worked with Wailing Souls, Dandelion, and G Love & Special Sauce.

Says Stolk, “The album’s had a real influence from Phil Nicol, and it’s benefited from that.” Virgin’s plan always was to go for the U.S. market if the response in Europe proved positive.

Urban Dance Squad already have a track record in the U.S. In 1990 it reached No. 21 on Billboard’s Hot 100 Singles chart with “Deeper Shade Of Soul” from its debut album, “Mental Floss For The Globe,” which sold 250,000 copies for Arista in the U.S. The same year it toured the country as support to the now-defunct Living Colour. In 1991 BMG Arias released the band’s second album, “Life ‘N’ Perspectives Of A Genuine Crossover.” Both albums were given an Edison Award by the Dutch record industry.

Unfortunately, the lack of a single on the album did not endear it to Arista president Clive Davis. When the album was not marketed to the satisfaction of the band, it parted company with Arias and BMG Arista Benelux.

Virgin is convinced that, despite its experiences, the band will get a good response in the U.S. “They’ve still got an audience,” says Stolk.

Assistance in preparing this story was provided by Dominic Pride in London.

With infectious beats, funky grooves and luscious vocal arrangements, R & B music continues its overwhelming impact on the charts. After a solid showing in ’94, this musical genre has jumped into ’95 with a roster of new acts, encompassing all musical directions and promising much crossover success.

Billboard’s June 3rd spotlight celebrates R&B’s thriving market by taking an in-depth look at its talent, new acts, crossover trends, and retail and label activity.

Join our celebration. With an ad in this spotlight, you’ll be exposed to the movers and shakers at the center of the R&B community, while getting your message out to our 200,000 readers in 110 countries.

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Hälsa Gets Into Our Hair With ‘Number One’

Watch This Woman: When you are an incredible music junkie with the good fortune of listening to records for a living, it is relatively easy to find elements of a track to embrace—if only for a few moments. Nicky is one of those rare moments through countless jams that are cute, but ultimately miss the bull’s-eye, can dull the senses over time. But when you’re presented with a track that’s like a prize from the heavens, you don’t spend a ton of time haggling over a gem that you might come from head to toe. New York club ingénue Hälsa accomplishes exactly that with “Number One.”

Produced by Dee Roberts and Peter Monk, the groove glides at an insatiable cut tempo, blending current house rhythms with lush retro-soul flavors. Hälsa’s performance belies her youth, bending her alto to the contours of peak notes and sultry lower keys—which she deftly weaves around her own piano harmonies. Her background as a classical singer adds a stately tone to her delivery, which sets her miles apart from the field of ironed competitors.

In its current form, enhanced by several steamy mixes by Judge ment, “Number One” is ready for immediate inclusion during early morning club excursions and on pop/crossover radio playlists. Its seductive midtempo pace may block play during dance-oriented club programs, though that is easily remedied with a faster remix. Actually, we are wild with visions of what this track would become in the post-production hands of David Morales. But we do not want to diminish the track’s strength by placing too much value on it considering. And Hälsa has star power to spare. The next step is for a smart major label to pick up this jewel and turn it into the hit it deserves to be.

Singles Goin’ Steady: The folks at London Records are headed straight to the bank with “I Saw You Dancing,” a sunny 12-inch with voices Yaki-Da, a Swedish female act mastered by Ace Of Base member Jonas Berggren. Approaching the single with that knowledge, expect lots of sugar on the baseline and relentlessly chirpy vocals. However, you can also expect a contagious hook and melody that will stay with the single an instant guilty pleasure. Lenny Bertoldo’s post-production torque adds to the track’s commercial appeal.

Compilations To Burn: Digging through the ever-abundant pile of multi-act albums currently crowding our desk, we are pleased at the high levels of quality and imagination coming from this often dry terrain. The underground sound of Cologne, Germany, is explored to edu cating effect on “Acid Resistant,” a continuous blend of 20 acid-dance tracks mined and mixed by DJ db—who has been the subject of a number of experimental and highly memorable compilations in recent years. Among the highlights of the Son:Joe Profile release are “Primitive Love, Part One” by Ultrahigh and “I’m Coming Out Of Your Speak” collection by Italo. These has also been offered as a restated single (on novel 10-inch vinyl, no less).

Traveling into another fertile arena and to the Cutting Records “Major-Or Sord” series continues with “New Directions In Global Techno,” a set showcasing the cream of fters and producers around the world—wielding familiar faces Blake Baxter, DJ Hell, and Jeff Mills are smartly placed alongside lesser knowns like Dan Bell. Scholarly clubheads should enjoy contrasting and comparing this and the “Acid Resistance” series as it reveals the differences and commonalities in geographical tastes in dance music. Regardless of your preference, you will find both are treats to savor repeatedly.

Look for the fairly new L.A.-based City Of Angels Records to bring increased interest to the West Coast with its two releases, “The American Dream” and “Journey To The Left Coast,” both of which reveal a wealth of untapped talent. Both provide a vibrant palette of trip-hop, hard-core-trance, and ambient/funk jams that aims to raise the creative standard of electronic dance music.

Get past your knee-jerk need for familiar names and try the musings of Frankie “O” (our pick for future leader of the “Left Coast”), the Dave Spencer/Dee Roberts/Nick Simm collaboration, and Ian Rich. You may never be willing to settle for the same old thing again.

Kimball Collins, who currently rules as the top DJ in Orlando, Fla., continues his bid for national props with “PositVibes I,” a beat-blended house monster that defies description and systems. He has an aggressive mixing style that frames the brightest moments of hot import items like “Cosmic Trance,” “A Message From The Stars,” “Love Me, Leave Me” by Armane, and “Nightwalk” by Kama Sutra, while discarding filler. Find this on his work for America Records in New York.

Newsline: Can it be true that Epic Records is finally going to issue Roxalla’s lovely—and long-completed—sophomore collection, “The Next Thing”? It has been the label’s release schedule for June, and an armful of appetizing new mixes of songs from the album are due by CW. The Same Way Twice,” has been mastered for delivery to club DJs next month. We are guarded optimistically... Sister Sony label 500 Mu-sic is about to assault DJs with a whopping 10 mixes of Deep Forest’s “Marta’s Song.” Contributors to this pivotal smash are Pete Arden & Vinnie Vero, Armand Van Helden, Greg Padula & Joeymania, DJ Big Beat, Bros, and Peter Monk. DJ Casanova, Marc “DJ Stew” Pirrone, and Lenny Ber tolo & Larry Dawson. Clearly, just about every DJ or so, base is covered. stylistically speaking—and there is not a weak mix in the bunch. But there sure are a lot of them there. It is worth the time and energy to find a fave.

On a bummin’ note, Janice Rob ertson, a former tour DJ for the Sons of Tight, she works with Dee Roberts and is currently a fun lesson to be learned. She has a strong beat, and she makes the most of the song’s finger-waving tirade on a tubed lover. Programming potential for the Cutting Records single is aided by a nicely structured double-pair of mixes by Kenny Simp son and Jay “Mixin’” Nixon that dabble in darker house moods more than the amusing original version.

New York’s Nervous Records is sett ting pretty as it prepares to enter a busy summer season. Byron Stin ged’s hotly anticipated collaboration with David Morales is near completion, and veteran better Jay Silver is due for a new Richie Weeks label’s roster. Williams’ single, “Look Me Up,” which he produced with Satoshi Tomie, should hit turntables toward the end of next month. Also, Josh Wink is knee deep in cutting his first full-length album for Nervous’ new subsidi ary, Sorted. We will report on benefit from the international suc cess of his current Wink hit, “Don’t Laugh.”

Fia. DJ Bobby Stoner Spins With The Times

Nothing raises the ire of DJ Bobby Stoner faster than the sound of fellow turntable veterans bemoan ing how current dance music cannot match the “good” of days. “It just proves how stunted they are in their growth as DJs,” he said, pointing to his own listing, which includes current hits by Moby, Real McCoy, and Madonna. “I pick up songs, I see people who are trying to hash on to their turntable skills. The truth is that music is far better now—creatively and technically. And keep ing in touch with the constant changes in dance music actually makes me feel younger than if I was only wrapped up in retro stuff.”

Playing to a closely twenty-something gay audience at the popular Howard Avenue Sta tion, Stoner, “I see bands who don’t prepare a set. In the last seven years, Stoner’s musical agility can be credited to a passion for dancing dating back to his 22 years in music. He got his first DJ job at the army’s nightclub in Tampa, and it was there that he started.”

In fact, he recently completed de signing a special program to comple ment Ralph Lauren’s runway show in Palm Beach. And if that is not enough, Stoner is now venturing into the licensing of his tunes, and will play a lot of mixes that connect with a crowd, he says. “I love nothing more than looking over a crowd of people and watch them smile, dance, and sing along.”

Larry Flick
Country Biz Revenues Up
CMA Economic Index Sees 13% Hike In '94

BY EDWARD MORRIS

NASHVILLE—Country music business revenues for 1994 were up 13% from the year before, according to the Country Music Assn.'s just-released index of economic indicators. The index is based on reports of revenues from country record sales, radio advertising, cable television (net revenues), concerts, and magazine circulation.

CMA established the index in 1999, assigning it 100 points as a baseline. Since then the index has risen steadily to 129 (1991), 176 (1992), 206 (1993), and 232 (1994).

The largest areas of growth in the latest sample were cable TV net revenues, which escalated from $208 million in 1993 to $243 million in 1994, and magazine circulation revenues, which jumped from $32 million to $55 million within the same period. Boosting the magazine figures was the launching of two publications, Country Weekly and New Country.

Of the five indicators, only concert sales showed a dip: from $123 million in 1993 to $121.8 million in 1994.

The total of the five sampled revenues for this period rose from $2.9 billion to $3.2 billion. The CMA cautions that the revenue figures quoted “represent significant samples, but not the total volume of revenue in any category.”

Sources of the CMA figures are the Recording Industry Assn. of America’s record sales, Duncan’s Radio Market Guide (radio advertising sales), Gaylord Entertainment (cable television), Amusement Business (concerts), and the Audit Bureau of Circulation and individual publishers (magazines).

High Steppers. Both new and veteran country artists volunteered their voices for the “Country Steps In First Steps” benefit concert. Held at the Grand Ole Opry House, the show used nearly $30,000 for First Steps, a school for children with special needs. Looking over their concert programs here are, first row, left to right, Bruce Carroll, Joe Diffie, and Billy Dean; and, second row, Ty Herndon, Tracy Byrd, and Russ Taff.

Davies On Little Chickadee For Her 1st Set In 4 Years

NASHVILLE—With the release of her new album, “Eclectic,” Gail Davies reclaims her ranking as one of the most creative figures on the Nashville music scene. And—since she wrote all the songs on the album, produced it, and issued it on her own Little Chickadee label—she’s clearly one of the most independent artists as well.

This is Davies’ first album since Liberty released “The Best Of Gail Davies” in 1991. The Oklahoma-born singer/songwriter made her country debut on CBS/Lifelong in 1978 with “No Love Have I” and turned out chart singles on Warner Bros., RCA, and MCA through 1980. During this period, Davies penned and recorded such classics as “Someone Is Looking For Someone Like You” and “Graduate.”

In 1979, she began producing her own records—then a rarity for country acts. And she was at the forefront of young artists—along with Emmylou Harris and Ricky Skaggs—who were involved in reviving and updating some of the great country hits of the ’50s; her contributions included hits covers of Johnnie & Jack’s “Poison Love,” Ray Price’s “I’ll Be There (If You Ever Want Me),” and Carl Smith’s “It’s A Lovely, Lovely World.”

After opting out of recording in the early ’80s, Davies worked as a staff producer at Liberty for three years.

Davies says a trip abroad last November convinced her to record again: “I made this record because I went over to sing in Europe with this little group called Nashville Unplugged—a songwriting thing. I didn’t know that anybody in Europe even knew me. But all the CDs I took over [of The Best Of Gail Davies] sold out in the first 30 minutes! Everybody went, ‘I want that.’ And I realized I knew nothing about my music, but they also knew the words to all my songs.”

She says a record store owner in Amsterdam told her that her albums sold out for up to $50 U.S. at auction.

Davies says she is in the market for a major label. “When I first decided to record again, she says she knew her age would work against her. “I think the fact that I’m over 55 eliminated me from a major-label deal,” she says. “I’m 47 years old now, and for some reason [the majors] just don’t want to sign older people. I really can’t even try; I didn’t even ask whether they’d consider it.”

Instead, she decided to set up her own label, to which she gave the name of the publishing company—Little Chickadee. Then, drilling (Continued on page 26)

Even Garth Brooks Started Low-Key
No Vanity, No Politics, Just Powerful Songs

HISTORY LESSON: Six years ago this month, the most recent new artist in this year’s country music occurred—and nobody knew it. On April 12, 1989, Capitol released the self-titled debut album by Garth Brooks. It got good, but not ecstatic, reviews at the time. The label sensed it had a promising set on its hands, and to demonstrate that it pointed a re- hearsal hall near Music Row and invited a few dozen industry types to watch the new kid perform. The audience liked what it saw and heard. Brooks wasn’t flamboyant, but he worked the stage with exquisite confidence and ease.

When it came time for introductions, producer Allen Reynolds expressed his pleasure with the album and cracked a joke about how strong-minded Brooks had been in the studio. Then everybody applauded and went home.

The thing that kept Brooks aloft until he caught fire—beyond his own determination—was the across-the-board strength of that first album. It simply had too many throwaway songs or lackluster performances. The lyrics were vivid, the stories intriguing, the melodies memorable, the wit restrained, and the emotions believably woven in.

If Brooks is ever to be equaled or matched in artis- tic and commercial impact, it will take another such powerful collection, one free of vanity, filler, and pub- lishing politics. Looking back at what Brooks has achieved for himself, his associates, his industry, and his fans, it would seem to be a gamble worth taking.

MAKING THE ROUNDS: Tracy Byrd has won two Country Dance Music Awards for his “Watermelon Crowl!”—favorite new country dance step choreogra- phy and favorite extended country dance remix. The awards were presented April 5 as part of the Country Dance Music Seminar. Other winners were Jim McGraw, whose “Not A Moment Too Soon” was named favorite dance album, and the Tractors, whose “Baby Likes To Rock It” earned the favorite country dance song trophy.

Nashville’s Ryman Auditorium will again host the gospel music concert series “Sam’s Place—Music For The Spirit.” Last year, the series ran six weeks; this year, it will consist of 14 shows between May 7 and Nov. 19. Gary Chapman will host the series. Among the guest stars already scheduled are Collin Raye, Kathy Troccoli, hHim, Hal Ketchum, Mac McAn- ally, Clay Crosse, John Berry, Wes King, Susan Ashton, and Billy Dean ... Darrell McCall, whose records have enriched country music for more than 30 years, has a new album, “A Way To Survive,” on Brentwood, Tenn.-based Arapah Records. ... How producer and contributing songwriter Chris Farren performed some of his hits and potential hits April 12 at Nashville’s Bluebird Cafe. Joining him on stage at various points were co-writers Vince Mel- laden, Gary Harrison, Marc Bessoen, and John Hobbs. Two acts Farren produces also sang with: Liberty’s Bryan Austin and MCA/Canada’s Joel Feeney.


MARK YOUR CALENDAR: The legendary Johnny Paycheck will appear on TNNA’s “Music City Tonight” April 27 ... John Anderson headlines “A Tribute To Fred Carter,” April 30 at Shreveport (La.) Municipal Auditorium. The show will benefit giftist Carter’s medical fund. Also scheduled to perform: Tony Joe White, Leon Helm & the Band, Deana Carter, Ronnie Hawkins, Dale Hawkins, and sev- eral members of the original Louisiana Hayride. Songwriter and publisher Phil Swann will lead an eight-week country songwriting seminar at the Songwriters Guild of America’s Hollywood office, starting May 1 ... Michael Martin Murphy will stage his an- nual West Fest Sept. 2-4 at Copper Mountain Resort in Colorado. Main-stage performers scheduled for the art and culture festival include Murphey, Mary Chap- pin Carpenter, the Tractors, Don Edwards, Red Steagall, Bill Miller, Billy Montana, La Diferencia, Rick Trevino, David Ball, Sons Of The San Joaquin, Colorado Springs Symphony Orchestra, Shelby Lynne, and J.W. Bloker.

Birds Of A Feather. Among the top winners of the recent Nashville Songwriters Assn. International’s achievement awards were Gary Burr, left, named songwriter of the year, and Frank J. Myers and Gary Baker, third and fourth from left, respectively, whose “I Swear” was proclaimed song of the year. With them are NSAI executive director Pat Rogers and retiring NSAI president Richard Leigh.

by Edward Morris

Nashville cee

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<table>
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<tr>
<th>ARTIST</th>
<th>LABEL</th>
<th>WEEKS AT #1</th>
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<td>13 (9.98/15.98)</td>
<td>67655</td>
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</tr>
</tbody>
</table>
## Country Artists & Music

### Country Corner

by Wade Jessen

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### Rebates Offered On Garth Brooks Albums

**New Liberty Records Promotion Heavily Advertised**

**By Edward Morris**

NASHVILLE—A new Garth Brooks promotion from Liberty Records should be a boon to both retailers and consumers alike. The promotion, advertised on cable TV and in major newspapers, offers rebates of $3 on CDs and $2 on cassettes for all but two of Brooks' albums.

According to Bill Kennedy, Liberty's director of national sales, the promotion runs April 1 through 30. Only albums with a Hot Shot debut in the last 25 weeks are eligible for rebate. However, consumers have until May 30 to submit proof-of-purchase data.

The eligible albums are "Garth Brooks," "No Fences," "Ropin' the Wind," "The Chase," and "In Pieces." Not covered are Brooks' recently released "Hits," his Christmas album, "Beyond The Season."

To qualify for the rebates, consumers must submit a register receipt and have the fulfillment center specified in the ads.

"The retailer doesn't have to mess with anything, so it's easy for him."


### Mattea Ties In With Lipton, Kellogg

Mattea will be smiling out from supermarket shelves the summer thanks to cross-promotions with Kellogg and Lipton, two major products. The promotions enable consumers to buy Mattea's music at a discount when they also purchase the sponsors' products.

Mattea's introduces "Hello, Mister Charlie," BMI); Is "Wildcountry," BMI; and "Fool Can See (Sony Tree, BMI)." Amusingly, the song "Comin' At You," BMI, is reportedly the most similar in format to Mattea's sound.

Without the services of a label staff to rely on, Mattea has had to handle her own promotion and sales. To date, she has sold around half of the album by direct mail through an advertisement in a country music fan magazine. And she says she has just reached an agreement with D & N Records for a Christmas single and plans to use a combination of snow-laden singles and cassette to distribute the album to retailers. "With the looks, she's going to have a good time," according to a recent report.

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### DAVIES ON LITTLE CHICKADEE

(Continued from page 22)

her producer's hat, she put together a session band that shared such standbys as Sam Bush, Jerry Douglas,Willie Weeks, and Richard Bennett. "I wrote 90% of 'Eclectic' in two weeks," Davies sais. "I recorded it in December and pressed it in January."

As the title suggests, the album is a mixture of musical styles. But whether the music is rock or R&B, Davies' intense, vibrant vocals are etched with a forthright, soulfulness.

Without the services of a label staff to rely on, Davies has had to handle her own promotion and sales. To date, she has sold around half of the album by direct mail through an advertisement in a country music fan magazine. And she says she has just reached an agreement with D & N Records for a Christmas single and plans to use a combination of snow-laden singles and cassette to distribute the album to retailers. "With the looks, she's going to have a good time," according to a recent report.

Edward Morris

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### Country Singles A-Z

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<thead>
<tr>
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<th>Performance Rights/Sheet Music</th>
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<td>BMI</td>
<td>(Comin' At You) BMI</td>
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<td>BMI</td>
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<td>Fool Can See</td>
<td>Sony Tree</td>
<td>&quot;Fool Can See,&quot; Sony Tree, BMI</td>
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### Country Aircraft

- **Title:** Las Vegas Strip Show
- **Publisher:** ASCAP
- **Performance Rights:** BMI

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### Country Promotions

- **Title:** Garth Brooks Album Promotion
- **Publisher:** Liberty Records
- **Performance Rights:** BMI

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### Country Contests

- **Title:** Mattea's Promotions
- **Publisher:** Kellogg, ASCAP
- **Performance Rights:** BMI
Artists & Music

**Latin Notas**

by John Lannert

SELENA LEGEND GROWS: Commercial after shocks caused by Selena's death March 31 continue to emanate. Five of her titles simultaneously charted on The Billboard 200 last week, an unprecedented feat achieved by a Latino artist. Four of these albums — "Amor Prohibido" (36-48), "12 Super Exitos" (167-171), "Love" (146-138), "Entre A Mi Mundo" (179-170) — remain on The Billboard 200, with each title posting sales increases from the previous week. (Note: The downward chart move of "Amor Prohibido" this week was due to greater sales gains by other albums.)

In addition, People magazine's April 10 split-cover issue, which featured Selena on the cover, was a virtual sellout according to the magazine's public affairs department. About 442,000 copies were shipped throughout the Southwest, with the rest of the country receiving a cover story on the NBC program "Friends." The April 10 issue was People's first split-cover edition in its 21-year history.

People has also printed 600,000 copies of a tribute issue on Selena, which goes on sale Monday (24) at selected newsstands, 80% of which are located in the Southwest. The tribute issue also is available by mail order from the magazine's Tampa, Fla., office. And finally there is "Selena: The Phenomenal Life And Tragic Death Of The Tejano Music Queen," an unauthorized, bilingual biography by Clint Richmond due out May 1 on Pocket Books. Can a movie be far behind?


In addition, two acts have been confirmed to perform at the conference: Rodven's Claudio and BMG's Corazón Gitanos. By the way, several songs on Corazón Gitanos's label debut, "Paso Latino" were co-produced by BMG Publishing and Eleven East Corp., the latter of which is owned by veteran music publisher exec Ivan Mogull.

ESTEFAN KEEPS ROLLING: Emilio Estefan is assembling a Spanish-language Christmas album for superstar wife, Gloria. The Yuletide record, says Estefan, will be an upbeat album "combining merengue with Colombian and Cuban music." Also, Estefan is preparing Jon Secuda's next Spanish-language set, which will be recorded with the Lon.

(Continued on page 30)

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**Rocío Durcal**

Hay amores y amores

**USA TOUR**

MAY
14 EL PASO
18 SAN FRANCISCO
19 SAN DIEGO
20 LOS ANGELES
21 LOS ANGELES
27 NEW JERSEY
28 CHICAGO

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**Billboard Hot Latin Tracks**

FOR WEEK ENDING APRIL 29, 1995

1. **SELENA**
   
   1. **SELENA**
   2. **AMOR PROHIBIDO**
   3. **12 SUPER EXITOS**
   4. **ENTRE A MI MUNDO**
   5. **NO ME QUESA MÁS**
   6. **LOS TIGRES DEL NORTE**
   7. **BANDA RITMO ROJO**
   8. **EMILIO**
   9. **MICHAEL JACKSON**
   10. **CHRISTIAN**

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**Billboard Latin Songs**

FOR WEEK ENDING APRIL 29, 1995

1. **SELENA**
   2. **AMOR PROHIBIDO**
   3. **12 SUPER EXITOS**
   4. **ENTRE A MI MUNDO**
   5. **NO ME QUESA MÁS**
   6. **LOS TIGRES DEL NORTE**
   7. **BANDA RITMO ROJO**
   8. **EMILIO**
   9. **MICHAEL JACKSON**
   10. **CHRISTIAN**

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**Billboard Latin Artists**

FOR WEEK ENDING APRIL 29, 1995

1. **SELENA**
   2. **AMOR PROHIBIDO**
   3. **12 SUPER EXITOS**
   4. **ENTRE A MI MUNDO**
   5. **NO ME QUESA MÁS**
   6. **LOS TIGRES DEL NORTE**
   7. **BANDA RITMO ROJO**
   8. **EMILIO**
   9. **MICHAEL JACKSON**
   10. **CHRISTIAN**

For additional data, please call 310-218-0480.

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**Billboard Latin Charts**

FOR WEEK ENDING APRIL 29, 1995

1. **SELENA**
   2. **AMOR PROHIBIDO**
   3. **12 SUPER EXITOS**
   4. **ENTRE A MI MUNDO**
   5. **NO ME QUESA MÁS**
   6. **LOS TIGRES DEL NORTE**
   7. **BANDA RITMO ROJO**
   8. **EMILIO**
   9. **MICHAEL JACKSON**
   10. **CHRISTIAN**

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**Billboard Latin Albums**

FOR WEEK ENDING APRIL 29, 1995

1. **SELENA**
   2. **AMOR PROHIBIDO**
   3. **12 SUPER EXITOS**
   4. **ENTRE A MI MUNDO**
   5. **NO ME QUESA MÁS**
   6. **LOS TIGRES DEL NORTE**
   7. **BANDA RITMO ROJO**
   8. **EMILIO**
   9. **MICHAEL JACKSON**
   10. **CHRISTIAN**

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Billboard Latin 50

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Billboard/BPI Communications and SoundScan, Inc.

For Week Ending April 29, 1995

1
SELENA • EM LATIN 30077
1 AMOR PROHIBIDO

2
SELENA • EM LATIN 42770
12 SUPER ITUBU

3
LITTLE JOE • KEDON 4706
10 REUNION '95

4
GARY HOBBES • EM LATIN 29794
10 OY SOY EL MISMO

5
VARIOUS ARTISTS • WEA LATINA 619110
9 LOVE & LIBERTÉ

6
GRACIELA BELTRAN • KEDON 9006
8 VIVE MI PUEBLO

7
LA MAFIA • Sony 81432
7 EXITOS EN VIVO

8
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Greatest Gainer

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Hot Shot Debut

BANDA MACHOS • FONOVISA 6202
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Tropical Salsa

1 SELENA • EM LATIN 30077
12 AMOR PROHIBIDO

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12 AMOR PROHIBIDO

Pop

1 BANDA MAGUEY • FONOVISA 5086
1 THE COMPLETE BANDA MAGUEY

R&B/R&B

1 SELENA • EM LATIN 30077
12 AMOR PROHIBIDO

Country

1 SELENA • EM LATIN 30077
12 AMOR PROHIBIDO

For more information visit: www.americanradiohistory.com
Artists & Music

LATIN NOTES
(Continued from page 28)

Berklee's 50th anniversary will star Berklee alumni Danilo Pérez, John Scofield, and the Puerto Rico Heineken JazzFest Big Band, which is composed of Berklee alumni. Also booked to appear are Cuban pianist Gonzalo Rubalcaba, Puente's Golden Latin Jazz All-Stars, plus Luis "Perico" Ortiz & the Newport Jazz Legends. In collaboration with the local Conservatory of Music and through funding from the Puerto Rico Tourism Co., 90 local students will attend jazz workshops hosted by five Berklee guest professors during the festival with a maximum of $50,000 in scholarships to be awarded to outstanding performers.

Brazil's great names.

Brazil's reissues king, PolyGram, has put out yet another smashing set of compilation packages comprising "Serie Grandes Nacionais," which celebrates the 15 Latin Grammy-acclaimed artists whose recordings will be released in groups of five over the next several months are Carlos Gomes, Veloso, Elsa Regina, Chico Buarque, Jorge Ben Jor, Marina Lima, António Carlos Jobim, Milton Nascimento, and Maria Bethania.

Already released in Brazil are titles by Costa, Veloso, Regina, and Jorge Ben. A series of the sets are planned to be released in the U.S. and elsewhere, but no shipping dates have been established.

Getting caught up: L.A. recordable salsa queen Celia Cruz is booked to headline L.A. Freeway Festival, a 36-block festival scheduled to be held April 30 on downtown Los Angeles. Also due to appear are Sony stars La Mafía and Rey Ruiz, singer/soaps actor Eduardo Capetillo, and Angel reggae/salsa group Big Mountain. All Access Entertainment is producing the0 event. ... SBK/EMI Latin star Jon Secada is set to perform at the 1995 Miss Universe Pageant, slated to be held May 12 at Windhoek, Namibia. MTI JazzFest will co-host the event, along with Bob Goen, weekend host and correspondent for "Entertainment Tonight." The program will be broadcast live at 8 p.m. on CBS.

PolyGram reportedly is edging closer to a distribution deal with Dominican indie Karen Records, home of merengue titans Luis Guerra 410 and Los Hermanos Rosarios ... U.S.-based Spanish TV Net Telemundo has launched a new 10-month and operated station, W32AY, which will cover the Boston market ... Country Music Telepromotions is making a move to take coverage into Latin America via PanAmSat's PAS-1 satellite. CMT's international network is launching a Spanish-language network called "Radio Guaymas." CMT is also looking into over-the-air coverage in Latin America and Europe. ... WEA Latina's merengue diva Olga Tañón is currently in the studio cutting a pop disc with gifted songwriter Marco Antonio Solís, leader of Fonovisa's venerable Los Bukis, WEA Latina GM Sergio Rosenblat is still mulling over a release date for the album ... WSRQ-AM New York switched from pop to regional Mexican. The station's new call letters are WXLA-AM.

ROADWORK: Phil Collins, who added a third show in Santiago, Chile, April 20, is slated to perform in Florida's Coral Springs. Collins will be joining other acts from the famed rock festival "From the Ashes of Love," which streamed its run on CNN, Universal Studios Theme Park, and Fox TV.

BRAZIL NOTES

by Jim Macnie

NASHVILLE IS A GROOVY LITTLE TOWN: Musical intruders are where you find them, and some of the most formidable improbable and relentless ragtime I've heard of late burst from "Guitar Bag, And A Too Fast Past," the Merle Travis box set issued at the close of 1994 by the esteemed German label Bear Family. When virtuosity is in the foreground, bridges between country picking and swing solos become quite sturdy. So scheduled events in Music City U.S.A. might be of interest to jazz fans. At the Ryman Auditorium, May 23, Chick Corea will share the stage with Béla Fleck, whose Warner Bros. release, "Jazz From The Ashes Of Love," is contemporaneous enough to be considered jazzes of some sort.

Béla Fleck has long made a point of traversing stylistic lines. The "Tales" quest list tells part of the story; Mandarin wizard Sam Bush and dobro master Jerry Douglas are in cahoots with Corea and Branford Marsalis. Fleck's "Arkansas Traveler" was inspired by Oscar Peterson's classic "We Get Rhaps" and the pianist/duo bash that called "Bicycles" is Chopin kept. As for sundry moves by Corea, he's booked a few days later on the West Coast, playing the Mozart "D Minor Piano Concerto" with the San Francisco Symphony. Bobby McFerrin, too.

In kindred news, guitarist Béla Fleck has been trying to follow through on a notion of recording with open-minded bluesmen. A Nashville session with members of Union Station, the band led by extraordinary fiddler Alison Krauss, was recently postponed because of scheduling bloopers, but producer/engineer Roger Moutenot believes that a recommencement is forthcoming. There's also speculation that dobroist Douglas and a pal or two might be involved.

While we're on the subject, more firmly bluegrass disc brimming with compelling swing and solos is fiddler Richard Greene's mercurial group Grascals "Greener" on the Rebel label. I'd shocked if jazz fans didn't dig the chops and attitude at work here.

COMMITMENT: Retailers should be aware that "Last Night When We Were Young, The Ballad Album," the various-artist disc produced by pianist Fred Hersch, is available for rack space. Previously, it was a mail-order-only piece. Now distributed by Twinbrook, it's out on the Sunnyside label. A portion of the revenues go to Classical Action: Performing Arts Against AIDS. Over 5,000 copies have been sold since "Last Night's" release last summer.

Hersch, too, has been on the move. He has two discrete duets with vocalists available: "Slawn Hot Wind" (Nashville) prior the pianist with Manhattan Transfer singer Janis Siegel. It's a luxurious sound they make together, Siegel being just as much Barbara Streisand as she is Sarah Vaughan. At times she sounds like a cheerleader for a song's particular emotions; other moments find her rummaging over romance with a near devotional depth. "Beautiful Love" (Sunnyside) teams the pianist with an even deeper improviser, Jay Clayton. The result is thrilling. Hersch and Clayton continuously wind around each other, adjusting the melodic flow like longtime collaborators. Clayton's curser has shown her to be an abstractionist of sorts. But the standards on "Beautiful Love" never lose their narrative sense. Hersch, a pianist whose finesse consistently enhances his work, recently was signed by Nonesuch.
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Artists & Music

by Deborah Evans Price

UNDER THE WATERFALL. When artists record their third album, the word "maturity" is often used with what's expected, and what's come to be expected -- it's time to find new heights. Morgan says, "So I started working with vocal coach Gerald Arthur, and he taught me that words are the most important thing. If you can't understand them, then what does any of it mean? I felt like style would win over, and sometimes it should -- but working with him helped so much. I was focusing a lot more on the words."

Morgan's newly signed recording contract for the "Under The Waterfall" video was an especially fine moment in her career, however, Morgan entered a record company was mistakenly thought of "Under The Waterfall." Morgan's efforts were impressive, "Under The Waterfall" showcases this talented young singer-songwriter is just hitting her artistic stride, and the best is yet to come.

TRAPPED. If you were detained in a foreign country, how would you spend your time? Well, Chris Eaton says that after being detained in his country and solemnly, "The Shoveland Redemption." Unable Time in the lobby and instead of a slick and danceable release, Eaton wasn't匣化. He was merely detained when border guards refused to let him back in the U.S. after Canadian performances on his tour with Phil Keaggy and Twila Paris. Eaton's music is widely accepted because it wouldn't have a visa because it was a promotional tour. When the troupe entered Canada, the road manager took everyone's visas to share the roads, but on the return trip a consul general wanted everyone out of the bus in the middle of the night to check the visas for himself. When Eaton, a British citizen, didn't have a visa, he had to remain behind. He stayed at the Sheraton in Toronto until matters were cleared up, then rejoined the tour in Boston.

CLASSICAL KEEPING SCORE

by Heidi Walseon

CHANT IT AIN'T: Both Deutsche Grammophon and Argo are targeting releases at that hypothetical and much-celebrated classical youth market this month. This is not, apparently, a market that wants to sit back and experience new age contentment—they want to boogie and get mad.

DO'S: "Todd Levin: Deluxe," a disc that proclaims rebellion, is all wrapped up in a slick and spacious promotional package featuring screaming graphics and a mug shot photo of the composer. Levin, who is 33, writes in a lively, galloping orchestral style (performed by David Alan Miller conducting the London Symphony Orchestra that supposedly "reflect a broad spectrum of musical and ethnic influences, both classical and popular.

In the album's central cut, a 4-minute assault titled "Todd Levin," this musical language is continued with Levin delivering an all too occasionally comprehensible score that sounds like something from the history of contemporary classical music and (solenom reports proclaiming the need for orchestras to embrace cultural diversity) to critics, the sassy state of the world, and people who liked his generation. Plus a vocal obligato, sung by mezzo-soprano Mary Nessinger.

Argo, London's new music label, has taken a more conservative approach to their release, "Métisses," which features a cross-cultural link to with featuring dances by contemporary composers. This group is also influenced by popular music and contemporary culture, and though most of them are over 30, this group has grown up with Leonard Bernstein's "Mass" from "West Side Story," they are a lively and diverse lot, from the venerable (Dominic Argento) to the young (Aaron Jay Kernis and Michael Torkie). Torkie, by the way, makes a rather sudden appearance on Todd Levin's promotional video, allowing as how Levin's music "might connect with some new audiences.

David Zinman recorded the CD with the Baltimore Symphony; the orchestra threw a dance party concerto before the recording sessions last year. They installed a studio floor in the lobby and invited a popular radio station DJ to do a remote during the concert and spin records for dancing during intermission and afterward. That pulled in the much-desired young crowd for the concert. Argo says that even though retailers "didn't know what to do with the CD at first," it exceeded its quota for initial solicitation. But will they cross over to Scherber later? Maybe Bruckner?

OLDER AMERICANA: pianist Alan Feinberg is preparing his fourth "Discover America" CD (out on Argo in May) with a concert and talk April 28 at the Metropolitan Museum in New York. The new disc is called "Fascinating Rhythm: American Syncope\" and features pieces by Gershwin, Cowell, and Jelly Roll Morton, among others. I was especially taken with a relaxed and playful rendition of Fats Waller's "Ain't Misbehavin'."

Two of the CDs in the series have been nominated for Grammy Awards. And speaking of classics, check out Patti Lupone singing Irving Berlin with the Hollywood Bowl Orchestra under John Manceri on "Heatwave" (Philips).

AND EVEN OLDER: This time, John Eliot Gardiner is reinventing the Verdi "Requiem," which gets its first outing in the U.S. with the Monteverdi Choir and the Orchestre Révolutionnaire et Romantique (Philips). Not quite the revelation that Gardiner's Beethoven symphonies were, but a vital, exciting reading, with a "Dies irae" to knock your socks off, Gardiner's characteristically splendid choral sound, and an especially fine bass soloist, Alastair Miles.

Latin Notes

From Contempory Christian (Continued from p. 30)

zuela. Miami-based promotion company Water Brother Productions is putting together a project for this label, called... Three BMG Latino artists are due to hit the Stateside road in the coming weeks. Fast-rising regional Mexican outfit Los Guar- diezianos Del Amor are supporting their new release, "Camino Al Corazón," with a 45-date U.S. tour beginning Saturday (29) in New York. Elegant siren Rocio Durcal, who has just released a ranchera-clad pop record, "Hay

Amores Y Amores," is launching a seven-city U.S. jaunt May 14 in El Paso, Texas. Last fall, Mexico's favorite em- perator rockers Caifanes are booked to kick off a five-city mini-trek June 2 in Chicago... Poly- Gram Brasil's effervescent thrash Elba Ramalho is in the middle of a two-week swing in the U.S. that began April 15 in Miami... Poly- Gram Brasil's innovative Bahian group, Amores...
Capital, talent, exposure and all the key elements necessary to move an industry forward in terms of sales and visibility are coming together in Christian music this year. With mainstream corporations such as EMI and Music Entertainment Group (MEG) investing heavily in the Christian industry, and general-market retailers such as Target finding it a profitable genre, the catch phrase “It's Not Just For Sundays Anymore” seems increasingly appropriate.

Christian music seems poised on the brink of a sales and popularity explosion that people in the industry hope will be comparable to the broad-based acceptance country music has experienced in the last few years. All indicators seem to point to exceptionally healthy times ahead. Christian music now has its own video channel, Z Music, which is fueling interest in Christian music like the same way MTV and CMT have done in the rock and country markets. Mainstream media interest is at an all-time high, with, the New York Times, Forbes, the Wall Street Journal, Chicago Tribune, CNN and other mainstream media outlets recently devoting extensive coverage to the music and its artists.

Perhaps the most healthy indication of the growth potential in Christian music is the increased faith which many now have in its bottom line. EMI first entered the Christian-music arena in 1982 when it purchased Sparrow Records. Last fall, the company acquired Star Song and formed the EMI Christian Music Group, which includes the two labels and EMI’s Christian distribution company, Chordant. In January 1993, BMG purchased 50% of Reunion Records. MEG’s investment in Christian music came with the purchase of the Benson Company in 1993 and continued with the acquisition of Diadem earlier this year.

ONE DREAM AT A TIME

Was Farrell, president and CEO of MEG, says that when he formed the company his original intent was to focus on developing music-publishing companies. He admits he “didn’t hold a tremendous amount of high hopes for finding an opportunity that was big enough to buy something and grow it immediately,” he says. “Then people started sending me opportunities in Christian music and it completely turned me around... Now I don’t think there’s ever been a time that I’ve experienced in our business where there’s greater opportunity for growth. We find that it’s one dream at a time and we’re watching a lot of them come true as we move forward.”

When mainstream music companies aren’t purchasing Christian record labels, they are establishing their own divisions. Warner Bros. has a Nashville-based Christian arm, Warner Alliance. Arista Nashville’s president, Tim DuBois, has announced that he intends to start a Christian music division. CBS Records began a Christian music division last year and plans a major push this summer with Whiteheart’s label debut.

MARKETING CHALLENGES

“Everybody is waking up to a change in Christian music,” Ken Yates, president of Z Music Television, says. “There’s major investment money in the market, and that places the industry in an ideal position... but it also poses a challenge to retailers and others in the industry to place an emphasis on marketing.” Retailers are rising to the challenge.

General-market retailers are also increasing their commitment to Christian music. The Family Channel and Target Stores recently joined forces with Christian music's major labels to launch an intensive promotional campaign to increase viewership of the Dove Awards and make consumers aware of a 12-song cassette sampler available in Target Stores. Last year, Target was lead sponsor for The Doves, and without such an extensive campaign, saw a 333% increase in sales of Christian product in the chain’s stores.

“It’s a win-win situation,” says Melinda Scraggs-Gates, executive VP of general-market development for Reunion Records and chairman of the General-Market Development Group of the Christian Music Trade Association (CMTA). “When you look at Target’s campaign last year and the new level we’ve moved to, it reflects the growth of the industry and retail awareness of Christian music.”

ARTISTRY AND AWARENESS

Among the reasons for increased retail awareness of Christian music is the high level of artistry and record company plans for marketing their product. Steven Curtis Chapman, Amy Grant, Sandi Patty, Michael W. Smith, BeBe and CeCe Winans, Twila Paris, Margaret Becker and Carman continue to be some of the genre’s most successful artists. However, newer acts have also garnered their share of the market. The Newsboys’ “Going Public” Star Song album has been one of the year’s most successful releases, and their ’95 tour has been selling out shows in numerous venues. Point Of Grace, who received the Gospel Music Association’s New Artist Of The Year accolade at last year’s Dove Awards, racked up unprecedented six No. 1 songs off their Word debut album. Their sophomore effort, “The Whole Truth,” debuted at No. 8 on Billboard’s Top Contemporary Christian album chart. Clay Crosse has had such a successful year that he’s nominated in both the Best New Artist and Male Vocalist categories at this year’s Dove Awards.

Record labels have seen their marketing efforts yield successful results in breaking new acts. Star Song’s “Catch A Rising Star” campaign—a marketing-and-retail promotion utilizing shelf talkers, counter displays, coupons and special maxi-cassettes featuring music and interviews—has helped launch acts like father-and-son duo Aaron & Jeffrey, and Sierra, whose debut album hit Billboard’s Top 10. Now acts are discovering the market. Mobile, Ala.-based Integrity Music has launched several new acts via their Music 4 U campaign. The Family Channel has also aggressively promoted their pre-release cassettes, promotional pencils and other items to draw attention to acts like KarenLeigh

"...Continued on page 50"
Gospel Grunge & Righteous Rap: Christian Music Alternatives Make Waves

There's always been a left-of-center fringe using pop-music forms to preach. But recently, that cutting edge has emerged as one of the more viable, and profitable, facets of Christian music.

BY DAVIN SEAY

"Why should the devil have all the good music?" asked Martin Luther. It's a question that's been asked for centuries. And while music has always been a part of the Christian faith, it's often been challenged by the world around it. Yet, in recent years, we've seen a resurgence of Christian music that's taking on new forms and reaching new audiences.

The emphasis, instead, has been on finding and promoting artists with potential regardless of the musical category. This has led to the establishment of Christian labels, where authentic alternative credentials are often conspicuous by their absence. The emphasis, instead, is on finding and promoting artists with potential.

For the trailblazing efforts of '90s pioneers like Larry Norman, to the New Wave ministry of Steve Taylor, there has always been a left-of-center fringe using popular musical forms to preach and proclaim. But in recent years, that cutting edge has emerged as one of the more viable and potentially profitable facets of modern Christian music. At a time when Christian pop and mainstream rock—from Amy Grant to Dokoda Motor Company and beyond—have found widespread acceptance, a Gen X for Jesus groundswell underscores the continued creative vitality of today's Christian music scene.

A SHOT AT MAINSTREAM CROSSOVER

"We don't try to duplicate mainstream genres just to stay trendy," says Brian Smith, spokesperson for the EMI-distributed Sparrow Records. "We're about reaching out, and that means signing good artists to appeal for established Christian audiences as well as a shot at coveted mainstream crossovers. Smith points to the growing success of PFR (formerly Pray For Rain) as the best example of the label's game plan. "PFR's current album is No. 1 on many 'Christian charts,'" he explains, "but we've also worked hard to spread the word to the general market with the help of EMI and Capitol." "We don't have what you'd call real alternative artists on our roster," concurs Melissa Hambrick, senior publicist for the Benson Company. "What we're looking for is music that can transcend categories and reach the widest audience. At the same time, however, we like to have our ear to the ground. It's with that strategy in mind that Benson recently inked a distribution deal with Rev Run Records, founded by Run DMC, with plans to release albums by three Christian rap and urban artists—Soul Tempo, Sin Assassins and the Zie Brothers—in the near future.

But the real rewards—creative, commercial and spiritual—of alternative Christian music are being mixed by small, independent companies that closely mirror, in Ad R and marketing approaches, their secular counterparts. And while Christian music has yet to yield the over-the-top alternative success of a Smash or Sub Pop, there are plenty of contenders establishing a foothold in this rapidly expanding niche.

Foremost among them is Diamante Music Group, located in the alternative Christian music bastion of Orange County, Calif. Founded in 1993 by gospel-music veteran Bill Conine, Diamante's distribution arm has since grown to encompass 11 independent labels, representing a dazzling array of alternative sounds.

"We're here to provide an outlet for our immigrant community," says Arturo Allen, president of Arts Immigrant Network. "We want to help provide a voice for those who might not have one in the mainstream."

Several other factors point to a healthy growth spurt for Christian music. In December 1994, Morningstar Radio debuted its "High Country" format, offering syndicated Christian country (also sometimes called positive country music) to radio stations nationwide, and the format is receiving good response. The two-year-old Christian Country Music Association has grown to more than 700 members, and their fall awards show packed the Grand Ole Opry House to near capacity. Word Records has also started Word Nashville, a label devoted strictly to country acts.

MILLIONS OF KIDS

Another genre that continually sells in the Christian industry is children's music. "It's a staple of the industry because Christian parents feel a need to share Christian music with their children at an early age," says Mike Gay, Benson's director of sales for other labels. Gay and his wife, Sue, co-produced the 10-title "Cedarmont Kids" cassette series, a collection of children's music that has more than 500,000 copies in print in 29 months. On the Billboard Top Contemporary Christian album chart of Feb. 5, "Cedarmont Kids"...

BY DEBORAH EVANS PRICE

Digging A Niche

Country, Kids And Spanish-Language Styles Spread The Word And Music

...continued on page 40
NOT JUST FOR SUNDAYS
Continued from page 33

[stale, Keith Staten, Justo Almarlo • Abraham Laboriel and Alicia.
With the influx of corporate dollars via ownership by mainstream compa-
nies, Christian labels are enjoying greater resources to break new acts. 
Sparrow founder Billy Ray Hearn, who currently co-chairs EMI 
Christian Music Group with EMI Music president Jim Fifield, see this 
as a tremendous plus. "It gives us the 
resources to develop our new artists 
and take over established artists 
to the next level. That benefits every-
body—the artists, the stores, the 
record company and EMI," Hearn 
says. "We have more resources and 
a bigger distribution system."

INDIE BIZ UP
Just how are the independent 
labels faring in the shadows of the big 
boys? Very, very well, thank you. 
Gavin Morkel, CEO of R.E.X. Music, 
says that firm experienced a 69% 
increase in growth last year based on 
the success of acts like Sixpence None The Richer, The Choir and 
Whitecross. This year appears to be 
second anniversary in April. Among 
its distributed labels are Brainstorm, 
Vineyard, Metro One, Frontline and 
Malaco. Statistics indicate a 46% 
increase in sales in 1984, and 
Diamante representatives project 
even stronger numbers for 1995, pro-

pelled by releases from Crystal 
Levis, Jon Gibson, The Kry, Mortal 
and the Gospel Gangstas.

ARTIST START-UPS
An interesting trend in the 
Christian independent world has 
been artists starting their own labels. 
Randi Stonehill, a 25-year veteran of 
the Christian industry, who is consid-
ered one of the genre's pioneers, 
came out of Eden. 

Continued on page 38

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The Richer
“This Beautiful Mess”

Continued from page 58

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All things considered, with 
increased mainstream media 
exposure, the continuing growth of Z Music and its abil-
ity to break acts through video, 
the addition of mainstream cor-
erporate capital (which allows big-
ger budgets for recording and 
marketing Christian acts), and 
the fact that Christian music is 
now available in general-mar-
ket retail outlets as well as the 
Christian, bookstore market, 
the future for Christian music 
looks bright. As this article 
goes to press, people were 
anticipating SoundScan's start-
upe in the market and hoping it 
would reveal impressive sales fig-
ures.
ACCOLADES

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- Two releases in Billboard’s 1994 Top Contemporary Christian Albums of the Year - #9 “God Is Able” and #29 “Lift Him Up With Ron Kenoly”
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OH LORD OUR LORD
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NOT JUST FOR SUNDAYS
Continued from page 36

Everything points toward positive growth, but people in the industry admit predicting the future isn't easy. "None of us can really predict this," Benson president Jerry Park says, referring to the possibility of a boom in Christian music. "There's a lot more interest in Christian music right now, interest from secular companies, and because they believe that, there's more money in it, better promotion and a broader field to play on—because secular companies are involved. So we should be doing a better job of getting in touch with the potential consumer. And that alone will create more sales."

CHANGING CULTURAL CLIMATES
One of the main factors that may contribute greatly to the growth of Christian music is the current cultural climate. "Another thing that increases the likelihood that it will really happen is the country's aversion to crime and a valueless society, to loss of the basics of life that made this a good country," Park says.

Many in the industry share that view. It's obvious the pieces of the puzzle are coming together to create and market Christian music, but it's all vain if the music isn't what consumers want. However, in a world permeated with negativity, many are banking on the fact that people want something positive, and the Christian music industry is ready to deliver.

"People are looking to different things and different values to try to gain some stability in their personal lives," Bruce Koblish, president of the Gospel Music Association, says, "and we believe our music is a prime vehicle for meeting some of those needs."
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Frontline music can ALTERNATIVES Diamante's offers What's hot HARD -ROCK and heavy smorgasbord.

And his classic there of metal, and heavy -metal groups like Trytan and Rage Of Angels," explains company spokesperson Jay Swartz of Diamante's stated purpose of providing alternative opportunities closely parallels that of R.E.X. Music, an independent Nashville-based label that has been championing the cause since 1987, seeking, according to the company's "mission statement," "to provide Christian artists the vehicle to express their art...and to take that expression into the world at large." Founded by Gavin Morkel and producer Doug Mann, R.E.X. has done just that, with deals through Light Distribution for the Christian market and RED Distribution for secular outlets. At the same time, R.E.X. serves as an outlet for smaller labels, including Street Level, Grrr and the acoustic-oriented Storyville.

"R.E.X. built its reputation with Christian heavy-metal groups like Trytan and Rage Of Angels," explains company spokesperson Jay Swartz of Diamante. "But we're not trying to have our product ranked in the Christian bins," asserts Jeff Hooten, Diamante's general market director of sales. "We want to be right in there with the other mainstream alternative acts, and we've been very successful in making the transition." Hooten goes on to list Wal-mart, Camelot and Blockbuster as among the retail chains that carry Diamante product among their mainstream selections.

ALTERNATIVE TOURING As with their secular counterparts, alternative Christian acts depend heavily on touring and live perfor-

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zentrub: "Since then, we've sought out artists we feel can make an impact on both sides of the Christian and mainstream markets." R.E.X.'s approach can be seen in the growing success of the industrial-rock ensemble Circle Of Dust, which, while Christian in content, is marketed exclusively to the mainstream.

Other standout on the R.E.X. roster include the Austin-based Sixpence None The Richer, whose debut album, "The Fatherless And The Widow," was one of last year's critical Christian hits and earned the band an opening slot on a 10,000 Mauve tour. Atlanta's The Waiting and the progressive- Christian music veterans The Choir are two more R.E.X. mainstays. "While a lot of our bands are way outside the Christian music norm, we've found surprising acceptance in the church and the marketplace," asserts Swartzendruber. "There's a general feeling, I think, that what we're doing is reaching people who would otherwise miss the message, and while R.E.X. is not about evangelism, the integrity of our music counts for a lot within the Christian community."

While finding a place in the record racks of Bible bookstores may be easier than expected, the emphasis for most alternative Christian labels lies elsewhere. "We try not to have our product ranked in the Christian bins," asserts Jeff Hooten, Diamante's general market director of sales. "We want to be right in there with the other mainstream alternative acts, and we've been very successful in making the transition." Hooten goes on to list Wal-mart, Camelot and Blockbuster as among the retail chains that carry Diamante product among their mainstream selections.

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Chordant and EMI Christian Music would like to thank Liberty Records, especially JIM HALL, BILL KENNEDY and HANK TOVAR for their invaluable contribution to the development and growth of Christian Music.
Artists & Music

by Lisa Collins

STAGING A COMEBACK Ain’t Always Easy: Vanessa Bell-Armstrong is working so hard on her upcoming album that she’s about to quit. But her hard-nosed producer, John P. Kee, won’t hear of it. He reports that the project—her fifth for Jive/Verity Records and slated for summer release—is destined to be her best yet.

“I used to go in the studio, lay down some runs, they’d say how great it was, and we’d all go home,” Bell-Armstrong says. “But not John.” And while Kee calls Bell-Armstrong every producer’s dream, he says that “for years I’d hear her and think, Why didn’t the producer do this or that, or how I’d have done it another way.”

To his credit, Bell-Armstrong reports that the still-un-titled album, currently being recorded in Kee’s Charlotte, N.C.-based facilities, is a showpiece.”It’s the traditional and churchy, but also hip-hop. There’s the blues...classical...He’s just exploring my talent and challenging me all the way.”

However, she is not convinced that a lot is riding on the project, which marks her return to recording after a 2-year absence. She remarks that she’s been working steadily without recording. She is more thrilled by the fact that artists like Mariah Carey study her style and that some of gospel’s top producers—Andre Crouch, Walter Hawkins, Mervyn Warren, Fred Hammond and Bebe Winans—bid for the chance to work with her.

She surmises that the reason past albums haven’t gotten the attention is because her label, Jive Records (with whom she signed in 1986), didn’t know what to do with them. “They were trying to direct me into the secular market, and they just lost me. Fans were wondering, ‘What’s up, you’re going secular?’ But I never left. I’m gospel and I’m not going anywhere.”

At 41, Bell-Armstrong feels she’s right where she should be. “I have not reached my peak,” she says, “but I’m still climbing.” Ironically, she’s preparing for the fallout from a forthcoming duet with Kee (from the album) that she says could go mainstream. “But,” she proclaims, “I’m convinced, I’m grounded and grounded with God now, so I’m not scared of what people say anymore about me.”

BRIEFLY: Kirk Franklin, whose album sales are nearing the platinum point, kicked off his first national tour April 13 in New Orleans. Coupled with the Kurt Carr Singers, gospel’s high-flying superstar will do 30 dates before winding down May 29 in Toronto. Gospel Music Workshop of America chairman Al Hobbs says that while no official theme has been set for the group’s 28th annual confab (Aug. 12-19) in Los Angeles, conservative attendance projections are between 15,000 and 18,000. Two new tracks are being emphasized—a minister’s fellowship and quartet track. On the personal side, Hobbs is excited about the debut of Aleo International Records’ latest act, the Miami-based Ingram Gospel Singers. After signing them at last year’s GMWA convention in Atlanta, he teamed the 35-member ensemble with producer Sanchez Harley. The project, which was completed last week of January, is titled “Make My Heart Your Home” and recently debuted at No. 14 on the Top Gospel Albums chart. Hobbs credits this to “great songs, high production values, and solid traditional gospel coming straight up the pike in line with our credo: Where praises go up.”

A&M SHINES A LIGHT ON INNOCENCE MISSION (Continued from page 13)

much raver feel to what they’re doing. There are obvious signs of a songwriter who has developed, and it’s more approachable in that it has been produced with more warmth.”

For Peris, who’s joined in Innocence Mission by her guitar-playing husband Don, and longtime friends bassist Mike Bita and drummer Steve Brown, the goal is to keep writing and recording music. “The four of us enjoy playing and singing more than we ever did,” says Peris.

The band will play select dates until the release of the album, which will be followed by an extended domestic tour.
Roger Murrah Makes It In Music City
Songwriting Vet Continues Hit Streak With Own Co.

■ BY EDWARD MORRIS

NASHVILLE—Roger Murrah spent nearly 20 years as a staff songwriter for various publishers before circumstances prompted him to establish his own company—Murrah Music Corp.—in 1984.

During his staff-writing period, the Alabamian wrote or co-wrote such hits as “Southern Rain” (Mel Tillis), “A Bridge That Just Won’t Burn” (Conway Twitty), “We’re In This Love Together” (Al Jarreau), “Ozark Mountain Jubilee” (the Oak Ridge Boys), and “Southern Star” and “High Cotton” (Alabama). Murrah also co-wrote Waylon Jennings’ 1987 autobiographical album, “A Man Called Hood.”

Murrah’s last shot before setting up his own was Tom Collins Music, where he labored from 1984 to 1986. When his contract there ended and it came time to renegotiate a new one, “Tom said he made an offer I could refuse,” Murrah recalls. This was born Murrah Music.

“I had been thinking about doing my own thing,” Murrah says. “So it was kind of a mixture of wanting to do it and then kind of being forced to do it. I’m so glad I did. It’s worked out great.”

Murrah has five writers besides himself on his roster: Pat Terry, John Schweers, Steve Azar, Neal Coty, and Scott Anders. Azar is also signed to a recording deal with River North Records, and Coty is being shopped for one. In addition to his writers, Murrah employs a support staff of three.

The time spent forming the new company did not slow down its output of hits. Within two years of starting, it had achieved enough prominence to earn Billboard’s independent publisher of the year designation.

Jewels in the Murrah catalog (and the artists who made them jewels) include “Don’t Rock The Jukebox” (Alan Jackson Corp.), “I’m In A Hurry (And Don’t Know Why)” (Alabama), “Two Sparrows In A Hurricane” and “It’s A Little Too Late” (Tanya Tucker).

“National Working Woman’s Holiday” (Sammy Kershaw), “I’ll Can Make a Living” (Clay Walker), “When I Could Come Home To You” (Steve Wariner), and “Stranger Things Have Happened” (Ronnie Milsap).

Murrah Music songs now grace a total of 11 platinum or platinum albums, and one of its songs—“Can’t Keep Going On And On”—was included on the Grammy-winning album “Join The Band.”

Besides Murrah Music Corp., which is a BMI affiliate, Murrah’s holdings include Castle Street Music (ASCAP) and Murrah Castle Music (SESAC). International Music Network administers the company’s songs abroad.

Murrah says he has had no particular difficulty in competing with major publishers. “Everybody still needs a hit song. So if we can come up with it—and some major company is not giving them what they need—then a lot of times we can win out just because of the song.”

His publishing duties have cut back “some” on his songwriting time, says Murrah. But, he adds, “one [side] gives [him] the other.”

There are about 1,200 songs in his catalog, says Murrah. He says this rather modest size ultimately works to his advantage. He illustrates the point by quoting an ad he wrote for his company that said, “Large enough to serve you and small enough to know where our hits are.”

“A&R people,” Murrah explains, “often like to work with small companies because they know what they’ve got. Big companies have got a lot of great songs, but they’re not as aware of them as I can be with a small catalog.”

Rhino Goes To The Vault To Unearth Vintage MGM Scores

BACK & THEN SOME: The old MGM label started the ball rolling on movie musical soundtracks with the late-40s release of “Till The Clouds Roll By.” From the 1946 Jerome Kern-Ernest Tubb biopic, Tubb kept the releases flowing for decades ahead. But no one ever bothered, at least with legitimate labels, to make an archival trip back to pre-1946 MGM soundtrack scores.

That is until Rhino Records’ Movie Music label recently struck a deal with Turner Entertainment Co., which owns the MGM film catalog as well as that of RKO and early Warner Bros. productions. This deal will bring back the familiar scores, most recently offered by Sony Special Products in well-done transfers and with scholarly dedication, but the big news is the planned CD debuts of the neglected gems.

From April 25 through the final phase of the schedule in 1997, look for three Fred Astaire-starring releases: RKO’s “Gay Divorce” (Cole Porter), “Top Hat” (Irv Berlin), and “Swing Time” (Jerome Kern & Dorothy Fields), plus MGM’s “Ziegfeld Follies,” “Cabin In The Sky,” “For Me And My Gal,” “Meet Me In St. Louis” (Hugh Martin & Ralph Blane), and “The Harvey Girls” (Harry Warren & Johnny Mercer).

The Rhino/Turner promise is that the vaults will be scavenged to unearth material that landed on the cutting-room floor. It should be noted that in recent years, laserdisc fans of the movie musical have been getting first-rate digital transfers of most of these scores from MGM/UA Home Video herself, which releases the RKO goodies.

NO. 1, GOING ON 3: Maverick Music president Lionel Conway reports his first No. 1 single on both the pop and R&B singles charts since he launched the Madison Ave.-owned company almost three years ago. The song, co-published by Maverick’s BMI affiliates, is “This Is How We Do It,” performed by Montell Jordan, also a co-writer and co-producer along with O.H. Pierce, a new signing to the company.

Conway also points to charting by other staff writers such as Dana Dane, Benton Tench, and Brent Bourgeois. Four other signings—Texas natives Anna Preven’s band Edna Swap, and Brad Brains—are due for releases in May.

AFFAIRS FROM THE HEART: Followers of TV news interview shows are more likely to see the talking head of William G. Hyland discuss foreign policy than the golden age of musical theater. A former editor of Foreign Affairs and now research professor at Georgetown University, he’s had a 50-year-plus love affair with the musical theater since he was a sideman in a swing band. While Hyland draws from many sources in “The Songs I Sang—Showbands and American Music, 1900-1950” (Oxford University Press, $32.50), he offers a wonderfully clear narrative, as well as an obvious enthusiasm for the subject.

There is occasionally a misattribution—“The Last Time I Saw Paris” was not the last collaboration of Jerome Kern & Oskar Hammerstein, and the Rodgers & Hart masterpiece “I Never Entered My Mind” was not cut from their Broadway failure “Higher, Higher.” But Hyland offers his well-placed insights and, clearly, that enduring love for the musical—at least the vintage of the book’s title.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Earth Brooks, “The Hits” (guitar
2. Green Day, “Dookie” (guitar
5. The Eagles, “Hell Freezes Over”
McKnight Clips Linked To Build Identity

McKnight is one artist capable of walking into a shoot ready to act, he notes. Marty Mckinney, senior director of marketing at Mercury, says the serialized concept of back-to-back clips is a unique method to solidify the artist's identity amid a crowded video landscape.

"A bit is different than your average R&B artist, and he's already proven himself performance-wise," Mckinney says. "Now he's stretching himself a bit.

The hope is that the ongoing story concept, a recent trend in advertising, will inspire viewers to watch the videos more closely. Meanwhile, Martin is beginning to break out into commercial production, having recently signed with the advertising agency DLVA, which offices in Miami, Chicago, and Toronto. One of his most recent productions is a campaign for the soft drink Mountain Dew.

Production Notes

**Los Angeles**

**Megadeth's** "A Tout Le Monde" video was directed by Justin Keith Joseph Pleva produced the Capitol clip.

**Dr. Dre's** new video "Keep Their Heads Ringin'" is the first single and video from the Priority Records' film soundtrack to "Friday," F.M. Rocks directed F. Gary Gray directed the video and the clip.

The Underwood's Dean Karr directed Danzig's new American video "I Don't Mind The Pain," Karr directed photography on the shoot with Ramay Nickel James Plute produced. In addition, the Underground's Hunter Shentner recently reeled Morbid Angel's video "Where The Shame Live" for Giant/Warner Bros. Tony Molina directed photography, Steve Strachan produced, Cordelia Plunkett executive produced both shoots.

**Ice Cube** directed Mack 10's debut Priority clip "Foe Life."


**New York**

**Director Alex Winter** recently wrapped Foetus' Columbia clip "Verklempt." Joe Deluca directed photography, and Samantha Riha produced.

**Other Cities**

**Atlanta** is the site of Da Brat's new So So DefWork video "Give It 2 Ya." The clip features cameo by MC Lyte, Bill Bell & Bullhaus B.G., Mary J. Blige, Keith Murray, Usher, Too Short, Kris Kross, and more. David Nelson directed the shoot with co-director Jermaine Dupri. Jason Taragan produced the house party clip, Neil Shapiro directed photography.

Who Wants Interactive TV? A New Study Tells

**M**edia alert: Future watchers eager to discern the viability of highly touted interactive television services, such as entertainment on demand, electronic mail, and direct merchandising, may want to check into "The Dance For Interactive TV Services," produced by the consultancy firm Interactive Media Associates.

According to a recent survey of the study's Findings, Interactive Media Associates estimates that if all American TV households were now connected to interactive television, consumers would spend about $3 billion annually on the services, but no single source would generate more than $4 billion in revenues.

The study notes the high amount of services available today—movies-on-demand—appears to less than 25% of American households. The report also notes that most of the 24 services examined would appeal to less than 10% of households. And the crucial factor determining consumer interest in a service was price, the study found.

Interactive Media Associates drew upon telephone surveys of recent productions is a campaign for the soft drink Mountain Dew.

**L**o-fi Rocker: Chua- dien Tseman trades in her cap as member of the band Magnetic Fields to sit in the director's chair for MTV's "Wishing Well" for Zero Hour Records. Up-and-coming cartoonist Dame Durie, who animated the artwork on the band's "Scream Of The Week" album, contributes her vision to the video as well.

**Looking Out for No. 1: Mike Pachelli** who has been described as "Mike Pachelli Show" aims from midnight to 6 a.m. each Friday and Saturday, is preparing to release his third CD, as leader of the Mike Pa- chelli Group. Viewers of the program will likely hear a bounty sampling of music from the power rock trio's 14-song title, "In The Now," as producer/host Pachelli pads his video playlist with new clips from his own band's album.

"I can sell about 5,000,000 [albums] just through the show," he says. "The Mike Pachelli Show," which reaches about 2.5 million households via the Warner Bros. broadcast affiliate WTVX-T.V. in Tampa, mixes jazz, heavy metal, and rock clips with an eye toward "quality controlled" programming.

"I think that since I program the show for my music's point of view, I'm more willing to play a lot of different kinds of music, as long as it has integrity," says Pachelli.

Each installment is designed like a concert, with local musicians and celebrities stopping by to jam.

The show, which features eight 10-minute television episodes, will also feature new clips from up-and-coming bands. Of the album's 20 tracks, "Two Timin," written by Charlie LeMaire, receives its first radio play on "The Mike Pachelli Show."
The soundtrack album is currently enjoying an impressive renaissance, its popularity being strong evidence of a retail phenomenon spurred by shrewd marketing. Since 1984, when 10 soundtrack albums astonished the industry by going platinum, the strategies involved in selling music made for films have been propelled to new heights.

The watchword is "genre." With rare exception, the past year's best-sellers have been those with identifiable market niches. They include Walt Disney's "The Lion King" (pop/children's), Epic Soundtrax's "Forrest Gump" (classic rock), Atlantic's "The Crow" (hard rock), Death Row/Interscope's "Murder Was The Case" and "Above The Rim" (rap) and RCA's "Reality Bites" (alternative). Even making the picture, so to speak, were less-predictable hits like MCA's "Pure Country" (country), Columbia's "Immortal Beloved" (classical) and Island's "The Adventures Of Priscilla: Queen Of The Desert" (disco). More eclectic compilations like MCA's "Pulp Fiction" and Mercury's "Jason's Lyric" successfully spoke to those attuned to the hip, stylized nature of those particular films.

"The most successful soundtracks have a focus," says Dick Wingate, senior VP of marketing at Arista, "and to be fully focused you must have a genre of music that's the center of the album." Arista's current soundtrack success is "Boys On The Side," which features hit singles from Bonnie Raitt ("You Got It") and the Pretenders ("Everyday Is Like Sunday") and unapologetically targets album-alternative listeners with songs from Melissa Etheridge, Sheryl Crow, Stevie Nicks, Sarah McLachlan, Joan Armatrading, Annie Lennox and the

Continued on page 49
We look good in platinum.

Original Walt Disney Records Soundtracks

Snow White and the Seven Dwarfs
Mary Poppins
Fantasia
The Little Mermaid
Beauty and the Beast
Aladdin
The Lion King
Pocahontas

Coming Summer 1995
soundtrack (which spent nine weeks at No. 1), the "Rhythm Of The Pride Lands" companion album and "The Lion King Sing-Along" soundtrack cast EP.

The soundtrack garnered considerable attention though the Grammys and the Academy Awards, with the Oscar for Best Song going to the Elton John single "Can You Feel The Love Tonight?" (The week preceding the Oscars, the album shot up from No. 14 to No. 2 on the Billboard 200.)

"What's interesting is that the soundtrack is being purchased by everybody, not just fans," observes Michael Bessolo, director of marketing at Walt Disney Records. "With children's product, you usually sell more cassettes. Our research shows our sales percentages on CDs are very high." Disney hopes to move more than this success with this summer's expected monster, "The Lion King." The soundtrack for that one is to be released May 30, will feature a single by Vanessa Williams, "Color Of The Wind." Disney's multi-faceted marketing plans will include product rebates through numerous partner-based promotions (with Maelst, Nectar, Delta Air Lines and Burger King).

Summer Superheroes

The summer's other prime contender will be Atlantic's alternative-oriented soundtrack for Joel Schumacher's film "Batman Forever," which the company hopes will repeat last year's success of "The Crow." The "Batman Forever" album will be "a hit all over the world," according to Lucie Arnaud, the music supervisor and independent producer, who is also releasing a "metal-alternative" soundtrack for the sequel to "The Crow.

"The Crow" was a hit the moment in time in which the project had a life of its own," Cheny says. "It was the first time such cutting-edge bands were used in a feature film making for a unique cross-marketing of music and film." She adds that she was "completely surprised" by its success. "I knew it would have cult-acceptability, so I positioned it as a 'Rocky Horror' type of thing, and it actually went beyond that.

The consensus is that market positioning always hinges upon the core entertainment event—the film itself. "If you have a great movie, there's no better vehicle," says

Vanessa Williams sings "Pocahontas.


But, Leary cautions, "There's no point in using alternative music just to sell a soundtrack. And if you're too eclectic, then you risk losing the consumer who might only want one or two songs and not the whole CD." Leary's upcoming projects include the soundtrack for the "Mighty Morphin Power Rangers: The Movie."
With the release of more classic films on video and the popularity of CD reissues, it makes sense that vintage film soundtracks are emerging as a new marketing niche. And these soundtracks are not just for collectors of obscure music. “We are selling beyond the collector, and familiarity is the key to the soundtrack niche,” says Michael Caprio, director of publicity and marketing for Varese Sarabande Records. “People buy soundtracks because they are slightly familiar with the music—and definitely familiar with the movie.”

Varese Sarabande Records has an active release schedule of classic soundtrack reissues, including the never-before-released John Wayne movie “The Cowboy,” scored by John Williams. Also available are “The War Lord,” composed by Jerome Muny, and Henry Mann’s “Touch of Evil.” RCA has released an Elvis Presley soundtrack series entitled “Elvis Double Features,” which includes “Harum Scarum”/“Girl Happy,” with two songs not in the films; “Viva Las Vegas”/“Viva Las Vegas Night,” with a bonus ad-lib at the end of “Carny Town”; and “Spinout”/“Double Trouble.” This is the first time some of the soundtracks have been available in stereo.

Sony Legacy Recordings is releasing eight classic movie soundtracks, many containing previously unreleased tracks and all featuring original artwork: “The Alamo,” with a score by Dimitri Tiomkin; “The Blue Max,” scored by Jerry Goldsmith; “MA*S*H” by Johnny Mandel; “The Lion In Winter” and “King Rat,” both by John Barry; “The Bridge On The River Kwai,” with an Academy Award-winning score by Malcolm Arnold; “The Reivers,” which was John Williams’ first film score, and a compilation of rare live recordings of famous film themes by Alfred Newman, Miklos Rozsa, Bernard Herrmann and others, entitled “Music From Hollywood.”

The soundtracks of the other films are being released by RCA.

London—While “Four Weddings And A Funeral” has become one of the most successful British films in history, the soundtrack, compiled by Mercury Records U.K., has topped sales of 1 million units worldwide, reports Mercury international marketing director Benedetta Gaye. Song selection was coordinated by Alan Pell, deputy head of A&R at Mercury in London, and was highlighted by Wet Pet Wet Wet’s remake of “Love Is All Around,” which hit No. 1 in 14 countries. The film was nominated for 11 British Academy Awards and two Oscars. Upcoming from Mercury U.K.: the soundtrack for the Meg Ryan–Kevin Kline film “French Kiss.”

—Thom Duffy

Paris—“Farnelli,” the Belgian movie about the 18th-century castrato, has spanned two of the best-selling soundtracks in France and one of the market’s top-selling classical albums, with sales surpassing 230,000 units in four months. Produced by French indie Auviris on its Travelling imprint, the soundtrack also sold 120,000 units outside France as of mid-March. For the film’s U.S. release, the album is being marketed by Auviris U.S. distributor, Harmonia Mundi. Auviris president Louis Bricard says the success of the “Farnelli” album— which can only be released after the company’s “Tous Les Marins Du Monde” soundtrack sold more than 600,000 units worldwide—confirms his soundtrack strategy of offering film producers a strong artistic collaboration. Says Bricard, “It shows there is a possibility, through movies, to reach a public who has little knowledge of this sort of music.”

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—Emmanuel Legrand

Sydney—“The Adventures Of Pusscilla: Queen Of Th’ Desert,” the tale of three theatrical drag queens crossing the Australian outback, was aptly set to 70s pop by the likes of the Village People, Gamma Gaynor and Alica Bridges. For the PolyGram print, PolyGram Records Australia was involved early on through its publishing and licensing departments. The soundtrack was released in September on Polydor Australia and has sold more than 280,000 units (quataduplate-platinum). Down Under, it has been licensed to affiliates worldwide, including Island Records.

—Steve McClure

Dublin—Bill Whelan topped the Irish chart for 18 weeks last year with his song “Riverdance,” but within the film industry Whelan is already well-known for his work with the Irish Film Orchestra. IFO is one of Europe’s leading orchestral contracting companies, with some 35 licenses to its credit, including such American films as “The Grifters,” and “A Rage In Harlem.” Repeat business has come from the likes of Merchant Ivory, whose five IFO-sold scores include “A Room With A View.” Recent projects include “The Mask” score by Randy Edelman and “Run Of The Country,” by young composer Cynthia Miller. Whelan expects IFO to work on eight of the more than 20 films scheduled for production in Ireland this year. “People are now thinking about Ireland in the same way they have thought of London, Rome or Munich as potential scoring venues,” he says.

—Ken Stewart

Tokyo—“The Bodyguard” was Japan’s top-selling soundtrack in 1994—even though it was originally released in December 1992. With cumulative sales of 2.3 million through BMG Victor, it is also the best-selling foreign album in Japan to date. “The Lion King,” released last summer by Sony Canyon, was the second-most popular soundtrack in Japan last year, with sales of 150,000 units—much less than Disney’s “101 Dalmations,” which sold 580,000 units.

—Whitney Houston

Bill Whelan

Bill Whelan

Bill Whelan

Bill Whelan

Bill Whelan

Bill Whelan

Bill Whelan

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Bill Whelan
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- **The Band Wagon**
- **An American in Paris**
- **Gone with the Wind**
- **Show Boat**
- **The Harvey Girls**

Many making their soundtrack debut!

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- Doctor Zhivago (30th Anniversary Edition [1957])
- Meet Me in St. Louis Soundtrack Debut [1958])
- Ziegfeld Follies Soundtrack Debut [1959])

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Power Rangers,” to be released June 6 ("classic rock songs and some new songs, with an overall guitar-driven sound geared toward parents’), and “White Man’s Burden” (a John Travolta vehicle, with music from Hootie & The Blowfish, Cracker and others).

However eclectic or eclectic, the popularity of Sony Classical’s soundtrack for the Beethoven bio-pic “Immortal Beloved” shows a growing acceptance of the instrumental soundtrack album (proven by the enormous success of last year’s Michael Nyman-scored “The Piano”). “Immortal Beloved” has so far sold close to 350,000 copies, moving 8,000 to 10,000 units a week, notes David Weyner, VP of marketing and product management at Sony Classical. “I think there was an intrinsic interest in the Beethoven story, and we had a general sense of the audience out there,” says Weyner. “We believe that with a great deal of selectivity and a good instinct for good opportunities, you can appeal to a greater mass-market audience and create the energy that targets a broad base for a hit.”

Focus On Film

Being eclectic, however, can work if the soundtrack’s mix-and-match strategy artistically parallels the hit film. Artists on the “Pulp Fiction” soundtrack, for instance, range from Dick Dale & His Del-Tones to Iggy Pop to every State Blues Brothers. “In some cases, like ‘Pulp Fiction’ and ‘Reservoir Dogs,’ which were not geared toward any specific demographic, the soundtracks were still very focused albums,” says Kathy Nelson, senior VP general manager at MCA Soundtracks. “In both cases, the body of work—both the music and the film—has a specific personality.”

Nelson hopes to match the platinum-plus success of “Pulp Fiction” with “Tales From The Hood,” to be released May 23. Music supervisor Larry Robinson compiled the rap soundtrack—featuring Wu-Tang Clan, Scarface, MC Eiht, Domino, Space, Havoc & Prodigy, O’Darr Lawrence and others—and tailored it to specifically fit the film, a supernatural thriller directed by Rusty Cundell and executive produced by Spike Lee. “All the tracks have a ‘horror’ sound to them and, while there is violence in the lyrics, it’s designed for the movie,” says Nelson.
Another soundtrack that will attract the rap audience is Tommy Boy's "New Jersey Drive." The label's first-ever soundtrack was released this month in two separate volumes, two weeks apart, and includes tracks by such rap artists as Coolio, Queen Latifah, and Naughty By Nature.

A defined target audience can indeed tilt a soundtrack's success quotient. The "Reality Bites" album was skewed toward the Generation X audience addressed in the film, a story of modern love amid slackness. The soundtrack achieved its double-platinum status with no small help from its No. 1 hit single, "Stay," by Lisa Loeb & Nine Stories.

RCA's more recent soundtrack foray, "Dumb and Dumber," however, didn't fare as well. Hugh Surratt, VP of artist development at RCA, says, "We learned something. 'Reality Bites' was a love story, and a lot of successful movies and their soundtracks were love stories—like Dirty Dancing and Pretty Woman. Those seem to strike a responsive chord in movie audiences.

Soundtracks seem to be the very consumer-friendly music item of the moment, and gone are the days when most soundtracks existed as peripheral adjuncts of their movies, barely charting at all. The onslaught of such hit product is projected to continue unabated. "I think the soundtrack album is here to stay," says MCA's Nelson. "Marrying music with visuals is more important than it's ever been, partly because of multimedia and today's technology. I do think there are too many soundtracks, but we have to remember that this is a business. If we make smart business decisions, we get to indulge ourselves creatively."
Radio Airs The Sound Of Movies

Syndicated Shows And Special Programs
Expos Film Scores, Provide Promo Opportunities

BY CAROLINE MONZELLO

While hit songs from movies have found their way onto Top 40, rock, adult contemporary and R&B radio stations, the less-mainstream music from films—the instrumental scores—also have plenty of opportunity for exposure via the dozens of national and local programs that cater to film-scorebuffs.

Even so, many hosts, DJs and producers involved with these shows say support from record labels isn’t as strong as they’d like.

Record labels, aside from special soundtrack labels, don’t have soundtrack departments.

“[Labels] have sporadically bought time in the past,” says Peter Newman, PD of KING-FM, which airs “Soundtracks Cinema.” “But they could buy more. It’s a good buy for them.” The station programs music film sporadically through regular dayparts. “Soundtracks Cinema,” which airs for an hour on Saturday nights, plays a 50-50 mix of new and old film music.

Lance Billow, host of “Soundtrax,” a two-hour weekly show airing on AC, WTVG Sandusky, Ohio, and college station WSGR Port Huron, Mich., says his relationship with major labels has improved since the show’s debut four years ago. “But I still have problems reaching someone at some of the major labels who can help promote soundtrack music,” says Billow. “When I call to get information about a new soundtrack that doesn’t feature any major pop song, I’m asked what department I’m looking for. The closest would be classical, but even classical departments say they don’t handle it.”

“Soundtrax” is one of the few film-music shows that actually airs hit songs from movies, though only 10% of the show consists of this, the rest being instrumental scores.

Specialty film-music shows actually may be a way for classical-music stations to attract a younger audience. KING-FM’s Newman says that when Ford Thorton brought the idea of “Soundtracks Cinema” to him, he thought it would be a great way to attract a younger audience to the station. “Classical music radio is always seeking a younger audience,” says Newman, “and for most people in the younger end of the demo, their entry into symphonic music is through film music. This is a way of reaching this audience with material that’s familiar.”

It sounds like a music-lover’s fantasy: You work alongside Hollywood’s top directors and choose the music to accompany their movies—and if any of your soundtracks takes off commercially, you become a hot commodity and command big money. But what’s it really like to sit in the music supervisor’s seat? What are the special demands, pressures and rewards of the job?

Jolene Cherry

“There’s no easy part,” says Jolene Cherry, whose soundtrack for “The Crow” soared to the top of the charts. “But the fun part is starting with an entirely different medium, the script, visualizing the tone that should be taken—whether that means finding songs, having them written or finding an artist to do a cover—and creating a perfect marriage of audio and visual.”

Practicing Diplomacy

The most difficult part of the job usually involves people, not music. “I look at my job as being like a music therapist to a lot of these directors,” says Karin Rachman, who assembled the wildly successful “Pulp Fiction” and “Reality Bites” soundtracks. “Sometimes I have to butt heads when I think that what they want isn’t the song that should be in the movie.”

Bud Carr, whose numerous supervisory credits include the still-charting “Natural Born Killers” as well as “JFK” and “The Doors,” says seeing all the parties involved in the toughest task. “It would be great if we were just the director, because most of them have a musical mission in mind for their movie. But there’s the studio and their agenda, the record label with them, the producers with theirs. And the director looks to you to go to these people and make them understand his initial vision.”

Indeed, diplomacy seems part of the music supervisor’s job description. “There’s a lot of politics involved in supervision,” says Barkeley Griggs, who has worked on “A Boy Called Hate,” “Terminal Velocity” and “The Air Up There.” You have to make sure that you hold all the hands, that each party is represented in the film without sacrificing its integrity. Griggs also notes that corporate synergy between studio and record label sometimes complicates matters: “The label often feels they should have more power or influence on the director, that he should play ball with them because they’re playing ball with him, so to speak.”

According to “Judgment Night” and “Pret A Porter” soundtrack team Pilar McCurry and Happy Walters, it’s always smart to play ball with the label. “It gives them more motivation to promote the soundtrack when their artists are on it,” Walters says. On the other hand, says McCurry, “You try to get your soundtrack on a label where they’re going to try to influence you to use somebody you’d want anyway.”

Occasionally, the artists themselves need to be sold on participation in a soundtrack. “Even when you have a film like ‘Pulp Fiction,’ you have artists who are scared it might ruin them,” says Rachman. “You have to convince them and their management that it will help their career.”

Even the promise of a surefire blockbuster doesn’t necessarily ensure artist cooperation. “It hasn’t been easy on Rammstein Forever,” says Cherry. “This is a very commercial property, and some of the acts I’ve approached are concerned about prostituting themselves.”

Pressure To Release

Not surprisingly, there’s always pressure to create a commercial hit. “The soundtrack business goes in cycles,” says Carr, “who also acknowledges feeling the pressure. ‘Right now, everybody has to have a soundtrack on their movie, whether it needs it or not, and every label wants to have a soundtrack. As a result, you have a hundred soundtracks coming out in a year—and you can’t have a hundred successes. There aren’t enough artists to go around.’

Which means finding just the right songs takes increasing savvy. “You have to have an edge and know what’s breaking,” says Griggs, who keeps lists of bands and songs he thinks will work in films. “It’s an endless search for unmarketed nuggets that would make a good soundtrack.”

Carole Sue Baker, whose self-described “left-of-center” soundtrack style is featured on “Hideaway,” keeps a close eye on the college charts. “I listen religiously to the ‘Certain Damage’ compilation CD from College Media Journal,” Baker says.

“’What’s up-and-coming on campuses and the indie labels is very important for the type of sound I do.’”

“Music is music,” says Walters, whose soundtracks, with McCurry, run from a metal vibe in “Airheads” to urban rap in “Bad Boys.” “You don’t have to be, say, a country-music expert to do a country soundtrack.”

The Extreme Make-

But a director’s vision sometimes requires a music supervisor to search extra hard for a certain sound. Steven Seagal, for instance, wanted Egiloro throat singers for “On Deadly Ground.” Recalls Carr, “It took some doing, but we finally found three women on an island and flew them down to do the recording. Three weeks ago, I got a call from the Smithsonian asking for the recording. What we did turned out to be a historical treasure!”

Searches notwithstanding, devising unique collaborations and cover versions often provides the most rewards for a music supervisor. For example, Rachman predicts her work on director Allison Anders’ upcoming “Grace Of My Heart,” a fictional love story that takes place around the famed Brill Building in the ’30s and ’40s, could be her most memorable effort.

“Allison came up with the idea of putting all these songwriters and performers together, and I love her for it,” says Rachman. “Right now, we’re trying to team up Burt Bacharach with Kim Deal of the Breeders, and Shawn Colvin will be singing a song written by Gerry and Louise Goffin and David Bawdwell.”

Likewise, Bacher courts getting Ani Eraser to cover Perry Como’s “Magic Moments” for Clive Barner’s upcoming “Lord Of Illusions” as something of a coup. And Carr is stalled about getting Green Jelly to cover Steppenwolf’s “Born To Be Wild” for Bobby Newman and Jeff Silver’s film of the same name.

Shifting Compositions

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Music composed, orchestrated and conducted by Mark Adler
Audience Award, Sundance Film Festival.

Krzysztof Kieslowski’s award-winning Trois Couleurs trilogy
Original soundtracks composed by Zbigniew Preisner

Blue
Best Film, Venice International Film Festival

White
Best Director, Berlin Film Festival

Red
Best Foreign Film, Independent Spirit Awards
Academy Award™ nominee, Best Director, Best Screenplay, Best Cinematography

*One song composed by Van Den Bubemayer

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leaving toward genre-specific song compilations and away from instrumental scores. Composers and orchestrations remain vital elements that must be addressed by music supervisors, who usually step aside once a composer comes on board.

“The directors we've worked with have been very specific about what they wanted in a composer, so we've just helped them make the deal,” says McCurry. Adds Rachman. “Once the director and I figure out where the score is needed and who's be the right person to compose it, my job is done.”

Breaking an act on a soundtrack—a la the Proclaimers on "Benny And Joon"—can be a music supervisor’s perk. It can also be the result of total serendipity. Rachman recalls that Lisa Loeb's smash "Stay" came to be in "Reality Bites" because actor Ethan Hawke wanted her to ante one of the songs he had to sing in the movie. "The song wasn't right, but it got us excited about her as an artist," says Rachman. "At the last minute, we’re in the cutting room going, ‘We've got to use Lisa Loeb,’ and suddenly we said, ‘Hey, how about Lisa Loeb for the end title?’ And sometimes the music choices can be a bit ahead of the curve. "We used two Sheryl Crow songs in "Kalifomia,"" says Griggs. "She didn't have a hit from the movie, but we're proud to have been on to her before her album came out.”

Budgetary Concerns

Mustering great music on a tight budget also has its payoffs. "We've worked on a lot of independent films, where you creatively find the money to subsidize the soundtrack," says Baker, a shock-flick veteran. "Sometimes it takes a lot of negotiation, but it is really satisfying walking away knowing that we have some really interesting music than the film could afford." Similarly, Carr describes his work on the low-budget "The Sadness Of Sex," which will premiere at Cannes. "There are 17 composers on the picture, everyone from Ann Dudley to Danny Elfman to Basil Poledouris to Anon Fiere," says Carr. "We went to our friends with a great request, and everyone said, ‘We want to do this. With a lot of money, we wouldn’t have been able to handle the ego, but with a little money, everybody handled their own ego. That's the sort of thing that's becoming more gratifying to me.”

Billboard Spotlight

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www.americanradiohistory.com
Labels Anticipate Higher Profile For German Releases

■ BY WOLFGANG SPAHR

HAMBURG—The German record industry is anticipating growth of 3%-4% this year, led by the single with a 10% increase and the CD with an estimated increase of about 5%. On a negative note, the industry sees very little room for any price increases because of competition from imports from the European Union, notably the U.K. and Scandinavia.

The views of the year's trends were established by informal research conducted for Thomas Stein, president of BMI Azrila in the GSA region, in his capacity as chairman of record industry association BPIF.

BPIF's key members remain optimistic, however, about the profile of domestic acts. Industry spokesman says 2,100 nationally produced albums were released in 1996, the figure rose last year to 2,700. International releases on CD rose from 2,000 to 3,200.

EMI Electrola CEO Helmut Fest says that the status of German music has risen considerably, although it is still far from enjoying an important equal with Germany’s position as the world's third largest music market.

He says, “Over the last five years local repertoire has accounted for 25% of the singles charts and 20% of the album charts. With singles, this is roughly the same as the average 10 years ago, while the share of albums has, in fact, declined.

‘‘Extraordinary local chart shares were only recorded in 1982 (49% singles and 38% albums) and in 1984 (38% singles),’’ Fest says, adding that it is likely that as few as two figures could be the start of a stable trend.

Wolf D. Grammate, president of PolyGram International, says, “Last year the German record companies were able to exceed 40 new names in the music market.” But there is still much to be done, according to the German-language song, according to Grammate. Most of the 40 new German stars on the best-selling lists are in English, although there are exceptions such as Lutcielectric and Schweizer S.

Zumkeller’s New Warner Music Europe President

LONDON—Manfred Zumkeller has been appointed president of Warner Music Europe, previously the company's senior vice president.

In the new post, Zumkeller will oversee the activities of Warner Music Europe's 23 affiliate companies in 18 territories, along with its manufacturing plant in Aldersford, Germany.

Warner Music International chairman/CEO Ramon Lopez says the appointment is a recognition of Zumkeller's contribution to the performance of Warner's European companies and his role in the success of domestic and international artists.

Zumkeller will also continue to supervise operations into Europe's developing markets and the regional and international development of the company's companies.

Zumkeller was appointed managing director of WEA Music Germany in 1983, joining from EMI France. He became president of Warner Music International Central Europe in 1990 and was appointed Warner Music Europe’s senior vice president between 1987 and 1991.

With more than 250 concerts in 40 venues already planned for the May 1-7 festival—which will also include book and fanzone launches, photo- graphic exhibitions, and a music market where artists, labels, and other industry representatives will meet—organizers are already talking about making Festimad a permanent institution with events running through the year.

Festimad’s seminar coordinator Marisa Perez says, “Iccmu asked us for help in staging the two-day seminar by selecting the 20-odd speakers who represented every aspect of the industry, Iccmu has the academic muscle, and we have the contacts.”

With singles, “There is irony, but for indie labels and groups to retain their independent philosophy, they must have a solid economic structure and business training. The better informed the indie movement is, the stronger it can be,” she said.

Areas covered in the seminar included intellectual property, music publishing, promotion, management, production, the retail market, concerts, marketing, and sponsorship. Among the speakers were SGAE leaders, publishers, U.S. labels, and speakers from the Spanish and English language sectors, music masters, directors, managers, venue owners, concert promoters, and the music director of a national music radio network.

Festimad has already emerged as the backbone of this year’s Dos de Mayo Festivals April 21-May 20, organized annually by the Madrid regional government to celebrate the May 2, 1808, uprising by Madrid citizens against French forces occupying Spain.

The Dos de Mayo program was announced April 7, and at artists appearing in Madrid will be Christopher Cross, U2, Fatboy Slim, the Stone Roses, Tony Bennett, and Sheryl Crow. There will also be flamenco, jazz, blues, new age, and Spanish rock.

Festimad's decision to choose the first week of May is symbolic. The May 2 uprising, which was crushed, took place during what is in England is called the Peninsula War, in which the Duke of Wellington eventually drove Napoleon’s troops out of Spain in 1815 with the help of Spanish and Portuguese irregular forces. In Spain, the war is known as the War of Independence.

Italian’s Eros And BMG Aim For The Stars

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ITALY—Eros Ramazzotti, Italy’s international star, will continue to assert himself as one of the country’s biggest recording artists, and he will continue to assert himself as a “composer” of his own career, according to BMG Ricordi vice president Franco Reali, who succeeded in February in signing the country’s biggest musical export to the company’s publishing arm.

The new phase of Ramazzotti’s career with BMG will be managed by his own company, Ramorina, which pulls together a team that has worked closely with the artist for most of his career.

Ramazzotti’s single, “In the Mood,” which topped the charts, is the company’s new single which is a collaboration of projects with other artists. He recently co-wrote the ballad “Come Sopra” for the movie “O’Connell”.

Benini says an indication of Ramazzotti’s new musical maturity is given by his latest project. “He is in Miami at the moment producing an instrumental rec-
BY ERIK TOUZMUHAMMAD

MOSCOW—With a fourth ceremony on the horizon for next year, Russia's music industry is going from famine to feast in the awards department.

Until recently, the former Soviet Union could boast of only one state-sponsored music award. This year at least three award ceremonies, instead of one, have been competing for prestige and attention among the local labels. Next year, another ceremony—possibly in the form of a new Russian Phonographic Assn.—is to be added to the crowded calendar.

The fourth ceremony for the Ovation Awards (somewhat sarcastically dubbed the Russian Grammys here) was held March 1 in the Kremlin Palace. Next year, the Ovations will face competition from a new ceremony, Bronze Spinning Top, which will be organized by a consortium of local entertainment companies. Its organizers are billing it as the "first Russian record industry award."

The Ovations, the oldest awards, started four years ago with lots of pomp, heavy promotion, and substantial sponsorship. They were originally organized as a public poll by means of voting cards, which were purchased by ordinary citizens at inflated prices at undisclosed locations.

The aim was to imitate luxurious events like the Grammys and Oscars by creating a spectacle, and to attract money from a new class of Russian entrepreneurs and government agencies with- out any serious basis.

The Ovations had problems early on, as the results of the poll were drawn from a ridiculously small number of returned cards (less than 200,000 cards for what was then the U.S.S.R., a country with 270 million people). At one point, the organizers announced that they had spotted about 1,000 cards that were filled in with the same handwriting and sent in envelopes of one brand, all voting for one song.

As a reaction to a wave of justifiable criticism, the organizers, and to imitate the Grammys in more detail, the Ovation nominations this year have been increased and diversified, from 21 last year to 49. Also, the Highest Attestation Commission was selected. More than a hundred known and influential personalities, including governmental figures, business- men, record company presidents, record execu- tives, government officials, politicians, business- men, record company presidents, record execu- tives, government officials, politicians, music critics, journalists, and members of influential cultural associations.

The HAC had to fill in the voting papers to determine the best in 49 categories, including best sponsor in show business, best musical journalist, best top model (male/female), top stylist, best ad agency, best publicist, best record producer, best manager, and many more strange and ambiguous categories.

Only one-quarter of the HAC members bothered to fill in voting papers, and even fewer attended the ceremony. Half of the awards did not reach recipients, because they, too, did not attend.

Among the winners were:

Bests in Russia: Kremlin Palace.

- Best company in show business: ARS (management, promotion, TV production).
- Best folk performer: Nadezhdna Bakhinskaya.
- Best lyricist: Leonid Derbeniev.
- Best composer: Igor Krutoy.
- Best jazz performer: Sergei Manuykin.
- Best rock band: Na-Na.
- Best female singer: Anzhelika Varum.
- Best male singer: Philip Kirkorov.

The prize intended as a album of the year was enzymatically subdivided into cassette of the year and CD of the year.

The former went to Anzhelika Varum's "A/A/F" album, and the latter prize was not announced at all.

Although the initial Ovation ceremonies got a skeptical welcome from major figures in Russian show business, they were at least acknowledged by them.

This year, ARS, LIS, UNIKS, and MUZOB— all major management/promotion/TV production companies that together control music programming on leading TV channels and big venue shows—ignored the Ovations. Instead, they announced their own National Show Business Award, to be launched this year.

In a separate development, the Governmental Commission on State Prizes, which existed during the Soviet era, has been revived for the Russian territory and has announced a National Award In The Field Of Entertainment And Circus Art, to be started next year. This will be nominated by a committee, which will include Time Machine's Makarevich and rock and opera singer Alexander Gradsky.

A third set of awards, called Russian Rock Magazine/The Door Newspaper Awards, are a low-pro- file, non-tuxedo, relaxed affair and only apply to music. This year, they were held April 2 at the Don't Strike A Horseshoe club. Moscow-based rock band Time Out reaped seven of 21 awards, including best show, best drummer, album of the year, best vocalist, best rhythm section, and best guitarist. Last year, Time Out had only four awards.

Russian Rock Magazine and its sister publication, The Door, are the only regular rock publications with a heavy patriotic bent. The awards come from a professional poll among rock-club owners, managers, and rock journalists. Traditionally, the award goes to Moscow rock club, Sexton Fe.D.Z., whose atmosphere and diverse rep- ertoire is similar to New York's CBGB. This venue burned down on March 5 (the reasons cited vary from a stray cigarette butt to political terror- ism and extortion).

These awards seem to be the most professional, even if they are the pre- serve of a very narrow stratum of Moscow rock clubs and insiders.

Another attempt at a record indus- try-backed award was also made this year. Ttri, a major record label by local standards, has initiated an award with only three nominations and 45 labels (those who heard of it through the grapevine) taking part.

Methods of selection remain a mystery to most of the record labels. The categories were not particularly sophisticated: best producer (probably an appreciation of a producer or sound engineer), best sleeve design, and top commercial success.

At the ceremony held Feb. 26 at the hotel Radisson Slavyanskaya, best sound went to producer Igor Matvienko for the album "Zona Lube" by pop band LUBE. The commercial success award went to the Russian Supply label for the album "Strange Meeting" by Tanya Bula- nova & Summer Garden. The sleeve design award winner was Yigor Opizdenevskiy (whose name translates into a serious Russian insult) for the album "100 Years Of Soli- tude." This award has drawn even more surprises than the Ovations, both from insiders and the press.

A more professional, balanced alterna- tive for record industry awards is being discussed by members of the RBMA. This group is looking at the possible formation of a new institution.

For more information, contact the BRou Home page at www.americanradiohistory.com
MPAJ President Sues Magazine For Libel Action Latest Part Of JASRAC, Koga Controversy

BY STEVE McCLURE

TOKYO—Music Publishers Assn. of Japan president Misa Watanabe is suing major publishing house Kodansha for libel regarding an article in its Gekkan Gendai magazine accusing her of corruption in a controversial deal between the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) and the Koga Music Foundation.

The suit, filed with the Tokyo District Court on behalf of Watanabe, Gekkan Gendai Music Publishing, and Watanabe Productions, seeks a court decision ordering the defend- ants—Kodansha, Gekkan Gendai editor Shunkichi Yabuki, and writer Hirotoshi Ito—to pay 30 million yen ($361,445) in damages, run an apology in the magazine, and take out advertisements in three major national newspapers retracting the alleged libel.

The story, in the magazine's February issue, suggested that Watanabe, who is chairman of the two Watanabe company groups as well as a JASRAC director, accepted a kickback from Shimizu Construction in the form of concessions on construction of her private home in exchange for helping to set up the JASRAC.

Koga deal.

JASRAC, the mechanical perfor- mance right society, agreed in 1992 to lend a total of 7.77 billion yen ($94.7 million, at $1.37 to $1) to the founda- tion interest-free over 30 years. In re- turn, JASRAC was to occupy eight floors of Koga's new 11-story head- quarters and pay rents lower than those prevailing in the late '80s and early '90s.

The deal caused widespread dis- sent among society members, led by Kodansha, Gekkan Gendai editor Shunkichi Yabuki, and eventually led to the resigna- tions of JASRAC chairman Tadashi Yoshida, president Miyuki Ishimoto and other executives in February 1994.

At that time JASRAC had trans- ferred 2.3 billion yen ($27.7 million) to Koga before the new executives froze payments, which led Koga to file a breach of trust suit against JASRAC.

The society in turn filed suit against Koga in an effort to get back the 2.3 billion yen it had already paid to Koga. In January of this year, JASRAC made an application for criminal char- ges to be filed against Ishimoto and three other executives for their role in the deal.

"The Gekkan Gendai article on the construction of the Koga building was completely false regarding my associ- ations with this matter," said Watan- abe in a statement.

She added that she is launching the libel action "to clarify any doubt con- cerning me and to avoid any further misunderstanding. I sincerely hope that the peace we used to know will return to JASRAC's writers and publishers."

Kodansha, meanwhile, is sticking to its guns.

"The article, which reported the ac- tual situation concerning JASRAC's internal problems, is fully researched and totally objective," the publishing house said.

In addition to the civil suit, the plaintiffs filed an action on April 10 with the Tokyo Public Prosecutors Office requesting that new libel charges be filed against the defend- ants.

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Authors, Cafe Society Clash Over Levy

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SGAE, FER CLASH ON BROADCAST LEVY
(Continued from preceding page)
visions and radio.

In a statement, SGAE says, "The levy is not a tax. It is the salary of authors who live from the exploitation of their works. Some 90% of authors do not even earn the legal minimum wage."
The arguments in Spain parallel current debate in the U.K.

To comply with a European Union directive on copyright harmonization, the British government issued draft legislation titled the Copyright and Rights of Performers Regulations 1996 (Billboard, April 8). Although the document divided the music industry over its contents, all sides are in agreement that what it is missing is a provision that obliges public establishments to pay a levy for playing TVs and radios.

A number of industry bodies are now lobbying on the issue prior to the completion of the consultation period at the end of the month.

LONDON—A budget record company that issued a Cat Stevens album for which it did not have the appropriate license must disclose the profits it made, a judge has ruled.

The decision, in a case the judge says could have far-reaching implications in music copyright actions, means Island Records U.K. has moved a step forward in its claim against Tring International and Long Island Music Co. for damages for breach of copyright over the Stevens material.

On March 7, Island won judgment in the High Court here as a prelude to an ultimate damages award, entitling the company to either an inquiry into the financial damages it has suffered due to the copyright breach or an accounting of Tring and Long Island's profits from sales of the Stevens record.

On April 12, Justice Lightman ruled in the High Court that Island is entitled to the information it sought within two months and that once the information had been received the company should then have seven days to decide which option to take.

In January, Tring paid 15,000 pounds ($21,000) to the court as settlement to Island after admitting it released the Stevens album without proper authority. The company is adamant, however, that it acted in good faith (Billboard, April 1).

ROGER PEARSON/JEFF CLARK-MEADS

Label Must Disclose Profits To Island

Spain's Musical Empowerment

As Spain absorbs musical and cultural influences from around the world, it strengthens its role as a center for music and entertainment. Billboard's July 8th spotlight explores this flourishing market by taking a look at its talent, business and music trends. Features will include:

The Spirit of "Mestizaje" - An overview and analysis of the rise of cultural and commercial exchange between Spain and Latin America as the most dynamic influence on the Spanish music scene today.

The Dance Leaders - How the Barcelona-based independent labels such as Max, Ginger and Blanco Y Negro dominate the singles chart.

The Independents - A young generation of musical entrepreneurs are finding talent where majors fail to go and fighting for exposure.

The Latin View - John Lannert reports on the state of Spanish music as viewed by radio and record executives in Latin markets.

The Chart Toppers - A graphic list of each of the No. 1 singles and/or albums in Spain for the 12 months prior to this special.

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Vid Pirates Stole Over $140 Million In German Market

HAMBURG—The German video market lost more than $140 million to pirates last year, according to anti-piracy organization GUV.

Illegal copies come into the country from organized crime in Eastern Europe and Vietnam, says GUV chief executive Joachim Tielke. GUV has discovered that a large proportion of the illicit product enters Germany across its border with Poland. The tapes are then sold in Germany via an intricate, market-based network of dealers.

Says Tielke, "When they are caught, the peddlers repeatedly claim that they were forced to sell the cassettes by people who consider to belong to the Mafia and who are very afraid of."


Working in close collaboration with the police, GUV managed to uncover cases of copyright violation in Hamburg, performing 260 searches of suspected premises and seizing more than 64,000 illegal copies.

Last year, GUV initiated a total of 380 suits against offenders, 361 of which led to criminal prosecution.

U.S. Is The Biggest Record Market Again . . . See Page 6
Sato's Success in 'Stereo' Metronome Sweden Act Eyes Europe

BY MIRANDA WATSON

LONDON—With alternative rock acts such as Offspring and Green Day topping the charts internationally, the stage looks set for Swedish punk band Sator to break out of its home territory.

Sweden is widely recognized as one of the biggest markets for heavy, hard, and punk rock, but Offspring and Green Day have both enjoyed great success here—although it is also being seen more and more as a source of crossover rock acts, such as Pjörk.

A long-established band and darlings of the Swedish rock press, Sator has been growing Sweden's festivals for the last 10 years and is the only act to have been invited to play the Hultsfred Festival every year since it started (or nearly every year). Their latest album is due to play once every two or three years.

The band formed in 1981 as Sator Coex and was strongly punk-oriented, influenced by such U.K. bands as the Clash and Buzzcocks. The band changed its name to Sator in 1987 and now describes itself as "high-energy rock and roll."

Intensive touring over the last five years has built up a broad fan base, according to Mats Wachtmeister, senior A&R of group repertoire at Warner Music label Metronome Sweden. After two albums with Radion 226.056 Records, Sator released its 1992 Metronome Sweden debut set, "Headquart," the group's first gold-certified record (sales of 50,000 units in Sweden). The album was produced by the band's guitarist, Sator's "Q Killers"—which consisted of obscure, early '80s American punk covers—was released in Sweden only and went to No. 6 in the Swedish charts.

The band's new album, "Stereo," released Feb. 24, has reached No. 6 in the Swedish album chart and has just been re-released in the U.K. along with the album single "It Really Doesn't Matter." The album was recorded in Gothenburg's Music House and Stockholm and produced by the band and England's Tim Hunt.

The release of "Stereo" in Sweden was backed by extensive street postering in 30 Swedish cities, along with in-store and point-of-sale campaigns.

Wachtmeister expects the album to be the band's label's hit to date and the start of an international breakthrough, riding on the back of the revitalized punk rock scene in Sweden. "This is the band in perfectly with the current punk rock trend headed by the acts like Green Day," says Wachtmeister.

There's never been such high international interest in this scene before, and Sweden is one of the strongest markets for this sort of music. Green Day and Offspring are both doing really well here.

Interest in the band outside of Sweden is greatest in Germany, says Wachtmeister, where Sator has formed a friendship with German punk rockers Total Noise, led by Det Toll. Tollen plays guitar on a track from "Stereo" titled "Next To Nothing." Metronome Sweden is also looking to release the album in Australia and Japan and eventually the U.S. via Warner affiliates. Several one-off tracks for exclusive releases in the Scandinavian market, such as a small U.S. label Casablanca to build a base for the band there. The first U.S. single, "Even As We Speak," has been released, and soon enough interest in Sator is generated, says Wachtmeister, Warner hopes to follow up with an album release.

The band has already struck up relationships with several U.S. punk and alternative rock bands, such as White Flag and the Zeros. A joint EP was released last year that was part-leased by Metronome Sweden last year, both recording one of each other's songs and writing two new tracks together. Guest writers including the Posies, Hole, and the Melvins were also drafted. The EP was released in Sweden only and sold as an import in the U.S. and Europe.

Sator's debut tour is an extensive Swedish tour from March 24 to April 30, with American punk band the Zeros in support. The tour will also include a headlining slot on a foreign tour. Sator will perform dates in the rest of Europe in May and June and play festivals in Sweden, the Netherlands, Denmark, and Germany, via the year's results, according to managing director Ulli Grossmaass, "We've been surprised by the increase in exhibitors and registrants. We also introduced an open day for the public, which went very well and will be kept next year."

FURTHER EVIDENCE is emerging for the resurgence of the single in the U.K. At least 32% more singles were sold in consumers in 1994 than in 1993, according to IFPI. The number of certified awards—silver, gold, and platinum—in the first quarter of the year was 31, compared with 17 for the same period in 1994. There were two platinum awards for singles—for Rednex's "Cotton Eye Joe" and Celine Dion's "The Power of Love." Yoko Ono and Goldie's "Golden Ratio" and Goldie's "Golden Ratio" and Barry White's "Never Gonna Give You Up" also received gold awards. Sales levels are 200,000 for silver, 400,000 for gold, and 600,000 for platinum.

VINTAGE MUSIC Comes Out Of The Vaults But Reissue Prospects Are Dim For Many Old Titles

BY LARRY LEBLANC

TORONTO—In the past 18 months, there's been a significant effort by several major and indie-labels to reissue catalog releases, comprehensive career retrospectives on Canadian artists, and compilations featuring vintage Canadian songs.

Among those Canadian artists represented with new catalog releases are Loverboy, Jane Siberry, Gordon Downie, Gordon Lightfoot, Murray McLauchlan, Jesse Winchester, Ian & Sylvia and the Great Speckled Bird, Saga, FM, Doug & the Slugs, Cinema Face, Tom Northcott, Fist, and Bush.

Leading the pack among the major labels is EMI Canada, which has reissued vaults for older Canadian music is EMI Music Canada. Among its releases have been Anne Murray, the leadoff single from "Don't Call Me Miss America," and the Green Day and the Offspring are also being reissued. The releases includes singles and live recordings, but no longer operating. Many have gone bank- rupt or were sold, or the current owners have been unwilling to deal.

Among the top-selling Canadian artists of yesteryear still missing from record bins today are the Beau-Marks and Katherine McPadden from the 1950s; Little Caesar & the Consuls, Ritchie Knight & the Mis-King's, Wes Dakus & the Rebels, the Ugly Ducklings, the Puppens, the Guess Who (pre-RCA period), the Bills, Copperpenny, the Kensington Market, David Clayton-Thomas & the Shays, the Whiskey Boys, and Caste of the 1960s; and Dan Hill, Bear- fold, Music, and Triumph from the 1970s.

"Some people at major labels even believe that rock music has to be ancient history, and they don't care," says Sharrard.

"Certainly, releases of vintage Canadian music has been sporadic so far."

The lack of reissues by Canadian artists has been a pet peeve of Peter Burnside, head of Pace maker Entertainment, an independent label here specializing in reissues. He adds that major companies have "trashed most things, and [Canadian] reissues are too much trouble for them. Too often their releases are haphazard packages with no liner notes or photos.

"We're bottom-feeders," says Burnside. "We can make money at a thousand copies [selling]; they can't. I'm looking for anything that will sell or is of historical interest."

Since setting up last year, Pace maker, handled in North America by Sound Distributions in Mon treal, has released the retrospec tive albums "Self-Destruction" by Moxy, "Greatest Expectations" by Redleg, "Just Enough Time" by the Hunt, "The Complete Collection" by Motherlode, and the self-titled album by Cinema Face. The label is now preparing releases by Leigh Ashford, Chimo, and, for Mercury/ Polydor, the Five Man Electrical Band.

The big problem for reissuing product in Canada is finding original tapes," says Burnside. "Half the tapes, I think, haven't even been mastered those things off vinyl in a number of cases."

Burnside became interested in releasing Canadian music while operating the mail-order company Spindle Records, which specialized in expiring catalog and reissue recordings to the U.S. and Europe. "People started asking me which were unsold. I also noticed that many of the Canadian acts you could only get overseas. I first tried to get several [Canadian] independent labels into that area, but nobody was interested."

Burnside then released Moxy's "Self-Destruction," in May 1994 on its own label. Although the rights to the group's recordings were owned by singer Buzz Sherman's widow, it took a year to track down the original tapes, which had been recorded by AHD Music and later licensed to PolyGram Records.

Among Burnside's wish list of future Canadian reissues are those by the Kensington Market, Mersh mikan, Zon, Pagliaro, and, partic ularly, the Canadian rock band based hard rockers Ugly Ducklings, who briefly recorded for Yorkville Records in the mid '60s. He says, "We're talking to the guys, but there was interest." The target is late 1995.

EMI Canada is in the process of inventorying its vaults here and intends to release 30 reissues of Can dian music in the next 18 months. Already due for release is a Colleen Peterson compilation, "What Goes Around Comes Around," in May and a second one is due in August. John Buldry is covering the U.K. singer's Canadian recordings, in 1994.

"At this point, we can't specify anything about what we're going to reissue," says Shane Kelly, director of stra tegic marketing at EMI Music Canada. "[Producer/researcher] Fraser Hill is now determining what we've got here in the building and what we have elsewhere and where it is. Then we'll determine what to release."
### Japan

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BILBOURD April 29, 1995

65
Borders Group Plans Stock Offering
More Book And Music Superstores To Open

BY DON JEFFREY

NEW YORK—Borders Group Inc., the operator of superstores selling books, music, and video, plans to go public in late spring with an offering of 30.8 million shares of stock at an estimated price of $13.16 a share.

After the offering, Borders' current owner, Kmart Corp., will own between 41% and 48% of Borders' stock, depending on whether the underwriters sell all or most of the shares. The proceeds from the initial public offering would range from $270 million to $330 million.

At press time, there were 75 Borders Books & Music superstores, more than 1,000 Waldenbooks mall bookstores, five Planet Music superstores, and five CD Superstores. In documents filed with the Securities and Exchange Commission related to the pending IPO, Borders says that its principal alternative for growth is "continued rapid expansion of its Borders books and music superstore operations.

Last year, the company says, the superstores had average sales of $7.2 million each, or $295 per square foot. Each superstore carries about 57,000 music titles and 9,300 video titles.

For the fiscal year that ended Jan. 22, Borders reports that sales from superstores rose to $425.5 million from $224.8 million a year earlier. That big jump in revenues reflects an increase from 44 to 85 stores in a year. In the fiscal year that ended in January 1993, there were only 31 superstores.

Sales from Borders and Planet Music superstores open at least one year rose 17.7%. But that same-store sales gain is 10.8% if one excludes sales of stores converted from smaller outlets to superstores.

A typical Borders Books & Music superstore occupies 30,000 square feet, of which about 8,500 square feet is devoted to music and about 400 square feet for video.

As of February, 54 Borders stores carried music. The company says its plan is to continue opening stores that sell music as well as books. The stores emphasize catalog product, especially jazz, classical, and foreign music.

In its filing, Borders says it plans to open 30-35 book and music superstores in 1996 and the same number in 1997. But these targets are contingent on the company saying, depending on the cash flow generated with its IPO, to be able to do so.

Indie Honorees. RED Distribution is the first recipient of the National Assn. of Recording Merchandisers independent distributor of the year award, presented at the convention in San Diego. RED executives celebrate in their suite after winning the honor. Shown, from left, are Dean Tabac, VP, sales; Jolene Jones, North Central regional sales manager; Laura Giarratano, director of marketing; Lou Tatsu, Northeast regional sales manager; Doug Wiley, Southern regional sales manager; Alan Becker, VP, product development; Mitch Wolc, director of finance; and Sai Licata, president.

Wherehouse Reports $162 Mill Net Loss
Company Blames One-Time Write-Off; Sales Up 5.9%

BY ED CHRISTMAN

NEW YORK—Wherehouse Entertainment will report a net loss of $162.2 million, mostly in noncash charges, on total revenues of $409.6 million for fiscal year '95, which ended Jan. 31.

In releasing preliminary year-end results, the Terrance, Calif.-based company said total sales increased 5.9% over the previous fiscal year, when the company posted annual sales of 471.8 million, while comparable-store sales were up 3.4%.

In breaking down the loss, the 347-store company reported that $126.5 million are noncash charges: It will take a $139.5 million write-off for goodwill and a noncash charge of $13.5 million for a deferred tax asset.

Last year, Wherehouse reported a net loss of $42.1 million, with some of that in the form of noncash charges for a change in the way the company amortized its video rental inventory.

Wherehouse has yet to release year-end operating results, but without the noncash charges, the company would have posted a net loss of 9.8 million.

Although it hasn't released final numbers, Jerry Goldress, Wherehouse chairman/CEO, says, "We had a much better year last year (fiscal '95)" than in fiscal 1994, which ended Jan. 31, 1994. He attributed the improved results to increased revenues and gross profit, combined with an improvement in selling, general, and administrative costs.

But the company warned that due to overall weakness in the music industry, Wherehouse is experiencing a decline in comp-store sales in the first quarter, which ended April 30.

In a statement, Goldress says Wherehouse is "compliance with management expectations to exercise "good control" over operating costs."

As a result of last year's loss, Anne McLaughlin, VP and treasurer for Wherehouse, says she anticipates that the company will not be able to pay interest on some aspects of its loan agreements and has already received a waiver from its senior lenders. She adds that Wherehouse management is now working with its lenders to modify its loan agreements.

Wherehouse debt includes a $49 million term loan and $110 million in senior subordinated debentures. Also, Wherehouse has a $45 million revolving credit line, of which $15.8 million was drawn down as of Jan. 31.

Financial executives in the music industry say they are not concerned about the noncash charges since the company's write-off of goodwill already reflects their own calculations.

Without the one-time write-off, Wherehouse would have had to amortize goodwill over a number of years, which would have created a continual drain on earnings, explains one executive.

Wherehouse, which is owned by investment fund Stoneington Partners (formerly known as Merrill Lynch Capitol Partners), recently suffered an upheaval when Scott Young resigned as chairman and was replaced by Goldress (Billboard, March 11). Some observers suggest that the change in management made for an opportune time for the company to clean up its balance sheet.

Indie分布. GRP Records artist Diana Krall promoted her new release "Only Trust Your Heart" at the Coconut store in New York. Shown, from left, are Kent Anderson, national director of sales, GRP; Ralph Lingis, store manager, Coconuts; Angelo Bello of Uni Distribution; Steve Erik, promotion manager, Coconuts; Krall; Deborah Kern, product manager, GRP; Steve Shapiro, Eastern regional sales manager, GRP; and Frank West, jazz specialist, Uni Distribution.
BORDERS’ OFFERING
(Continued from preceding page)

The net profit was $8.9 million, compared with a loss of $49.2 million the year before. The gross profit margin rose slightly to 25.6% from 25.3% a year earlier. At the end of the fiscal year, the retailer’s long-term debt was $211.1 million, and stockholders’ equity was $732.5 million.

Borders has been able to rely on the financial resources of the much larger Kmart to help fuel its growth in recent years. But the SEC filing says that Kmart “will not provide guarantees of Borders’ leases for stores opened in the future,” because the cost of obtaining such sites may be higher than it would have been if Kmart guarantees were available, the filing states.

In January 1994, Kmart took a $142.8 million restructuring charge covering the costs of closing 187 underperforming Walden stores and combining several divisional, executive and headquarters functions of Borders and Walden. Kmart acquired Borders in October 1992.

Kmart has already spun off through IPOs two other retail concepts that it owned. It sold 75% of OfficeMax Inc. and 70% of the Sports Authority Inc. to the public. This is part of Kmart’s strategy concentrating on its 2,300 discount stores, which have been struggling.

To come up with a valuation for Borders, Kmart hired the investment bank Dillon, Read & Co., which determined a value of between $780 million and $820 million. Assuming an IPO discount of 15% from full value, the market capital value of the company is figured at $680 million.

The co-underwriters for the IPO will be Donaldson, Lufkin & Jenrette and Goldman, Sachs. The stock will trade on the New York Stock Exchange. Although the company is expected to win SEC approval of its IPO filing, stock market conditions or other unforeseen factors could cause the offering to be postponed or canceled.

Borders Group Inc., the holding company that is going public, consists of three wholly-owned subsidiaries: superstore operator Borders Inc., mall store book operator Walden Book Co. Inc., and Planet Music Inc.

The company does not plan to pay dividends to investors. It will retain earnings to finance growth.

Borders’ top officers are chairman/CEO Robert F. DiRoumo, 50, and vice chairman/COO William H. Kable, 56. Richard Flanagan, 42, is president/COO of Borders Inc., Paul Mayer, 33, is chairman/CEO of Planet Music, and Bruce Quinnell, 46, is president/COO of Walden.


As of February, the company employed 9,900 people full time and 6,800 part time.
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**Sony Music Double Albums May Nab Open-To-Buy $$$**

**GIVE ME YOUR MONEY:** Sony Music looks like it is conspiring to corner the market on retail’s open-to-buy dollars for the month of June. On June 6, the company’s Columbia label will ship "Pulse," a double live album from Pink Floyd, which rates at $34.96 list price for CD and a $19.98 list price for cassette. On June 20, the company’s Epic label will ship "History—Beats Past, Present, And Future," a double-album package from Michael Jackson, which carries a list price of $31.98 for CD and $23.98 for the cassette.

And just in case merchants have any shekels left over after making those purchases, Columbia will sip in the new $16.98 album from Soul Asylum, "Let Your Dim Light Shine," on June 13.

Readers of The Billboard Bulletin already know the skinny on the Jackson album: (Billboard, April 8). A detail or two is known about the "Pulse" album thanks to Jack Eugster, the chairman, CEO, and president of the Musicland Group, who mentioned the album’s packaging in his keynote address at the National Assn. of Recording Merchandisers annual convention. Although he didn’t name the album, Eugster used "Pulse" as an example of what happens when the industry lets artists dictate packaging, often producing packages that don’t fit properly into store racks.

The CD version of "Pulse" will get this—have a light blinking on and off, which should make quite a statement in store racks. In order to power the light, two double-A batteries will be incorporated into the package.

Rich Kodolla, Sony’s senior VP of sales, says that Columbia worked hard to accommodate fixtures. The label is issuing the album in two different packages for CD and three for cassette, even though the latter format that will not come with a light and batteries. One CD package will be a booklet case, slightly wider than a CD, with a slip cover, where the light will be on the spine. The other package will be a 5½-by-12-inch long box with the light positioned on the top spine.

The cassette package will come in a 4-by-12-inch box, a 4-by-8-inch box in brick style. In addition, Columbia will release the album in MiniDisc at a $29.98 list price equivalent.

Oh yeah, the music. The album was recorded during last year’s concert, and one disc will feature the entire "Dark Side Of The Moon" sequence. According to Kodolla, each concert featured some songs from that album, and every "Dark Side" song was performed during the tour. Then, when the band went into the studio to prepare the live tapes for the album, they fit together the various songs from "Dark Side" for "Pulse."

**FILL’ER UP:** Borders, the superstore chain profiled elsewhere this week (see page 66), is moving to strengthen its relationships with customers. For a while, the Ann Arbor, Mich.-based chain has been shifting its focus to purchasing product direct from labels and bypassing in-store sources, currently buying almost 50% direct. But going forward, it also appears that it will continue to rely on distributors for catalog product.

Until now, Santa Ana, Calif.-based Valley Distributors has been the company’s main supplier. But beginning shortly, Borders will test CD One Stop to see if it can become "a primary supplier for the chain, acknowledges Len Cosman, president of the chain’s merchandising manager for music. But making the move will mean a lot of work for Borders, mainly in getting direct as well as from both CD One Stop and Valley so it is get 100% fill, Cosman explains.

**CHASING THE HITS:** Cema Distribution and Liberty are following through with plans to place Garth Brookss’ "The Hits" album on moratorium. The last day to place an order with Cema is June 20. However, it looks like they are planning to make the moratorium an event. Although orders will not begin shipping after June 30, the company will ship product until Sept. 22. Also, Cema has moved back dating for the album accordingly. Payment for product shipped from May 25 through Sept. 22 is due November 15.

The company plans to advertise "The Hits" through Christmas, no doubt by highlighting the fact that it will be the last chance to buy the album before the moratorium. This will likely create desperation among those left unsold unfortunate enough to have existed, up to that point, the urge to purchase the Brooks album.

**MAKING TRACKS:** Roger Christian, formerly the West Coast division marketing manager for Uni Distribution, has formed his own retail marketing and promotion company, dubbed Roger Christian Marketing, with offices in Dallas and Gainesville, Texas. The company, which just took on Bobby Dennis—a name as an executive at MDI and more recently the GM at Sunet Sound Studio—as a partner, now has five employees. It specializes in putting together marketing plans for labels as well as individual projects. Christian reports the company has signed on Oh Roy Records, Bohemia Beat, and Sin-Drome Records as clients.
Diversity Pays Off For Koch Distributing

Rounder Debuts Its 1,100 Title Catalog On CD-ROM

by Chris Morris

Computer-iterate types should have a field day with the 1,100-title catalog, which includes in its CD-ROM form color minis of individual album art, 20-second music bites from each title, a complete list of song titles, comprehensive personnel listings, press quotes, and album descriptions. Besides entries from the flagship label, the catalog encompasses titles on Rounder’s distributed labels—Philo, Bullseye Blues, Black Top, Heartbeat, and Messiah.

The catalog also will be available online on the World Wide Web as of May 15. Dive in.

Quick Hits: Sausalito, Calif.-based Real Music has made an exclusive national distribution pact with The REP Co. in Minneapolis. This move marks an expansion of Real’s relationship with REP, which was formerly one of five indices handling its product on a regional basis... Navarre Corp. in New Hope, Minn., will now distribute L.A.’s Moonshine Music on a national basis. Moonshine recently released a variety of jungle music, trip-hop, and electro-pop product. Navarre will also handle Moonshine’s distributed lines, including Suburban Base USA, City Of Angels, Rising High USA, DMC USA, and Manmade Media... Noted new age instrumentalist Steve Roach has signed an exclusive contract with Fathom Records, an imprint of San Francisco’s Hearts Of Space Records... AEC Music Distribution in Ridgefield, Conn., has appointed Lenore Lello as alternative marketing director, Leo Geiger as New York sales rep, Jim O’Rourke as warehouse manager, and Kevin Quigley as marketing rep... Cleveland-based studio operator and publishing exec Erwin Bruder has launched his own label, Nina Records... Philo Records artist Bill Morrissey has signed a deal with Alfred A. Knopf Inc. to publish his novel “Edison.” Morrissey is a noted singer/songwriter with six albums to his credit on the Rounder-owned imprint.

Flag Waving: “It’s straight from my heart,” says Mighty Sam McClain of his new AudiosQuest album, “Keep On Movin’,” and every second of the singer’s sophomore release for the San Clemente, Calif.-based label bears that statement out. The new record is the sequel to McClain’s widely lauded 1995 album, “Give It Up To Love.” Like its predecessor, “Movin’” is a solid sender in the deep soul tradition, backed by a percolating band, Mighty Sam soars on his own emotion-wrecked originals and covers of fine Al Green and Ronnie Earl tunes.

The album reflects a life full of bruising experience. McClain—who got his start in 1966 with a regional hit, a cover of Patsy Cline’s “Sweet Dreams,” recorded at Rick Hall’s Fame Studios in Muscle Shoals, Ala.—managed to survive a terrifying decline in his fortunes that found him living on the street in New Orleans nine years ago. One song on the album recounts the time when McClain, at low ebb, considered suicide on a beach in Pensacola, Fla. “Keep On Movin’,” McClain says, “is about my faith and my determination. The Lord will find a way...” It’s a theme now, I think, and God’s time, too.

McClain, who got started on the comeback trail with recordings for Carlo Ditita’s Orleans Records in New Orleans, credits AudioQuest president Joe Harley, who produced both of the singer’s records for the label, with his renewed profile in the business.

“He’s given me the freedom and the belief and the trust in my music,” McClain says. “Joe’s given me the chance to develop, and I appreciate that, brother.”

Life is looking good to McClain these days: He lives in a country house in New Hampshire (“Got me a horse, a dog, four or five cats, and shit”) and is getting married on June 11.

Before the nuptials, McClain plans to hit the road with a seven-piece band for dates in Texas, Oklahoma, and the Midwest; stops will include Buddy Guy’s Legend in Chicago and the House of Blues outlets in New Orleans and Chicago. In July, he’ll play a festival date in Italy with Wil- son Pickett and Rufus Thomas. He says there is the possibility that he will record a live album late in the year for AudioQuest at the Meriden Hotel in Paris.

Assistance in preparing this column was provided by Ed Christman in New York.
Affluent Connecticut Town's Solo Record Shop Fills A Niche

DARIEN, Conn.—If niche marketing is what it takes for an independent music retailer to survive in the age of megastores, then Johnny’s fits the bill.

With only 500 square feet of selling space, the Darien shop is a throwback to the Greenwich Village boutiques of the 1960s. Its counterculturally hip, laid-back atmosphere, worn wooden floors, and side-door entry belie not only the store’s high inventory turnover, steady customer flow, and gross sales (estimated at near $500,000), but also its location.

In fact, says owner John Konrad, the most common question he hears is, “What’s a store like this doing in a town like this?”

According to 1989 figures, Darien’s per capita income of $51,786 makes it one of the wealthiest communities in America. The small, traditional New England town covers only 14.9 square miles and has a population of 18,892.

Only seconds from Darien’s railroad station, Johnny’s is an easy stop for many of the area’s commuters. The town is approximately one hour from New York City.

Not surprisingly, the shop packs merchandise in every usable nozzle and cranny, including the ceiling, from which T-shirts, hats, stuffed animals, and carrying cases hang freely above customers’ heads.

To maximize space, the inventory of 10,000-plus CDs is stacked flat behind sliding Plexiglas doors, with only their spines showing.

Since October 1975, when Konrad, now 44, opened his store in a shopping strip, it has remained the only record shop in town. Although that may suggest a certain cachet, he quickly points out that competition is only minutes away in the surrounding towns of Stamford, Norwalk, and New Canaan.

While the store’s CD prices average between $15.50 and $16.50, clearly the pressure has been on since Nobody Beats The Wiz moved into the area 18 months ago. The superstore is only two miles from the small shop, along the Boston Post Road in Norwalk.

“They’ve definitely hurt us in the top 100s, but my focus has always been in harder-to-find recordings, filling special orders, and, recently, unique and unusual accessories,” says Konrad.

Indeed, increasing accessibility to 40% of inventory has become a key weapon in his defense arsenal. This move, he explains, was spurred by the addition of the Jerry Garcia tie collection. “It was a coup for me to get them, because the manufacturer prefers big, fancy stores. But since I have so many Grateful Dead customers, it’s really helped fill the gap.”

Guatemalan- and African-style jewelry, talismans, and trinkets, priced between $20 and $50, are also carried. Konrad says his customers love to browse the store, and make a day out of the visit. “It’s the atmosphere,” he explains, was what drew him to the area.

This spring, Konrad took the store on a full-scale tour of the West Coast, playing shows. “It’s a little like being a rock star,” he says. “I have to have a change of clothes after every show.”

Low music prices, he adds, have never been part of his strategy over the past 20 years. “My accessories are unique enough—including my selection of low-priced jewelry—that it helps offset lost CD sales to the big discounters.”

Like most independent retailers, Konrad admits he gets discouraged watching the superstores sell CDs at prices at or below his own cost. “Sure we’re an endangered lot, but I feel we’ll always be room for places like ours.”

The entrepreneur opened his store straight out of college, looking for what he hoped would be easy work that would allow him to be independent and free to pursue a writing career. “I knew a lot about music, so I felt it would be a natural for me.”

Despite the challenges of running a business, he says the real bottom line, at least for him, is having fun. “When the fun stops, then I go on to something else.”

TOP NEW AGE ALBUMS (CONTINUED)

16. MONTEREY NIGHTS JOHN TESH US
17. MANDALA KITARO JAPAN
18. IN SEARCH OF ANGELS VARIOUS USA
19. PRECIOUS RIVERS OF LIFE VARIOUS USA
20. NARADA DECADE VARIOUS USA
21. ACOUSTIC HIGHWAY CRAIG CHAUDUQUE USA
22. CLOSE TO THE HEART VARIOUS USA
23. APURIMAC II CUSSO USA
24. WINTER SONG JOHN TESH US
25. GLOBAL HOUSE SYSTEM SEVG USA

Johnny’s is a 500-square-foot record shop boutique in Darien, Conn. (Photo: Frank DiCostanzo)
## TOP REGGAE ALBUMS

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>No. 1</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>29, 1995</td>
<td>1</td>
<td>MURDER LOVE</td>
<td>SNOW</td>
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<td></td>
<td>2</td>
<td>BAD BOYS</td>
<td>INNER CIRCLE</td>
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<td>3</td>
<td>PROMISES &amp; LIES</td>
<td>UB40</td>
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<td>DESTINATION BROOKLYN</td>
<td>VIOLENT</td>
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<td>5</td>
<td>A TRIBUTE TO BOB MARLEY ... THE RIDDIM OF A LEGEND</td>
<td>VARIOUS ARTISTS</td>
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<td>6</td>
<td>COOL RUNNINGS</td>
<td>SOUNDBRACK</td>
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<td>7</td>
<td>SONGS OF FREEDOM</td>
<td>BOB MARLEY</td>
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<td>TRINITY</td>
<td>LUCKY DUBE</td>
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<td>9</td>
<td>STRICTLY RIDDIM VOL. 2: THE SINGERS</td>
<td>VARIOUS ARTISTS</td>
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<td>10</td>
<td>QUEEN OF THE PACK</td>
<td>PATRA</td>
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<td>KIDS FROM FOREIGN</td>
<td>BORN JAMAICANS</td>
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<td>REGGAE DANCER</td>
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<td>DANCEHALL MASSIVE VOLUME III</td>
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## TOP WORLD MUSIC ALBUMS

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<td>29, 1995</td>
<td>1</td>
<td>THE LION KING: RHYTHM OF THE PRIDE LANDS</td>
<td>LEBO M</td>
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<td>2</td>
<td>THE LONG BLACK VEIL</td>
<td>THE CHEFTAINS</td>
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<td>3</td>
<td>BEST OF NORTHERN ELECTRA: FREE</td>
<td>GIPSY KINGS</td>
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<td>4</td>
<td>CELTIC LEGACY: A GLOBAL CELTIC JOURNEY</td>
<td>VARIOUS ARTISTS</td>
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<td>5</td>
<td>LOOKING BACK</td>
<td>MARY BLACK</td>
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<td>6</td>
<td>THE MASK AND MIRROR</td>
<td>LOREENA MCKENNITT</td>
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<td>7</td>
<td>CLANNAD THEMES</td>
<td>CLANNAD</td>
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<td>CELTIC HEARTBEAT COLLECTION</td>
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<td>LOVE &amp; LIBERTE</td>
<td>GIPSY KINGS</td>
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<td>BANBA</td>
<td>CLANNAD</td>
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<td>THE SONGS OF A LEGEND</td>
<td>CLANNAD</td>
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<td>12</td>
<td>TALKING TIMBUKTU</td>
<td>CLANNAD</td>
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<td>13</td>
<td>PAPA'S DREAM</td>
<td>MOUTH MUSIC</td>
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<td>SHORELINE</td>
<td>MOUTH MUSIC</td>
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<td>MYSTERE</td>
<td>CIRQUE DU SOLEIL</td>
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<td>29, 1995</td>
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<td>LIVE AT THE ACROPOLIS</td>
<td>YANNI</td>
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<td>2</td>
<td>LIVE AT RED ROCKS</td>
<td>JOHN TESH</td>
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<td>3</td>
<td>SHEPHERD MOONS</td>
<td>ENYA</td>
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<td>4</td>
<td>MY TIME</td>
<td>YANNI</td>
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<td>5</td>
<td>FOREST</td>
<td>GEORGE WINSTON</td>
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<td>ACOUTIC PLANET</td>
<td>CRAIG CHAUQUICO</td>
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<td>7</td>
<td>EUPHORIA (EP)</td>
<td>OTTMAR LIEBERT</td>
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<td>QUEST OF THE DREAM WARRIOR</td>
<td>DAVID ARKENSTONE</td>
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<td>NOUVEAU FLAMENCO</td>
<td>OTTMAR LIEBERT</td>
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<td>10</td>
<td>TYRANNY OF BEAUTY</td>
<td>OTTMAR LIEBERT</td>
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<td>PATH AN AMBIENT JOURNEY FROM WINDHAM HILL</td>
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<td>BEYOND THE THUNDER</td>
<td>NEAL SCHON</td>
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<td>13</td>
<td>HOURS BETWEEN NIGHT + DAY</td>
<td>OTTMAR LIEBERT</td>
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<td>14</td>
<td>CELTIC TWILIGHT</td>
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<td>15</td>
<td>APPLAUSE!</td>
<td>DANNY WRIGHT</td>
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"At Red Rocks, the crowd goes wild."

— Newsweek

"Tesh becomes a performer worth watching."

— L.A. Times

"This program can only be described as spectacular."

— Buffalo News

"Available on Compact Disc, Cassette and Video."

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(Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by the Recording Industry Association of America (RIAA) and Billboard. For more information, visit www.americanradiohistory.com.)
Psycho-metal-thrash band that scored an impressive, but well-deserved platinum certification with its first Geffen release, "La Sexestoria," follows with another unrelentingly twisted journey into the darkness of ringmaster Rob Zombie's mind. Fans who have waited for new product while the band has been on a seemingly endless tour will have their wishes answered when they hear something so industrial as the "Electric Breed."

White Zombie
Astro-Creep 2000
PRODUCERS: Tony DeBlois & White Zombie
Geffen 24936

PETER MURPHY
Cascadia
PRODUCED: Pascal Gabriel
Beggars Banquet/Intersound 92543

One-time Bauhaus lead singer and guitarist gets his gorgeous cathedral pipe to an album's worth of finely crafted, ruggedly melodic songs. Less ephemeral than theatrical than previous outings, "Cascadia" finds Murphy exercising a wider sonic palette that includes both pop studio tracks (first single "The Scarlet In You"), generous dashes of gray, moody, guitar-driven "(Detouring)" and even a few bright colors ("Sails Waves Goodbye"). A powerful application of Murphy's talents.

DAVID TORN
Tripping Over God
PRODUCERS: Tony DeBlois, Tom Emerson
CNP 1007

One of the most exciting guitarists around, David Torn has added his unerring textures and incendiary solos to albums by Mark Isham and David Sylvian, as well as conducted his personal projects such as last year's artful power-trio record "Pyleton." Torn's all in this turmoil saddle solo with the megalithic ifcty, on which he leaves the wavy, looped up loops, and dissonant vocals into an ecstatic tapestry. Fans of six-string divas as diverse as Jimi Hendrix, Robert Fripp, and Andy Summers will find that Torn's guitar playing is both stunning and thoughtful; its absolutely musical will appeal to more than just guitar geeks.

HEAT WAVE
Paulinho Da Silva, Irving Berlin
PRODUCERS: Tommy Scott
Pablo

The master songwriter is in ship-wide hands, from Pauli LuPone's Broadway sense of energy and sentiment to John Maimeri and the Hollywood Bowl Orchestra's big-sounding framework that brings to the original Broadway and Hollywood scoring accompanying the 23 selections. Interestingly, the program includes instrumental dance sequences from "Call Me Madam" and "Let's Face The Music And Dance" from "From Here To Eternity." Berlin and Irving, and the presentation is all a songwriter could hope for.

The Benedectine Monks of Santo Terje
The Soul Of chant
Produced by John Kite
Millennium 37032

The same monastery that produced the phenomenally successful "Chant" album yields another collection of Gregorian chants, this one consisting of monastic renderings masks are drawn from locations dating back to 1956 and 1962. Included are five masses: "Lux et Oris," "Faire Boumantis," "De Angelis," "De Glorioso," and "Cum Jubilo," and "Orbis Factor." The calibre of performance is extremely high, as is the annotation extensive enough for the connoisseur, yet comprehensible to the novice, and the sound quality impressive throughout the passage of time. Eschewing any hint of ornamentism, this package conveys a decorum respect for the material.

Valerie Capers
Come On Home
PRODUCED: Frank Jozsa
Columbia 66678

Composer, vocalist, and pianist Valerie Capers is a member of a small group of successful older school educators with the clout to attract supporting players like Wynton Marsalis, Paquito D'Rivera, and Bob Cranshaw. Capers' standard repertoire includes a delicate version of "I've Never Been In Love Before," a bright "One Note Samba," and straightforward versions of "A Night In Tunisia" and "In A Mellow Tone." Capers' originals include the hard-riffing, uptempo "Oddysey," and the languid, torchy vocal "Out Of All The Chosen". Other vocal highlights include her sassy duet with D'Rivera on Horace Silver's "Come On Home," and her Marsalis-accompanied take on Cole Porter's "It's All Right With Me."

Orbert Davis
Unfinished Memoirs
PRODUCED: Greg Davis & Mark Ifigen
Cape 40022

Chicago trumpeter Orbert Davis spars a swinging, traditional jazz date that could cross over into the contemporary realm. Standard tracks of a small, produced set include his engagingly funky version of "My Funny Valentine" (complete with a tasteful string arrangement), a probing, lyrical take on "Shorten Your Vibes," and versions of such standards as Billy Strayhorn's "Cheese Bridge" and Horrie Hancock's "Dolphin Dance." Davis' best original includes the sweet, winding beauty of the title track and the simmering, uptempo fanfare of "Cornucopia."

The Blood Brothers
All For A Good Time
PRODUCED: Thomas D. Gubbins
MCA 55392

An 80,000-unit seller in Argentina, where placidums records are awarded for 40,000 units sold, "Circo Broth" is a wonderfully pristine package that finds the talented singer/songwriter color of his personal past with a singular hybrid of sango. Argentine folkloric, and Beatles-esque pop. The Blood Brothers' enthusiasts will gladly tap into a very personal album, which, uniquely, offers few single possibilities for U.S. Latino radio, save perhaps funk-infused title track and "She's Mine."

FLACIENNE JIMENEZ with LOS CAMINANTES
Flaco
ORIGINAL PRODUCER: Hylme Wolf
REGULAR PRODUCER: Chris Strachwitz
Artefact 370

Cut for the Rio Festival in San Antonio, Texas, between 1969 and 1984, the 30 selections that comprise this fine compilation are as much a document of the Tejano-winning accordion's first recordings as a compendium of Tejano music. Featuring a teenage Flaco Jimenez fronting Los Caminantes, the 76-minute album showcases the artist's instrumental, vocal, and compositional genius, particularly on tracks like "El Ciro," "Ciruelito Con Otros," and "Me Siento Abandonado" (a duet with the even younger Henry Zimmermeier). The album's playing and singing are masterful, and the sound quality in far superior than the disclaimer warning about "considerable distortion" would imply.

Jerry Douglas
Under The Wire
PRODUCED: Jerry Douglas
Sugar Hill 33831

Lowdown review of this 1996 MCA recording finds Douglas teamed with Mark O'Conner, Belfa Fick, Sam Bush, and others. The mostly up-tempo numbers are complemented by the tongue-in-cheek "grain-rack" tune "Dacha Rok" and the moving "Flecktones/Douglast duet "Two Friends." Bill VornDick's engineering is transparent, and the cover art is clever. Standard tracks include "Rodrillo" and the Bill Monroe cover "Moorhen's Hornpipe."

segued guitar improvisation and avant-garde composition for orchestral

Earth Reissues
FLACIENNE JIMENEZ with LOS CAMINANTES
Flaco
ORIGINAL PRODUCER: Hylme Wolf
REGULAR PRODUCER: Chris Strachwitz
Artefact 370

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PRODUCED: Jerry Douglas
Sugar Hill 33831

Lowdown review of this 1996 MCA recording finds Douglas teamed with Mark O'Conner, Belfa Fick, Sam Bush, and others. The mostly up-tempo numbers are complemented by the tongue-in-cheek "grain-rack" tune "Dacha Rok" and the moving "Flecktones/Douglast duet "Two Friends." Bill VornDick's engineering is transparent, and the cover art is clever. Standard tracks include "Rodrillo" and the Bill Monroe cover "Moorhen's Hornpipe."


discography...
Follow-up to the smash "Lucas With The Lid Off" is another plunger, a totally inoffensive debut U.K. hip-hop affair. Fuelled by a chewy bassline, a brain-numbing hook (that kids will be mimicking ad nauseam with croaking "Dun-Bum-Bum") and some fiery rhymes. Lucas has a clever way with words that elevates him above the standard Joss Stone wannabes. He also has the production prowess, which resulted in five diverse mixes that deftly combine strong beats with mellow pop flavors. From the forthcoming "Lucentrecent" act.

**R.E.M.** Strange Contemporaries (5/30) PRODUCERS: Scott Litt, Michael Beinhorn, Marc Myousse, Bob Clearweather, Butch Vig, Peter Buck, Mike Mills, Larry Mullen Jr., Michael Stipe, G. Brown PUBLISHERS: Warner Bros. 17900 (cassette single)

As its bass "Monster" track further solidifies the foursome as the masters of modern rock, it seems R.E.M. can do no wrong. Michael Stipe supplies an optimistic appeal for another chance at love lost, as a gentle texture of blues and rock underscores the one-time supermarket singer, buried beneath the hope. Breathtaking and beautiful rock.


Donna Summer's disco nugget is refashioned to suit over radio's current tempus fugit. A genuinely non-funkaga, NRJ dance hit. The song is sped up to breakneck speed, and its distinctive "hot, hot, hot" bridge almost sounds like a dog bark, while the female lead vocal has all the vigor but none of the passion or sexual drive of the original record. Still, the song's familiarity—and DJ Mike's previous success—will likely lure a few to the dancefloor. Contact: 516-219-0202.

**R & B**

**SEAN LEVERT** Put Your Body Where Your Mouth Is (4/28) PRODUCERS: Gerald Levert, Eamonn "Tony" Nicholas, Gerald Levert, Eamonn Nicholas PUBLISHERS: Distant Thunder, Warner Bros., Warner-Tamerlane, Atlanta 610195 (cassette single)

Sean makes a good case for the acceptance of two Leverts at R&B radio with this clean, up-tempo jam. He works up a respectable sweat over a ticktocking groove that is patched with low-slung bluesy rhythm and gospel guitar. Mature minds will dig the single's overall sound, and younger listeners will probably go for and get its more carnal content. Either way, the result could be an across-the-board hit.

**GAYNOR MORGAN** That's Why (4/28) PRODUCERS: Dave Diamond, Brian Cordes, Brian Cordes PUBLISHER: Mercury, 72000 (cassette single)

Gaynor Morgan leans heavier toward the blues than she has in years. "That's Why" is a slow blues and rock hit. Morgan provides an exuberant cover of "That's Why," which is well received by Morgan's fans. Contact: Mercury, 72000.
NEW YORK—EMI Records is venturing into the multimedia “Promised Land” with a Queensryche CD-ROM due for release this summer.

The two-disc hybrid Macintosh/PC program is based on the band’s platinum plus album of the same name, but it is much more than an interactive companion piece to that project, according to its developers.

“It’s Myst! meets ‘A Hard Day’s Night’ meets ‘Being There,’” says David DeGarmo, producer and co-writer of the project for Santa Cruz, Calif.-based Land.”

The CD-ROM incorporates “snippets of audio video from the ‘Promised Land’ album,” DeGarmo says, as well as an exclusive bonus track, “Two Mile High.”

“With ‘Promised Land’ we really went all out,” he adds. “We’re on the cutting edge of the line between the real and the surreal in it is pretty thin.”

EMI’s decision to go with a CD-ROM stems from the fact that the costs are less than $1 million, according to David DeGarmo.

It’ll be a “digital destination,” according to EMI Records VP of Marketing Ray Traub.

“It’s a trip, I mean, you, your psyche, your imagination, with an emphasis on trip,” he says.

Within the forest, users encounter a 3D rendering of the Big Log recording studio in which the band recorded their album and through which they can wander and view 23 different “minidocuments” of band members discussing the sessions and the making of their music.

“We had already planned on doing a documentary about the making of the album,” DeGarmo says, “and when the idea of a CD-ROM came up, we decided to use excerpts of that footage in it.”

“It’s become part of the experience of making the record and another way for us to express ourselves creatively.”

Embedded within the worlds are more than 25 puzzles, games, and interactive experiences. Traub says, which users must work their way through to reach the bonus-track payoff. Several of the puzzles and games have strong emotional themes, DeGarmo says.

“We wanted to create a rich experience that would have 20-30 hours of gameplay,” Traub says. “And this is a game, although it has a documentary component and a strong musical base.”

DeGarmo agrees that while Queensryche fans likely will enjoy the CD-ROM, it’s “a chance to see the band members heads, anyone who enjoys CD-ROMs will want to check this out.”

“We wanted to oversatisfy the Queensryche fan,” adds Traub, “but then we wanted it to take the next level where you don’t have to be a fan to enjoy this. I expect many people will get their first exposure to Queensryche through playing this game.”

EMI has set only a late summer window as a release date, although the CD-ROM may be showcased at next month’s Electronic Entertainment Expo in Los Angeles. Queensryche may make an appearance at that show to promote the title, DeGarmo says.

No pricing has been set.

EMI Enters CD-ROM ‘Promised Land’

EMI Enters CD-ROM ‘Promised Land’

SPA To Sponsor EIA-Run Multimedia Trade Show

NEW YORK—The Software Publishers Assn. has thrown its sponsorship weight behind “CES Orlando: The Digital Destination,” the Electronics Industry Assn.’s 1996 centerpiece to the multimedia trade-show stakes.

The debut EIA event is scheduled for May 23-25, 1996, in Orlando, Fla., and will focus on “the retailing of the new digital consumer products,” according to the EIA. Among the “digital gear” that is expected to be showcased at the event are interactive TV, online services, cable, multimedia, satellite, home office hardware and software, and retailing.

A variety of panelists also will be presented.

The Software Publishers Assn. is a leading trade organization for the computer software industry, with membership numbering in the thousands. The retailing focus was key to its decision to support the CES show as the major sponsor, according to SPA executive director Ken Waich.

“The SPA has long recognized the need to support the retail side of the electronics industry,” says Waich.

“When the EIA approached us with the idea of CES Orlando, we jumped at the chance to help create a trade show that fills an important void for our customers.”

The CES digital show was stillborn in 1986, with the EIA pulling the plug on its plans for this year after a competing interactive trade show scheduled for the same weekend—next month’s International Entertainment Expo—won endorsement from video game trade association IDSA.

IDSA’s members include gaming leaders Sega and Nintendo, both of whom have said they will follow IDSA’s lead of choosing a trade show to attend in 1996 and beyond, as well as other leading publishers of cartridg and CD-ROM.

While it endorsed E3 this year, the IDSA intends to get more hands-on from now on, co-producing an industry trade show in 1996 and beyond, according to senior VP Carolyn Ranch. At press time, the IDSA was still seeking sponsorship of an event it had solicited from companies to work with on the upcoming shows.

As for the timing of the ’96 show, IDSA president Don Erensen says IDSA “is taking a variety of factors into account” in planning the event “to determine the best site and time for our industry.”

By MARILYN A. GILLEN

Apple launches Direct Download

APPLE COMPUTER’s new music industry-targeted World Wide Web site (http://music.apple.com) marks a number of firsts for the company, including its first steps into using the online world as a point of direct consumer sale and the first time making available QuickTime 2.0 for Macintosh and Windows for download at a cost of $80 per download. QuickTime 2.0’s revolution, MoviePlayer 2.0 also will be offered for sale via download when it becomes available later this month, at a cost of $14.95. MoviePlayer will feature QuickTime VR playback capabilities and “drag and drop” video editing, among other new features designed with video-enhanced CD applications in mind.

Electronic sales will be processed using a new service agreement developed by First Virtual, which claims to allow buyers with credit cards to securely purchase items over the Internet.

Apple also expects to begin previewing music applications of its new VR technology on the site this month, making available QuickTime VR movies for free download. Among the demos expected to be posted are “virtual tours” of CCRB’s “Solas” and “House of Blues in Las Angeles.

COMMERCIAL WELCOME MAT: Although Internet downloading groups tend to discourage posting of so-called commercial or promotional information on their topic of choice, a new newsgroup is actively soliciting such promotional input from the record industry. David Pearlman, moderator for rec.music.promotional, says the discussion group’s charter calls for “solicitation of information, such as press releases, interviews, and sound clips, directly from the record company” of a self-described scientist and music junkie, says the key to successfully integrating such input is to fill, so that what is posted is welcome information, not unwelcome hype. Pearlman says artists also will be invited to participate and that it “return address-marking” service will be offered, so artists and companies can participate without fear of being flooded with E-mail.

The group has posted only modest activity in its opening days, but Pearlman expects participation to pick up as the word spreads.

NET FISHING: Atlantic Records is offering exclusive “live” previews of Warner Bros.’ upcoming movie, “Mystic River.”

Via the other-vehicle radio disc release “No Quarter (Unedited)” on its newly revamped Jimmy Page & Robert Plant: Plant World Wide Web site (http://www.aaronชม/sounds.ion), not only can you view video footage pulled from the sessions for Page & Plant’s recently recorded TV eye candy program “The Dark Side: The Return of The Force” (which also did pretty nicely, thank you, with its kickoff title last year, “Doom II”), but you can listen to tunes from the upcoming WarnerVision “En- coreVision: A Tribute To Led Zeppe-lin.” Other Zep-themed eye candy includes a tour of the band’s set of the early songs from the upcoming WarnerVision “En- coreVision” home video release, which includes interviews and performance clips.
NAVD Conf. Looks To 4th Quarter
Healthy Rental Sked May Lift Market

**INDIAN WELLS, Calif.—** The proximity of next month’s VSDA convention, to be held in Dallas, added a sense of urgency to some of the discussions held during the 38th Annual National Video Distributors conference.

Usually, the two events are a couple of months apart, with NAVD held in May and VSDA in July—enough of a cushion for suppliers to fully develop their third- and fourth-quarter release schedules. This time around, the studios and independents who met with distributors had a chance to lay out product timing that could affect the VSDA meeting.

Navd 1995 might otherwise have gone unannounced until midsummer. While it wasn’t true of every session, in general “there was more to talk about,” said one wholesaler. MCA/Universal, Columbia TriStar, and FoxVideo had full agendas. So did Hemdale Home Video, which brought 14 people, about as many new titles, and a flock of unanswer- ed questions about its financial status to NAVD.

Since it accounts for 45% of the vendors’ home video revenues, according to the Performance Diagnostics study commissioned by NAVD (Billboard, April 22), rental swung a lot of weight in the presentations. For many distributors, who were doing a lot of mov- ing out, NAVD may have to adjust its con- struction schedule to work around Sybase’s departure, but Finlayson vowed the show floor will be unaf- fected on opening day. “It’s highly unlikely anyone is going to notice one way or the other,” he says. “We will have our convention on time.”

**LIGHT YEARS AHEAD:** WarnerVision has signed Lightyear Enter- tainment to a long-term distribution deal. After four years with BMG, New York-based Lightyear decided it was time for a change for the 40- title catalog of Elvin, kids, and exercise videos and children’s audi-tapes.

On the heels of the Olsen Twins recent release (Billboard, April 15), it is BMG’s second move to its midtown Manhattan rival. War-nerVision, says Lightyear president Ashley Holland, “made a tough call” in order to commit to sell-through, and “I am looking forward to being a part of it.” Lightyear’s heavy hitters are the Freeplea titles, with 1 million (Continued on page 77)

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**Hockey Puckers Up.** Members of the Atlanta Knights hockey team join Littlefoot and Cera, the dinosaur stars from Walt Disney’s “The Land Before Time II: The Great Valley Adventure,” and Uni Distribution during a visit to Egleston Children’s Hospital in Atlanta, where patients received casssets and dino-sized presents. Shown, from left, are Alan Pederson, the Knights; Cera and Littlefoot; Joe DiFalcis, Uni; and Chris Lipuma and Chris Nelson, the Knights.

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**PICTURE THIS.**

**By Seth Goldstein**

**TWO'S A CROWD:** The Video Software Dealers Assn. got itself caught in the middle of a legal skirmish between computer software manufacturer Sybase and the city of Dallas over exhibition space for trade shows. Sybase is holding a sales meeting in the city-owned Convention Center that ends just before VSDA’s May 21-24 convention begins.

In a suit filed earlier this month, Sybase blamed the Center for allowing VSDA exhibitors to start work on booths in the space it would be leaving. The antitrust went to Epic System Corp. in Dallas April 15, where a directed verdict was due at press time. VSDA president Jeffrey Eves and outside attorney Don Barnes represented the association, both with an eye on the outcome.

Part of the problem involves re-configuring the ball leased to Sy- base to match the floorplan VSDA presented to its exhibitors. Dallas is expected to pay the construction costs, and probably compensation to Sybase, if the city loses the case. “They’ve agreed they will accom- modate us,” says VSDA marketing director Robert Finlayson. “It ap- pears the Convention Center got their dates a little bit off,” he adds. They made a good faith attempt to move out of the way, but time is running out.

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**Shelf Talk:** Wherehouse Exec Exits

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**‘A Passover Seder’ On Tape**

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**Video Previews:** ‘Red Hot + Country’

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**Child’s Play: On Gullah Gullah Island**
Rogers Exits Wherehouse; ‘Gump’ Coupons Premiere

VIDEO MOVIES: Longtime retail veteran George Rogers has resigned from Century City Entertainment, opening the door for buyer Lauren Margulies, who has been promoted to VP of video.

Rogers held various titles during his nine-year stint with the Torrance, Calif.-based chain, including VP of retail and sales through video and music buying responsibilities. His most recent title was VP of business development, a job he did wear.

Rogers is the second executive to leave the Whereshouse buying department following the resignation of CEO Scott Young in March. Video guru buyer Mike Reynolds also departed earlier this year. Most Rogers’ responsibilities haven’t been determined, and Reynolds’ duties have been reassigned.

PREMIERE OFFER: Suncoast Motion Picture Co. has placed coupons in Premiere Magazine offering $8 off the price of “Forrest Gump” and $5 off eight catalog titles. The coupons are in the May issue, which features the magazine’s popular ranking of the 100 most powerful Hollywood honchos. Big surprise: Steven Spielberg is No. 1.

The discounted catalog titles are part of the Suncoast’s Mother’s Day promotion. Features include “Four Weddings And A Funeral,” “Sleepless In Seattle,” “Casablanca,” “The Piano,” and “Much Ado About Nothing.” With the coupon, consumers can pick up passages for $11.99.

“Gump,” regularly priced at $22.95, arrives in stores April 28.

COMING TO A VIDEO STORE NEAR YOU: Vidmark Entertainment is the latest supplier to start up a direct-to-video line.

On June 27, Vidmark will debut “Leprechaun 3” on its Showcase label. The supplier will follow up with “Evolver” on July 11.

Both rental titles will have full marketing support, including post-login date advertising, retail promotions, and in-store merchandising materials, according to senior VP Tim Swain.

“Two of these films don’t have theatrical potential,” says Swain, “but we wanted to come up with some sort of classification to have retailers buy them deep.”

In the case of “Leprechaun 3,” Swain says the company decided against a theatrical run after seeing the box office drop from $18 million for the initial release to $8 million for the sequel. On video, the titles sold about 100,000 and 80,000 units, respectively, he says.

“The awareness level for video is high, but the franchise hasn’t died out theatrically,” Swain adds.

“Evolver,” a sci-fi thriller, will be

VAN'S AND BMW: BMW Video has signed on “Dynasty” star Linda Evans to front a co-star fitness pro Kari Anderson.

“Linda has the opportunity to be the next Jane Fonda,” says BMW GM Joe Shults. “I saw her fitness center in New York, and she melts on the screen she’s so believable.”

Five fitness centers in the San Francisco Bay Area bear Evans’ name. The centers’ resident fitness expert is Anderson.

Shults says Evans’ on-screen personality, motivational skills, and commitment to health and fitness sold him on the idea, despite the waning interest in celebrity-driven exercise fads.

“I wouldn’t have given her the day of those elements weren’t there,” Shults says. “She’s committed to a healthy lifestyle and doesn’t just want to do this between films or television projects.

BMW will debut at 30- and 40-somethings ready to get back in shape after building a career and family. Shults describes the target audience as “one step above the Richard Simmons and Susan Powter crowd.”

The Evans video is scheduled to arrive in stores in time for Christmas and will be priced at $19.95.

Music will be composed by Evans’ love interest and new age vocalist Yanni, whose label is distributed by BMW.

MAY MADNESS: Basketball season is in full swing at CBS/Fox Video, which will release two more player videos on May 2.

“Shawn Kemp The ReignMan” profiles the Seattle SuperSonics star and has ties is up with Upper Deck trading cards and Sony Imagesoft.

A Kemp trading card will be inserted in each video with an on-pack sticker alerting consumers to the free collectible inside the package. The tape is priced at $19.98.

Sony Imagesoft will offer a rebate when consumers purchase the video and the “NBA Airborne ’96” CD-ROM game that features Kemp. Also arriving on May 2, “Hakeem The Dream” features Houston Rockets star and 1994 NBA Most Valuable Player Hakeem Olajuwon.

Priced at $19.98, the video will include a SkyBox International trading card.

Both tapes will be supported by radio promotions and television advertising in each home city. 

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**Billboard**

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**Top Video Sales**

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**FOR WEEK ENDING APRIL 29, 1995**

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Passover Title Aimed At More Than Just Kids

NEW YORK—Some holiday-themed children's videos are easy to find: Christmas and Easter titles abound in video stores. But for Jewish children, mainstream pickings have been slim.

WarnerVision, the video and television division of Warner Music-U.S., has taken a step to rectify this with "A Passover Seder," a special Passover celebration hosted by Noble Laureate Elie Wiesel. The program, which combines live action and animation, was released Feb. 28 and retails for $14.95. It is being aired on PBS in 32 markets around the country this month. Passover began April 14 and ends Saturday (22).

Mindy Mervis, senior director of WarnerVision's KidVision label, says the tape has been placed near Passover food sections in various grocery chains and should benefit from the "tremendous response" generated by the telecast. "A Passover Seder" is directed at older children, as well as young Jewish and interfaith couples who "kind of need help," she adds.

Time Warner has also donated 10,000 copies to libraries throughout the U.S. "We feel it is important to make this program accessible to all, not just to those who can afford to buy it," said chairman/CEO Gerald Levin at a New York press conference.

Wiesel noted that the themes of the Passover story go beyond Judaism, "Slavery must be fought; freedom must be earned. No one should be deprived of freedom. This theme is universal," he said. While the Passover story is "ostensibly part of the Jewish tradition, it's one of the most fundamental themes of human history."

WarnerVision plans to release a Hanukkah video with Wiesel later in the year.

TRUDI MILLER ROSENBLUM

PICTURE THIS
(Continued from page 75)

shipped, Holland says.

Holland got familiar with WarnerVision when it took over the Jane Fonda fitness line from Warner Home Video. Lightyear is a partner in 13 Fonda releases as a result of Holland's involvement in the series stretching back to the first "Workout" tape.

Holland anticipates Lightyear's own contribution to the exercise genre, featuring Stephanie Powers, will get a boost "because WarnerVision has so much going on." The company has become the dominant player in fitness in the past year.

DIRECTED: FoxVideo expects a significant increase this year in the number of direct accounts. Marketing director Deborah Mitchell says at least five mass merchants are being added. The studio is paying particular attention to supermarket chains, considered ripe for its under-$10 line of children's videos (Billboard, April 22). Grocery stores usually don't commit heavily to more costly videos.
**DOCTORAL**

"Malcolm X, Make It Plausible" by Mike Home Video (708-460-0555), 13 minutes, $29.98.

**FITS**

*Malcolm X: Make It Plausible* by Mike Home Video (708-460-0555), 13 minutes, $29.98.

This program, which ran in early April on PBS in some major markets, is hosted by none other than Eli Wiesel and adeptly puts the rituals of the 3,000-year-old Jewish ritual in a contemporary context. An intro or refresher course for adults and children alike, video follows a family as it prepares for and then partakes in the Passover Seder meal. Animated sequences are used to highlight the history of the Seder. Video Previews is a weekly look at new titles at sell-through length.

**SPORTS**

**Surviving The Trial**
Tumbledweed Films/Paragon Home Video (888-871-9041), 31 minutes, $19.95.

This mountain bikers' guide sound to the galaxy offers some sound advice for those with yen to take on the roads less traveled. Lessons in bike maintenance, which are dutifully explained and demonstrated, then reiterated via quick-on-screen review sessions, include flat tire repair, chain repair, shifting and brake adjustment, and more. Production values are high and footage of bikers out on the trail is enticng, making this program enjoyable as well as informative.

**EDUCATIONAL**

**The Internet Show**
PBS Home Video/Turner Home Entertainment (800-827-28901), 67 minutes, $11.98.

"The Internet Show" co-host John Levine authored the bestselling book "The Internet For Dummies," and this program—which originally aired on PBS—is so user friendly that those who don't feel educated enough to even call themselves dummies will find a safe harbor here. Levine and computer consultant Ginz Smith conduct what they call "driver's ed for the information highway" and in so doing they make the cyberspace of the Internet a place all viewers will be able to call home. Explanations and demonstrations are laced with frequent "geek speak" breaks—where the hosts offer definitions for such words as "intergalactic," and "hypertext" in plain English—and easy-to-understand sketches.

**INSTRUCTIONAL**


In the fast-moving world of electronics, "beginner" must often be adults who find themselves in a new world, rather than children who now have the luxury of growing up in the computer age. And it is this first type of novice to which this video, created by a Kenosha, Wis. computer consultant, appeals. The guide is loaded (so much so that a second or third viewing is almost mandatory) with tips about purchasing, and it's presented in a straightforward manner that most analog minds should be able to compute. Information is up to date and includes the debate of 886 vs. Pentium, as well as how to select the best enhanced components such as a CD-ROM drive.

**HOME VIDEO**

**Nick Jr.'s Preschool Line Debuts On 'Gullah Gullah' High School POWER: Earlier this month, Child's Play had the opportunity to take leave of our still-wintery home base of Chicago and head down to "Gullah Gullah Island"—more specifically, the Carolinas near Berne, NC. Climate conditions alone—sunny, breezy, high 70s—would have made the trip worthwhile, but we also got to witness the taping of a fourth-quarter home video release from Nickelodeon's captivating preschool show "Gullah Gullah Island." Called "Binyah Binyah's Surprise," this title—as with the other incipient Nick Jr. Video releases—combines original footage with vignettes and favorite songs.

"Red Hot + Country," PolyGram Video, 70 minutes, $19.95.

Perhaps it is country music's innate ability to portray the plight of the common man while at the same time instilling hope that makes this fifth in a series of AID$-awarded concert specials such a heartwarming treat. Filmed at Nashville's Ryman Auditorium, the Red Hot Organization's latest benefit concert features Suzy Bogguss, Clint Black, Billy Ray Cyrus, Wynonna Jennings, Kathy Mattea, Earl Nevers, and a host of other artists in solo, duet, and group performances that cover a gamut of well-selected songs from the country and rock rosters. Among the highlights are "Teach Your Children," "Drive South," "Knockin' On Heaven's Door," "Fire On Rain," and a rollicking "Blue Suede Shoes."
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from the television show. 

Nick Jr. Video will debut July 29 with three titles, all based on shows from Cable net's Nick Jr. preschool programming block: "Gullah Gullah Island: Sing A Long With Binyah Binyah," "Grizzly Mountain," and "Eureeka's Castle: Sing A Long With Eureeka." The fourth quarter will see three more titles for each show, including "Grizzly's Surprise" and "Algerma's Window: Waiting For Grandma." 

"Eureeka's Castle" has long a preschool favorite, and deservedly so, but "Gullah Gullah Island" and "Algerma's Window," which premiered in the fall, are particular standouts in tots' programming. Unlike the great majority of male-dominated kids' shows, "Algerma's Window" stars a 3-year-old girl and her perception of the world.

As personified by virtuoso puppeteer and Henson veteran Kathy Mullen, who brought her rainbow-hair...
ures, model kits, dolls, ceramics, pencil boards, idol cards, and picture scrolls. American product isn't slighted—there are action figures, key chains, T-shirts, comic books, and cutting-edge graphic novels and trade paperbacks such as “Maus” and “Sandman.”

In keeping with the futuristic slant of much of anime, the store has a heavy industrial feel. Structural beams and bricks were purposely exposed, says Parente, and nearly all the fixtures and displays are custom-made. Books and magazines are racked on rolling floor islands, and toys and other merchandise are on wall shelving made of wood and black plumbing pipe. A TV monitor suspended from the ceiling shows in-store anime programming.

“Crash” in the store’s name conveys the “explosive” nature of much of the product, says Parente. The store logo, prominently displayed on the back wall, uses the dynamic, oversized graphics of the comic book-influenced genre, but features a female cartoon image.

“The female character in Japanese animation is quite pronounced,” he says, pointing to many anime books that have Japanese girls in lead roles. “We wanted to capture that element as opposed to robots, which are another big element in the books and videos. We’re trying to be a little hipper, to attract the nonanime fan.”

Parente and Mauriello also operate the Little Nemo Shop, a 26-year-old outlet in Forest Hills, N.Y., one of the oldest comic book stores in the U.S. “We sell some American cartoons and got involved in the Japanese field two years ago,” says Parente. “Wing was an importer of Japanese merchandise, and when it started to take off for us, we went to him with the idea of a Japanese animation store because nobody was doing it mainstream.

“You could find it in Chinatowns

(Continued on next page)
and Japantowns all over the U.S., but not across from Tower. So we felt we could capture the anime fan, and if we put up a dynamic display we might also get the casual gift buyer and stroller-down-the-street.

Parente and his partners will judge the debut of Anime Crash over the next few months. If business is good, they plan to open another Manhattan outlet and one in Harvard Square in Cambridge, Mass., this year.

The in-store appearances by Izo- buchi, whose character concepts are the basis for the U.S. Manga Corps' "Record Of Lodoss War," and Ohata, who directed the label's "Genovevy" series, came about when both were in the area for the Project Icar Japanese sci-fi convention. At Anime Crash, videos associated with the two artists were showcased on the wall behind the cash register. "Lodoss War," meanwhile, had already sold out.

Isobuchi and Ohata—who signed copies of a robotic drawing he made the night before—contrasted the event with anime promotions in Japan. "We never do store promotions [in Japan] like we do here today," an excited Ohata said.

The event augurs well for the expanding anime marketplace, notes Mike Pascuzzi, Central Park's director of sales. "Anime's exploding," he says. Cumulative March sales of the company's anime titles, including distributed labels, were the best ever for the genre.

More retailers are getting into it, and those who are already in are expanding their sections," Pascuzzi adds. "More dealers are asking for co-op dollars, more [TV] channels are interested in broadcasting, and more major companies like Orion and PolyGram are entering the market. They'll open up more and get new accounts, which is good for us because of our library of over 450 titles. Anime Crash fills a specialty retailer void in the market, and while chains like Tower have good selections, it's harder for them to react like an indie store can."

Mauriello says, "There are 350 new animated titles a month in Japan, while we have a Disney maybe once a year. And it's not just cute animals!"

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**Home Video**

**ANIME CRASH SPLASHES DOWN IN MANHATTAN**

(Continued from preceding page)

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**Billboard's 100th Anniversary Issue**

From carnivals and circuses, the rise of vaudeville, and the invention of the player piano, nickelodeon and jukebox, to the creation of the phonograph, radio, television, and CD player, Billboard's Anniversary Issue charts the history of the music industry, as well as Billboard's evolution from 1894 to the present. All the eras of music are examined and celebrated, from early jazz to the rise of rock and roll, to rap and world music, and every sub-genre in between close this to 300 page centennial edition. The most absorbing social history of entertainment ever put between two covers, it is a collector's item and truly a once-in-a-century event.

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*ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. *ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles, c.1995, Billboard/BPI Communications.

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**Top Video Rentals**

**Compiled from a national sample of retail store rental reports.**

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**THERE'S AN ANIME CONSPIRACY**

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**Billboard APRIL 29, 1995**

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**Contact:**

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

APRIL
April 21, Aropp Dance Party/Fundraiser, benefiting AFPW Worldwide from National Public Radio, the Puck Building, New York, 718-398-2733.
April 22, Musicians Ball, celebrating the 10th anniversary of the Portland Music Assn., Portland State High School, Portland, Ore., 503-223-9681.
April 25, Music Video Commission’s Seminar, explaining the career of record label video commission. For more information, call, presented by the East Coast chapter of the Music Video Production Assn., Eastman-Kodak Co., Rochester, N.Y. 13218-3106.
April 26-28, Fifth Australian Regional AES Convention, Sydney Exhibition Centre, Sydney, 01-391-8308.

MAY
May 10, Academy Of Country Music

JUNE
June 5-7, Sixth Annual Billboard Latin Music Conference, Hotel Inter-continental, Miami.

KIDS FIGHT AIDS: During two consecutive performances at New York’s Tribeca Performing Arts Center April 29, children who perform on a new CD, to be released on Broadway, in film, or TV will be headlining a charity function for LIFEbeat, the nonprofit charity organization fighting AIDS. The talents, including Andrea McArde (the original star of “Annie”), Tommy Michaels, and Maryn Zaremba, among others, will sing and dance selections from Broadway shows. As the Broadway Kids, they also perform on a new CD. Contact for tickets 212-595-5707 or 212-245-3240; for information, Judy Miller, 212-532-4099.

PENDERGRASS GROUP FUNDRAISER: The Pendergrass Institute for Performing Arts plans a performance and fund-raiser June 1 at the Valley Forge Music Fair in Pennsylvania. The nonprofit charity is headed by singer Teddy Pendergrass and provides a forum for mentoring, scholarships, multicultural development, performing arts, and performing opportunities for youngsters. Previously established by the group is the Teddy Pendergrass All Star Community Choir, composed of youngsters ages 18-18 from the Philadelphia area. Contact 610-667-8188 or fax 610-667-1985.

SCHWARTZ SCHOLARSHIP: The Norman Schwartz Scholarship has been established at the Day School in New York. Schwartz, a record producer and label owner who died March 21, was the father of three students at the school, Nicholas ‘94, and Neil and Timothy ‘96. Contributions to the fund can be sent to the Day School, 11 E 95th St., New York, N.Y., 10128-6092, Contact Suzanne Crosby, 212-721-0707.

NEW EXEC DIRECTOR: Joe Walton has been named executive director of The Neil Bogart Memorial Fund. He replaces David Bubis, who has left to work with the Jewish Federation of Columbus, Ohio. Walton had served as an agency administrator, development officer and consultant for the last five years. The Neil Bogart Memorial Fund is a Beverly Hills, Calif.-located division of the T.J. Martel Foundation, funding clinical, hands-on research for the treatment and cure of children’s cancer, leukemia and AIDS. The fund’s recent gala honoring Warner-Chappell Music chief Les Bider grossed $2 million. Contact: Michael Newman, 310-274-7800.

JULY
July 12-15, Detroit Regional Music Conference, Athenaeneum Suites Hotel, Detroit, 313-963-0325.
July 14-15, The Rapper Music Celebration, Georgia International Convention Center, Atlanta, 404-897-6959.

LINES

BRITHS
Girl, Samantha Char, to Bob and Nita Seeger, April 16 in Naples, Fla. He is a Capitol recording artist and leader of the Silver Bullet Band.
Boy, Jethy Anthony, to Desn Angelo and Susan Mendola, March 29 in Montclair, N.J. She is senior art director for Arista Records.

MARRIAGES
Fred McKendree to Stephanie LaBarre, April 22 in Atlanta. He is SouthEast regional sales representative for Priority Records. She is a singles sales manager for Uni Distribution.
Esa Katejumaki to Jeri nelson, April 7 in New Orleans. He is Midwest regional sales manager for Rhino Records. She is national sales representative for Feedback Distribution.

DEATHS
Arthur Numisits, 63, of heart disease April 16 in Coral Gables, Fla. N.Y. He is survived by his wife, Angela, and his daughter, Susan Numisits, Billboard’s news editor.

BURL Ives, 85, of complications from heart cancer, April 14 in Anacortes, Wash. Ives, an actor and folk singer, recorded at least 100 albums since he began his career as a troubadour in the early ’50s. In 1995, he spoke to Billboard about the longevity of his career as a folk music performer. "People who immigrated here from Scotland or Ireland or, in fact anywhere, had songs that they sang. As they followed the curve of the Earth, the music followed them. I sang those songs because I liked them. Pure and simple.” Eventually settling in New York in 1937, he appeared in the Broadway show "The Boys From Syracuse” and at the Village Vanguard. After a tour of duty in the Army, Ives returned to New York and once again made frequent stage and nightclub appearances. Ives first appeared on a Billboard chart in 1948 with “Blue Tail Fly,” which he recorded with the Andrews Sisters. He originally introduced the song in the 1944 Broadway folk song revue “Singing Out Sweet Land.” In 1945, he made his film debut singing the familiar “On Top Of Old Smokey” in the film “Smoky.” Ives is perhaps best known for playing the role of Big Daddy on “Cat On A Hot Tin Roof,” both on Broadway and in the 1958 film. Other film roles included “those Under The Elms,” “East Of Eden,” “Heidi,” and “The Big Country,” for which he won an Oscar for best supporting actor. On television, Ives appeared in the series “The Bold Ones,” but is best known as the narrator of “Rudolph The Red-Nosed Reindeer.” Ives sang the now-classic “Holly Jolly Christmas” on the special. “I was typecast a bit, and not everyone thought I could act,” Ives told Billboard. “But that didn’t matter much to me, because I always saw myself as an entertainer. The movies, the plays, the radio—it’s [all entertainment] of one kind or another.” Ives’ most recent recording, “The Magic Balladier,” was released by Cornerstone Promotions in 1998.

Leonard Rambeau, 49, of cancer, April 13 in Toronto. Rambeau was the longtime personal manager of singer Anne Murray. He also managed Canadian artists Rita MacNeil and George Fox. (See story, page 11.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 11th Floor, New York, N.Y. 10036 within six weeks of the event.

www.americanradiohistory.com
Roland Scores With Disc Recorder

DM-800 Is 'Laptop' Digital Workstation

BY PAUL VERN

NEW YORK—Already accustomed to pioneering synthesizers, amplifiers, effects, and other equipment for musicians and recording professionals, the Roland Corp. may have just scored another coup with its new DM-800 hard-disc recorder/editor.

A fully featured, portable workstation capable of storing eight discrete tracks of digital sound and 100 "layers" per track, the DM-800 is affordably priced at $2,585. With two internal 500-megabyte drives installed by Roland (for a total storage capacity of 1 gigabyte), the price tag escalates to $7,265. According to Erika Lopez, pro audio sales and marketing specialist at the Los Angeles-based company, in the three months since it shipped Feb. 1, the DM-800 surpassed Roland's most optimistic expectations. "It's a hotter product than we ever, in our wildest dreams, hoped or imagined it would be," she says. "We're overjoyed with how well it's done."

Roxy Music Vet Phil Manzanera Helps Give Musical Fluency To Spanish-Speaking Acts

BY ZENON SCHOEPE

Languages have never been a strong point for the British, since conventionally much of the world speaks at least a little English, but Spanish-speaking Brit producer Phil Manzanera has carved a niche for himself in working with non-Anglo acts.

"Having first come to prominence as guitarist with Roxy Music, Manzanera drifted into production in the '80s as the band members embarked on outside projects. His emphasis on foreign-language production started when he went to MIDEM in 1990 to launch his Expression Records label."

"I realized that I hadn't really done anything with my roots," says the half-Colombian Manzanera of his reacquaintance with the Spanish-speaking industry. At that time, all the Spaniards and South Americans were sort of treated like second-class citizens, as anyone who sang in their own language in their own country."

Manzanera has since produced 12 albums for Spanish, Brazilian, Argentine, and Cuban acts, including Los Mosquitos, Heroes del Silencio, Eric Charden, Cabina Alcalí, Paredones de Suarez, Antonio Vega, and Fito Paez. He also has produced albums for Germany's Nina Hagen and Poems For Layla.

Most recently, he has completed "The Manzanera Collection," a double CD for Virgin that draws from his work with Roxy Music, John Cale, Brian Eno, and Velvet Underground, illustrating his continued South American connections.

"I've learned a lot about what I've done and what's been important to me," says Manzanera about his choice of tracks for the compilation. "I have this duality, which goes right back to having a Colombian mother and English father, living in Cuba, Venezuela, and Hawaii, and then being sent back to school in England."

"To a lot of people, I am the guitarist from Roxy," he adds. "whereas for me the main bulk of Roxy lasted about 12 years, but there was this other strand of music that started before Roxy and continued at the same time, right the way through it, and beyond."

Manzanera does much of his production work at his own Gallery Studios in Surrey, which he built in 1979 and quickly established as a hub for British recording activity with projects for Dire Straits, Duran Duran, the Moody Blues, and Cliff Richard, as well as the Roxy classic "Avalon."

Based originally around a 32-channel Trident 80 series console in a very large control room—which facilitated the compositional process for the "Avalon" project—Gallery now accommodates a programming room with a VCA-automated Tascam M-2700 and a mixing suite based around a 56-channel Euphonix digitally controlled analog desk running with four Alesis ADATs. The combination of the two studios and a 12-track Ampex NN1200 in the Trident room, with full interconnection between them, opens up the possibility of simultaneous recording and mixing.

"You can start working in a different way, and it's always when you change your method of working that you come up with interesting music," says Manzanera. "It's what happened with 'Avalon,' which completely changed our method of working because of the studio here."

His attitude toward production is what he calls "humanistic," and he concentrates his efforts on creating the right environment in the right studio. "It's all about making the musicians feel comfortable and relaxed," he explains. "Once you've achieved that, you know that they're going to give the best performance they can."

Being a British producer is an exportable commodity, according to Manzanera. "What people desperately want is English and American expertise, but a lot of countries look to England more than to America," he says. "In Mexico, Brazil, and Argentina, their tradition is focused a lot on Europe, and many of the bands want an English tradition—like the Stones or the Beatles."

"I was brought up in my learning in the studio by Chris Thomas, who had learned from George Martin," Manzanera adds. "This mixture of English tradition via the Beatles and working with Brian Eno on the experimental side has given me experience that I could take to foreign-language rock."
### STUDIO ACTION

**PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 21, 1995)**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>RAP</th>
<th>DANCE-SALES</th>
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<td>RECORDED STUDIO(ES)</td>
<td>Engineers(s)</td>
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<td>evolving in SSL 4040 Machine</td>
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<td>Westlake BBSM 12</td>
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<td>Yamaha 9110M</td>
<td>Yamaha 8101M</td>
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<td>Sony KV 1</td>
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**THE RECORD PLANT** has installed the AT&T DISQ Digital Mixer Core in its SSL II suite, where it will be used in conjunction with a 72-input SSL 4000 G Series console, according to a statement from AT&T. "We've heard great things coming out of Nashville regarding the sound and acceptance of the AT&T system," says Record Plant chairman Rick Stevens. "DISQ will add a new dimension of versatility for us. I love the fact that our clients won't have to learn a new work surface. The AT&T Digital Mixer Core allows an engineer to go from analog to digital at the touch of a button. DISQ will play a major role in our marketing and sales efforts." The DISQ system provides a fully digital signal path for such state-of-the-art analog consoles as the automated Neve VR and SSL E and G series boards, according to AT&T.

Other studios that have paired the DISQ include Masterfonics in Nashville (the flagship facility for the system), Crescent Moon in Miami, Right Track and Elektric Lady in New York, Conway in Los Angeles, and Studio N in Cologne, Germany. At Conway, the upcoming Paula Abdul album, "Missing You," was mixed on the DISQ by producer Rhett Lawrence and engineer Rick Gua- zuksi, according to AT&T.

**TDK CONSIDERS PRICE HIKE:** TDK is the latest tape manufacturer to consider raising prices on its consumer and professional audio and video recording products, following recent increases by other companies. Like its competitors, TDK also increases in the cost of raw materials as the main reason for the likely price hike.

In a statement, TDK VP of marketing Tim Sullivan says, "Our costs for the basic elements of audio and videotape—from resins used in the plastic P-cases and shells to the materials in the tape itself—have been rising dramatically for many months. We have attempted to absorb these cost increases, but with the additional stress of a continually strengthen- ing yen, it now seems likely that we will need to increase our product pricing." TDK did not specify the amount or timing of a potential increase.

**AUDIOTRACK (Continued from preceding page)**

Everingham, who worked behind the Trident A Range console with SSL stereo compressor.

**NASHVILLE**

**MCA RECORDING ARTIST Bobbie Cryer was at Soundstage working with producer Barry Beckett on her debut release for the label. Cables Petoce engineered behind the SSL G Series 52-input console, while David Hall assisted... At the Music Mill, Mercury recording artists John & Audrey Wiggins have been working on their sophomore album, The team of Jim Cotton and Joe Space produced and engineered the sessions... Industry veteran Timothy L. Miller has opened First Run Studios, a new 24-track facility in Nashville's Berry Hill section, home to several recording studios... Magnumtune recording artist Shelly Laine was at Woodland Digital working on her upcoming album. Brian Tankersley and Brent Mahler co-produced the sessions, while Tankersley handled engineering chores.

**OTHER LOCATIONS**

**DELUCE RECORDING** act the Eddie Kirkland Band was at Ted Rosenthal Studios in Wallingford, Conn., recording its upcoming project for the label. Special guests included Allman Brothers Band percussionist Johnnies... Columbia recording artist Kenny Lattimore was at Beartracks Recording Studio in Suffern, N.Y., working on mixes for his upcoming album. Barry Eastmond produced the sessions, and Mark Parsik engineered. Steven Brown assisted... At Boston's Sound Techniques, Colorblind/A&M recording act Top Choice Clique finalized mixing and radio edits for its upcoming single, "Killing Me Softly."
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Gold Puppets. London recording group the Mea Puppets celebrate the gold certification of their album “Too High To Die” at the Great Jones Cafe in New York. Shown, from left, are band members Curt Kirkwood and Derrick Bostrom; London president Peter Koepke; and band member Chris Kirkwood.

Lost Boyz Found Uptown. Hardcore group the Lost Boyz sign a recording deal with Uptown Entertainment. Shown in back row, from left, are band member D.J. Spigg Nice, Uptown Entertainment senior VP/GM Mark Siegel; band members Mr. Cheeks, Freaky Tah, and Pretty Lou; and band manager Charles Suits. In front row, from left, are Uptown Entertainment president Andre Harrell and senior director of A&R Tim “Butt Naked” Dawg.

Future Reference. Oue, music director designate of the Minnesota Orchestra, announces that the orchestra will record two albums for Reference Recordings during the 1995-96 season. The first will feature Stravinsky’s “The Rite of Spring,” “The Firebird Suite,” and “Song of the Nightingale”; the second, titled “Exotic Dances From The Opera,” will feature a mix of pieces including Stravinsky’s “Dance of the Seven Veils” along with rarely recorded dances by Tchaikovsky and Mussorgsky. Shown, from left, are Steven Ovitsky, VP/GM, Minnesota Orchestra; Nicky Carpenter, chairman of the board, Minnesota Orchestra; Oue; and J. Tamblyn Henderson Jr., president, Reference Recordings.

Anniversary Toast. The Whispers receive plaques commemorating the group’s 28 years in the music business and the release of their 19th album, “Toast To The Ladies,” their third album on Capitol. Over the years, the Whispers have had more than 40 hits on Billboard’s R&B singles chart. Shown, from left, are Bruce Lundwall, president, Blue Note Records; Michael Gardner, band manager, CHR Entertainment; Jack Wellmon, Northeast regional field promotion manager, Capitol; Walter Scott, band member; Michelle Madison, national director of promotion, urban music; Capitol; Nicholas Caldwell, band member; Ruth Carson, VP of creative marketing, Capitol; Wallace Scott, band member; Leeveal Degree, band member; and Manny Bella, VP of promotion and marketing, urban music, Capitol.

She’s Willing To Walk. Lori Dawe-Hartigan, West Coast regional promotion manager of Arista Records/Nashville, left, is joined by Kylie Travis, star of the TV show “Models Inc.,” on a 24-tap walk around the track at Beverly Hills High School to promote Radney Foster’s new single, “Willing To Walk.” from his forthcoming album, “Labor Of Love.” Dawe-Hartigan told country radio programmers that she was “willing to walk” for every station that played the record in its first week of release; collectively, she walked over six miles. She’s now walking for radio adds for the single and hopes to get West Coast country stations involved with charity walking events.

She’s The Champ. EastWest/EEG recording artist Champ MC socializes with fellow rappers Da Brat and Supernatural following a recent show. Champ’s current single is “Funkhouse.” Her debut album, “Ghetto Flava,” is due out later this year. She also made an appearance in Da Brat’s new video, “Give It To Me.”

Reaching Out. Arista recording artist Taylor Dayne, center, spoke to 100 high-school students at a recent Grammy Education Outreach Program at the Hard Rock Cafe in New York. Dayne offered insights about careers in the recording industry. Shown relaxing with Dayne after the event are Jon Marcus, left, executive director of the New York Chapter of NARAS; and Jordan Naftal, GM of Hard Rock Cafe in New York.

Presidential Seal. Warner Bros. artist Seal, left, meets former president Jimmy Carter. center, backstage at “The Tonight Show,” where both were guests. At right is host Jay Leno. Seal’s current self-titled Warner Bros. album has been certified platinum.
FCC How-To Video Shows Snap-Inspection Pitfalls

LOS ANGELES—Move over Hollywood. The FCC is entering the video business.

The commission has produced its first informational video on how to survive surprise field inspections, which determine whether or not a station is complying with FCC rules about public files, tower lighting, maintenance, and other regulations.

The video takes a lightweight look at the often intimidating FCC inspection process. The 20-minute program is shaped in the style of such reality-based television programming as “Cops” and “America’s Most Wanted.”

The video was co-produced by the commission’s Denver field office and the local chapter of the Society of Broadcast Engineers.

The actual field inspections on the tape were conducted by comr. agent John Sprague.

“Obviously, every inspection is different,” says Cirbo. “The idea of the video is to give a basic introduction to what a typical inspection is like. We hope that this information will educate and inform broadcasters about this process. Many have yet to experience an inspection.”

Indeed, a random Billboard poll of several chief engineers nationwide turned up a handful of veterans who have yet to be inspected.

“Many broadcasters feel immune to the FCC inspections,” says a veteran chief engineer. “I’ve been in the industry for 20 years and have yet to experience a single inspection.”

Indies Lament Triple-A Success Format Growth Means Majors Set Pace

BY JIM BESMAN

NEW YORK—Once seen as a friendly haven for more adult-oriented indie-label artists, the still-young triple-A radio format is experiencing growing pains that are hurting those same indie-label artists the most.

 Indies label feel that the once-open ended format has deviated from its original intent, pointing to changes that evidence that the indie-label roots rockers and acoustic-based singers/songwriters have been supplanted by major-label classic rock “heritage” acts.

 The Indies also are frustrated that the original concept of being a "friendy place for artists with no radio home" is no longer the case. "Look at any quantitative measure of the exposure opportunities for exposure once promised by triple-A radio. It’s no longer about providing space for artists who don’t have a home, but for making more majors there. They’re thinking of the majors as a great new way to exploit a band, or develop a radio profile on a wider scale."

 "We’re starting a dream," says Antone’s Records & Justice Records’ promotion director Tracy O’Quinn puts it, the triple-A stations that were formerly there for her blues and rock-n-roll acts.

 Adding Box Scaggs to the list of majo r-label heritage artists who have taken indie labels’ triple-A turf, R. Wayne Martin, executive VP of media and artist development at Shanachie Records, recognizes that the original indie-label perception of the format as being "a friendly place for artists with no radio home" is no longer the case. "Look at any quantitative measure of the opportunities for exposure once promised by triple-A radio. It’s no longer about providing space for artists who don’t have a home, but for making more majors there. They’re thinking of the majors as a great way to exploit a band, or develop a radio profile on a wider scale.

 "We’re starting a dream," says Antone’s Records & Justice Records’ promotion director Tracy O’Quinn puts it, the triple-A stations that were formerly there for her blues and rock-n-roll acts.

When you end up with only five indie labels in the top 100, you have to question what’s going on’

"Before, they’d play blues next to country, next to rock. But recently someone started talking about it, the format got tighter, and we got pushed out," she says. "Now it’s difficult to even get stations we’ve talked to for years to call us back."

These presumably priceless stations were in before by now they’re starting to get an impatient buzz and developing a radio profile on a wider scale."

"They couldn’t break these records on top 40 or album rock for love or money, so they tried triple-A,” says Paul. "The end result was that stations started getting a feel for the kind of product they need, and the number of phone calls from promoters went up exponentially. The Rounder package no longer went for automatically but got stacked with the other CDs waiting to be listened to.

Hence the perceived shift from a purely music-driven format to one susceptible to the pressures of ordinary pop stations. There are only so many "target types" who now rule the triple-A charts.

There’s still a window of opportunity for indie labels to triple-A stations, according to Paul, but it’s changing. "Better Than Ezra, but it seems to be primarily dominated by established artists like Tom Petty, Bruce Springsteen, and Bonn Raitt, as opposed to Marcia Ball, Michael Fracasso, and Tracy Nelson—none of them have done as well as they should have," says Paul.

Indies, as always, have to adapt to the majors’ game. But the majors’ game is no longer the same. "When there are few indie labels, you don’t have a home, but for making more majors there. They’re thinking of the majors as a great way to exploit a band, or develop a radio profile on a wider scale."

For O’Quinn, the majors’ success is "a great new way to exploit a band, or develop a radio profile on a wider scale."

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Billboard
FOR WEEK ENDING APRIL 29, 1995

Hot Adult Contemporary

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<td>I WILL</td>
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<td>I COULD BE YOUR GIRL</td>
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Atlantic Aims Low-Power Signal At Page/Plant Fans

NEW YORK—Atlantic Records, which has been conducting innovative experiments using low-power radio signals as promotional tools since last summer, scored another first when it used a low-power FM signal to target concertgoers at the recent Jimmy Page & Robert Plant concerts April 6-7 in New York.

Broadcasting with a 100 million watt (one-twentieth of a watt) signal from the roof of the Meadowlands' Brendan Byrne Arena in East Rutherford, Atlantic used a programming mix of music, trivia contests, and a "Whole Lotta Love" horn blow-along to entertain, tailgate parties and post-concert traffic jams. Listeners also were invited to call the station's prize phone line from their car phones.

The label set up a low-power radio department late last year after running a successful summer promotion with a low-power station outside New York's Holland Tunnel to promote B-**-ule, Hootie & the Blowfish, and other Atlantic acts. (Billboard, Dec. 10, 1994). As it did in that experiment, Atlantic outfitted staffers and interns with sandwich boards, this time promoting "Page/Plant Underground Radio" at 91.9. Atlantic stationed them at Meadowlands arena gates and in parking lots before and after the concerts.

Atlantic VP of promotion Danny Bush says the low-power concept will be used again in Los Angeles to promote the May 16-17 Page & Plant shows at the Forum. Plans are in the works to use the promotional tool with other artists as well.

The label continues to operate low-power stations in the New York area at both the Holland and Queens-Midtown tunnels.

Radio New Satellite Net To Offer Jazz Format

WFMT Radio Networks Plans Launch Later In '95

BY CARRIE BORZILLO

LOS ANGELES—WFMT Radio Networks is hoping to duplicate the success it has had with its classical format, the Beechaven Satellite Network, with its new jazz format, KJAZ Satellite Network, which is due later this year.

The KJAZ network, based on the programming of the 83-year-old San Francisco station KJAZ, will be broadcast daily, Monday through Friday, from 10 daily and irregularly through the weekend.

The station's "Jazz Notes" program, hosted by jazz historian John Adams, will also be offered.

David Levin, director of the Chicago-based WFMT Radio Networks, says the company has just completed a mailing to 900 jazz-heavy commercial and noncommercial outlets, as well as to major arts stations that are potential affiliates. He anticipates the service will be on the air by this fall.

It will likely kick off with an overnight service and eventually, depending on the needs of the affiliates, become a 24-hour network, according to Levin.

"We've given some thought to syndicated jazz programming before," he says. "But this is the first time we've established a relationship with a part- ner that we're thrilled about and feel will be successful." Levin says KJAZ Satellite Network will have an identity that will "be close to the station's style and it will be successful. It will work.

"We want to work to work before we run," adds Levin. "The expense of a 24-hour satellite is pretty significant. If we start with 24 hours, we'll carry a significant debt service and it would cost the stations more. This gives something to those stations who have some real day part problems.

KJAZ's format has been syndicated nationwide on cable systems since last December in such markets as San Francisco and Chicago via its KJAZ Satellite Radio service, formed in 1994. It is heard on cable service Digital Music Express in some cities, and on cable companies like Time Warner and Viacom in others. In addition, "Jazz Notes" has been heard on Japan's FM Tokyo since 1989.

The 19-year-old WFMT Radio Networks, which is moving to a new broadcasting facility in Chicago this summer, claims 330 affiliates for BSN. It also includes the WFMT Fine Arts Network, which distributes performances by the Chicago Symphony Orchestra and Lyric Opera Of Chicago, and the WFMT Ideas Network, which features news and talk programs.

INDIES' LAMENT

(Continued from preceding page)

The best things about it and work with it," Vernile says. "We can't abandon it.

Still, even a major-label exec like Tom Vickers, Mercury/Parachute's senior director of A&R, sympathizes with the plight of indies.

The original excitement that greeted the format has now dissipated, as it becomes a watered-down progressive rock format," says Vickers. "Don't get me wrong. I'm thrilled that this format exists, and I don't want to heap blame for the format change or the movement from its original intent on radio stations, because they were inundated with product. If there's the choice of a new Bo Scaggs or a new unknown artist, they'd play the new Scaggs, and I don't blame them. For those classic artists with no place else to go, this has been a lifesaver. However, for the up-and-coming new artists looking to trip-A as a means of exposure, it has pretty much closed down.

"The concept of the format was able to stay true to its original vision."

FCC HOW-TO VIDEO

(Continued from preceding page)

the inspector wanted to cite the station for a violation that had recently been deregulated.

"I pulled out my FCC notebook, and he pulled out his," says the 40-year station engineering veteran.

"My job is to be more up-to-date.

Coza says that recent government cutbacks and deregulations have kept much of the FCC staff understaffed and understretched, which affects the inspection process.

"I think they are doing the best they can under the circumstances," says Coza. "They are really trying as hard as they can to make the system work with limited resources. It's a challenge, but they are doing a great job.

Radio stations interested in obtaining the FCC video, which was produced at no cost to the government, can contact their local FCC or SBE chapters.
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KISW, KLOS Tag Themselves Modern Rock; Liberty Shuffles Heads At New Purchases

**Two Legendary Album rock stations, KLOS Los Angeles and KISW Seattle, have announced to the industry that they now want to be considered modern rock outlets.**

Like many album rockers, these two stations have been playing more music from the Modern Rock Tracks chart than from the Album Rock Tracks chart for quite some time, and those charts continue to share more music with each other than ever before (Billboard, April 30).

**However, for the week ending April 25, DJ Dave Van Halen, Queenstown, Tom Petry, Skid Row, and the Black Crowes were still showing up on playlists for one or both stations.**

In their press releases, which closely resemble each other, both stations claim that this is an "album" strategy, although some have been given short shrift inside their own labels.

In other news, upon taking over its three rock radio purchases—WBLI Long Island, N.Y., WSNM Providence, R.I., and WHCN Hartford, Conn.—Liberty Broadcasting brought in a new team of market officials. Al Vicente, GM at Liberty's WGNA Albany, N.Y., moves to WHCN, replacing former GM Bob Breuner. Breuner is now in Eugene, Ore. WHCN GM Paul Fleishman is now GM of both. In Providence, WSNM GM Bob Meff is moving up to replace former GM Bill Campbell.

Accutalities adds eight new markets for the spring ratings period: Seattle; Cleveland; Wichita, Kan.; Branson, Mo.; Cedar Rapids, Iowa; Hilton Head, S.C.; Packah, Ky.; and Shreveport, La. The ratings service now measures 46 markets.

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**Radio**

KMMT's Mays Lifts Station With Eclectic Triple-A List

A STATION that plays just two or three currents an hour and whose format is described as "the rock station that plays music visitors to sign on with Bob Dylan, "Like A Rolling Stone"; Jackson Browne, "Too Many Angels"; Tom Petty, "We Work The Black Seam"; Chieftains with Van Morrison, "Have I Told You Lately"; and John Hiatt, "Feels Like Rain." Last year the station released a benefit album, "On The Mountain," which featured Hiatt, Marc Cohn, Crash Test Dummies, Mae Moore, Sonia Dada, and eight other artists. The album, which benefited the Wilderness Society, sold 10,000 copies. A second version will be out next month and will feature Indigo Girls, Hootie & the Blowfish, The Tragically Hip, Sarah McLachlan, and others.

The Wilderness Society tie-in is part of the station's ongoing environmental campaign, which also includes organizing monthly cleanup projects for a listener group known as the Green Team.

Mays got her start in Toledo, Ohio, radio in the mid-70s, when progressive rock radio was exploding on the West Coast. After moving to Eugene, Ore., she became public affairs director at KWXW, then later moved to crosstown progressive station KKNW as night jock. She eventually was upped to PD there, then later added programming responsibilities at sister station KKNW. In 1980 she changed from top 40 to oldies.

In 1981, Mays moved to progressive KZAM Seattle as promotion director and once again worked her way up to PD. Two years later, that station became AC KLSY, and she stayed there to PD. In 1990 she left to work in sales at program supplier Broadcast Programming, but left after six months to sign on with the Mountain in April as PD.
Not surprisingly, for recording junior and jittersweet singer/songwriter Matthew Sweet, the keys to his hit single "Sick Of Myself" are a little in-studio luck and the keen mixture of analog and self-pity. The song climbed to No. 4 in the Modern Rock Tracks chart.

"I wrote the song on the day I was leaving to drive out to Atlanta to record my album," Sweet recalls."I was in kind of a hyped, happy mood, I guess. It was sort of an instant one, like just a real quick kind of ditty. I didn't think much about it. When we were near the end of our first phase of recording, which was basically getting drums for everything, and we were all finished with everything we needed [the drummer] for, I asked [our producer] if I could keep our engineer for the evening to record some demos. And the first song we went in to do that night was 'Sick Of Myself.'

"We were just kind of hanging through it and [the producer] came in to check on us and just said, 'I hope you have words and melody for that,' I said, 'Yeah, I do actually.' The song's by one signature idea fired from Sweet's studio tinkering. 'The song was supposed to go around four times at the end and stop,[the drummer] stopped on the third one. And I kept mentioning to him to do it again, to try to get a piece that we could cut as an edit on the end of it the right number of times. But then when we went back and listened to the take, we kind of liked how it sounded. It was totally an accidental thing that we guiltily liked.'

The song itself, a paragon of love's sweet self-loathing ("I'm sick of myself when I look at you"), is not meant to be too literarily, says Sweet. "I remember writing it: I was in an excited, happy kind of mood, but it still has that darkness thing. Even when I'm happy I'm mining the dark sides of things, I guess. I've written so many songs where dark both lyrically and musically, at least this one has the music going and has a more upbeat kind of soul to it. I was also amused starting a record called '100% Fun' with 'Sick Of Myself.' It's kind of a joke on me too."
Hank Williams. "It's lots of guitars with very little pretense," suggests Steve Earle, who has helped fuel growth in past years. "And John's been an important part of alternative music at Minneapolis-based discount Best Buy, suggests a wide range of fans ranging from "25 to 35-year-olds. They were big music fans in the '80s and are not into the real hard-line punk anymore. But they like the punk rock's DIY nature." Wilco's Jeff Tweedy sees new fans ranging from college kids getting their first taste of country's influence on rock and roll to the way "up to friends of my parents."

**PINNING DOWN THE SOUND**

Roots rock is open to all sorts of interpretations. In trying to pinpoint the sound, it's almost easier to eliminate what roots rock does not include.

It's not the extended jams of Blues Traveller and Rusty Truckers; or the acoustic pop rock of campus champs Hootie & the Blowfish or the Dave Matthews Band. It's not the over the top country superstars. It's not the rockabilly influences. It's not quite within the roots mold, they add to the sense of bountiful sounds.

**THE THREE PILLARS**

In the last few months, three bands all spawned from the ranks of the Mississippi River, have emerged as leaders (not necessarily, technically, and critical of) the roots rock movement. Wilco and the Bottle Rocks from the St. Louis area and the Jayhawks of Minneapolis.

Wilco is led by former Uncle Tupelo co-founder Jeff Tweedy (see story, page 2). The band's late March debut, "A.M." (Sire/Reprise), novois from (quiet acoustic meditations ([I Thought I Held You]) to the Replacements-like with a chorus of "Jenny Was a Queen."). The record, like most of Uncle Tupelo's, has been greeted with widespread critical acclaim.

As for sales, manager Margerita points out that in its first two weeks Wilco posted bigger SoundScan numbers than Uncle Tupelo's. But week by week we ever had with Uncle Tupelo. (That band's last record, the 1993 Warner Bros release "Anodyne," has been in print for years. It's just not ready to love, says Margerita.

Along with triple-A stations (where it's just now starting to break), Full Of Letters," is being worked at college and modern rock. A clip has been delivered to MTV, where it is expected to receive rotation. Most music awards shows will be worked to VH1. Additionally, Wilco is to appear on "Late Night With Conan O'Brien" in June. (Full Of Letters"")

Not surprisingly, since Tweedy and Farrar hold up high profiles in the still relatively small world of roots rock, Wilco releasing "Anodyne" will meet with some media attention. Some fans, however, want Wilco to deliver "the true" talent behind Uncle Tupelo.

Also, in the absence of much commercial pressure, "their songs are for people," says press-shy Farrar, speculation has been running high about the new act, complete with talk of label dissatisfaction. According to Farrar's lawyer, Josh Grier, Warner Bros. ex-ecutive Tom Bailey, the band's disappointing "Anodyne" sales, that the Son Volt record was remixed and given a more "commercial" sheen. Farrar agreed, but in the end that approach simply didn't lend itself to what Jay was trying to do, says Grier. He adds the musical direction of the band's "still Feel Gone" album, carries a strong Wilco connection. The band's bassist, boots': Brian Henneman, was the sister of Wilco bassist John Stirratt.

Also emerging from the Uncle Tupelo camp is former roadie/unofficial band manager Brian Henneman, credited with guitar duties on Wilco's "A.M." Henneman, now out on his own with the Bottle Rockets, landed his first record deal with Blue Digital when Farrar and Tweedy backed him on a demo tape of his first album. Meanwhile, the duo will be touring in St. Louis clubs, where he used to open for them. (The band's "Top of the World"")

Looking back at the early Uncle Tupelo line up on the current tour, most nights brought in just 10 fans. Henneman, surveying the sudden burst of roots rock activity, "I'm just amazed we've stumbled into this."

**ERIC BOEHLEHT**

**Roots Rock Reloading With New Releases and New Interest**

_Continued from page 91_

of the fledging label's first major pro-

The growing appetite has even taken some players by surprise. "I've just been driving around in this van for the last two weeks, not sure what's happening," says the Bottle Rocks' Brian Henneman. In the last six months the Thin Lizzy-Lynyrd Skynyrd group Things in Mind has gained noticeable press coverage, doubled and tripled the size of its concert crowds, landed its first commercial radio airplay, and an article in the attention of TAG's Lunt. "I don't know what the heck's going on, but it's kind of exciting."

More has changed in the last 18 months than the entire time I've been doing this," adds Tony Margerita, referring to his seven years as manager of the roots rock band Uncle Tupelo and now Wilco. Henneman waters that timetable down even further. "Since half August, it's really broken loose," he says.

Clearly the rise of the more adventurous triple-A format—where the name of the game is to get bands with superstars —has helped fuel growth. In past years scores of deserving players (the Gear Daddies, the S Neon and Blood Oranges, for example) made roots records just as strong and accessible as today's crop. But ahead of their time and out of print, the music went largely unheard.

But something more than radio mechanics is driving the appeal among consumers. The act of choosing between a variety of alternative music at Minneapolis-based discount Best Buy, suggests a wide range of fans ranging from "25 to 35-year-olds. They were big music fans in the '80s and are not into the real hard-line punk anymore. But they like the punk rock's DIY nature." Wilco's Jeff Tweedy sees new fans ranging from college kids getting their first taste of country's influence on rock and roll to the way "up to friends of my parents."
U.S. REGAINS STATUS AS WORLD'S TOP MUSIC MARKET

(Untitled from page 6)

MatsumiSha develops 2-layer digital videodisc

(Untitled from page 6)

ROOTS ROCK Reloads with New Releases

(Untitled from preceding page)

EXECUTIVES at American share that anxiety. While stressing the band has a built sizeable following and will not go away, they also worry about the risk. That concern becomes even more pronounced if the band fails to go gold, they acknowledge that the consumer pendulum is clearly swinging toward the band's style of roots and rock and the winner of the current market. The Hawks have arrived. "Now is the time for them, without a doubt," says David Garibarto, AMERICA's VP of sales.

Because some album rock programs balked at "Blue's" laid-back tempo, AMERICA is issuing a new single, the menter "Real Light," while taking "Blue" to top 40. As GM Mark D'adria points out, "It's a pop song." Some prog rods are doing well, why Sony and Philips are also scheduled to play. No one in the bonded-disc camp appeared on the program at the AT&T seminar in Rancho Mirage, Calif., in March. It was there Sony and Philips first demonstrated dual-layer capabilities. At the time, Sony's demonstration format was also "somewhat farther ahead," technical, says Wilkinson. "It only takes two companies to agree." In contrast, Wilkinson adds, "We need technical specifications, and there are just none out of the Toshiba/Time Warner's group. The band is a ready to go, but we will need to know how to make mastering equipment." Optical Disc will make equipment for either or both formats. Live music demonstrations the bonded-disc spec have been published in Japan, agreed to by a list of supporters that has expanded to include Zenith, Samsung, and CD replicator SKC.

Additional reporting for this story was done by Steve McCue in Tokyo.
proach to be evolutionary rather than revolutionary."

In addition, Tommy Boy owner chairman Tommy Silverman says he is close to signing a new deal to stay with the Warner Bros. family, which has been a cornerstone of the company's success. The deal includes a new executive restructuring with several key players taking on new titles at Warner Bros. and Reprise, Goldberg, Klein, and Baker all say they have no plans for a complete restructuring at the Warner Bros. labels." (See "The White Paper: "Lenny & Mo: How 2 Executive Departments Are Getting Off The Rock," "Billboard," Nov. 12, 1964.)

"It's not like Warner Bros. is being reborn beginning now," says Baker. "It's a very gradual process."

Says Klein, "The heritage of Warner and Reprise is a heritage that is based on respect for the artists and for the employees. And that is something that I have learned from Mo Ostin and Lenny Waronker. People want to know why Warner Bros. and Reprise have been so successful. A big part of that is that the artists and employees are treated like human beings. In addition, nurtured and respected as individuals."

While an executive restructuring continues with several key players taking on new titles at Warner Bros. and Reprise, Goldberg, Klein, and Baker all say they have no plans for a complete restructuring at the Warner Bros. labels. (See "The White Paper: "Lenny & Mo: How 2 Executive Departments Are Getting Off The Rock," "Billboard," Nov. 12, 1964.)

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**STAFF TAKES STAGE**

The Warner Bros. Records staff under Baker is beginning to take shape. Former senior VP of creative services Jeff Gold has been named new executive VP/GM (Billboard, Feb. 4).

Joe McEwen, formerly VP of A&R at Dire Straits, has been tapped to be a key executive in the Warner Bros. and Reprise repertoire department, which also includes East Coast-based veteran Warner Bros. A&R VP Karin Berg. Goldberg, in his role as new Warner Bros. product manager, will also join the A&R department.

"But the structure of the department will stay about the same," Baker says. "The whole thing is a work in progress. It's an evolution."

The status of Michael Ostin, the longtime executive VP of A&R, remains unclear. Goldberg has said he is trying to persuade Ostin—son of Mo Ostin—to stay on at Warner Bros. Records.

In addition to the changes in A&R, New York-based Karen Moss will now head the Warner Bros. Records publicity department. (Bob Merlin remains as senior VP/director of media relations for Warner Bros. Records Inc.—which oversees Warner Bros. and Reprise.) In February, longevity publicist VP Liz Rosenberg was named senior VP, making her the highest-ranking woman at the label.

On the promotion front, Chigo-based promotion executive Frank Pechar will be the key man in the alternative promotion department as a VP and will likely be in charge of adding more radio campaigns to the label's roster. Goldberg, in his role as new Warner Bros. product manager, will also join the A&R department.

"Although there are many new signings, Warner Bros. and Reprise have been active in the studio and in getting new acts. Recent Warner Bros. signings include singer-songwriter Jennifer Trynin (Billboard, April 22), while Reprise has signed energetic young Irish band Ash.

Reprise has also re-entered the veteran act business. Neil Young (Billboard, May 12), whose new album featuring tracks recorded with Pearl Jam is expected to be released this summer. Another new Reprise signee is Rickie Lee Jones, whose debut album, "Rhythm and Blues," was released late August or early September.

**REPRISE TAKES SHAPE**

At Reprise, Rich Fitzgerald has been named executive VP/GM (Billboard, Feb. 4). The Reprise A&R team now includes New York-based and newly promoted senior VP of A&R Russ Titman and Burbank-based Rob Cavallo.

"We are more people, and we are talking to several other people about coming aboard," Klein says. "I'm trying the best I can to make sure that everyone that has worked on the Warner/Reprise/A&R staff has an opportunity, because we go outside."

Other likely Reprise appointments include Bill Bentley as head of publicity and Wendy Griffiths as head of video promotion. Craig Kottisch has been named senior VP of creative marketing, and Dave Klein will continue to head the sales department.

While the move is a possibility that Reprise may even move across the street from the Warner Bros. head- quarters, the labels will continue to have ties on several fronts.

"There will certainly be some areas where it makes sense for us to share services between Warner and Reprise, like business affairs and royalty accounting," says Klein. "Our plan is to keep Reprise manageable and relatively small. My dream has always been to have a label that when an artist is signed, they get the full support of a wonderful team of people.

"He says he and his key executives have a goal. "We want artists to say, 'I did my best making my record, and..."
they did their best to expose it."

Klein has been a member of the Warner Bros. family since 1987, when he joined the VP/CMG staff.

A year later, he was named a VP of Warner Bros., in addition to his duties as VP of CMG.

Prior to joining Sire, Klein was a fixture in the San Francisco music scene, working as a journalist and radio disc jockey at KSAN-FM, 80s, and KQQQ.

The A&R department within Warner Bros. Records evolved under the auspices of Klein. Coincidentally, Klein had brushes with some of the artists now on the label.

He signed with midnight suns Ray of Hope in 1979, and he recalls playing record sessions for Ray of Hope at a party at the Sire offices.

Klein is also exalted about the recently released album "Blondie in the Shadow," by Blondie and Blondie's lead singer, Debbie Harry.

The new A&R team is particularly excited about the current release of the compilation album "The World Is a Very Full Place," which features artists including Blondie, The Pretenders, and the Cars.

Morris is expected to complete his new project, "Lillywhite," with singer-songwriter Lillywhite, this week. Plans are for the album to be released on July 14, followed by a U.S. tour.

Klein is also at work on a new album, which he hopes to have out in the summer.

In addition, the label plans to work with the Waterfelles' "Never Get Enough" to top 40 radio.

The song, which recently charted on Billboard's dance charts, is expected to be one of the highlights of the upcoming compilation album "The World Is a Very Full Place." Klein hopes to have it out in the summer.

Former Replacements front man Paul Westerberg is also working on a new album.

"I don't know if we are going to get it out this year or not, but I went to Minneapolis to meet with Paul and we were able to come up with some new songs," Klein said.

Klein is particularly excited about the "Red Hot & Bothered" compilation album and a soundtrack to the TV sitcom "Patsy May." Part of the "Red Hot" series of benefit albums, "Red Hot & Bothered" comes to Reverence via "Patsy May." The compilation album features the music of Steven Seagal's kinetic imprint.

The album will feature tracks by several independent acts, including the East River Kids, The Gristers, Freedom, and the band that Klein recorded for, the Wreckers.

The Wreckers, which features singer-songwriter Paul Simon and guitarist Keith Richards, is currently recording a new album, "Bitter Sweet." The band will be performing at the Warfield Theater in San Francisco on May 12.

Another upcoming project is the "Earth, Wind & Fire" compilation album, which is due out later this spring or early fall.

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“We have concluded a negotiation to be there until the year 2000,” Azoff says. “We've signed it, but... we have concluded the negotiations. That, I think, will be the end. We're going to put together; we're probably going to be working for quite some time. . . . He's off to an amazing start.”

A new album by folk rock band The Stone Roses is scheduled for release in the next two weeks. The band's previous album, ”Stripes,” was released in 1994 and reached #1 in the U.K. It was also successful in the U.S., where it peaked at #3.

Tommy Boy

The future of Tommy Silverman, chairman of Warner-owned Tommy Boy Records, has also been the subject of public speculation lately. But, without azoff's involvement, Silverman—who says he has known Goldberg since the days when Silverman co-founded the label in the early '90s—sees his three-year talks with Warner about his role at the label he founded are near completion, and he will likely remain in place. Silverman

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Silverman and his songwriting partner, Simon Drury, formed Tommy Boy Records in 1991. The label has released albums by artists such as the Stone Roses, the Stone Roses, and the Stone Roses.

Tommy Boy's next big release—"Poverty's Paradise"—by the multiplatinum rap group Naughty By Nature—lands May 29. (CD release will be preceded by an LP version two weeks earlier.) Firm on the release schedule in the next quarter are "Jock Rock Vol. 2," a package of rock albums from the Jock rockers, and "Jock Jam," a similarly styled collection with an urban slant. Talents in the inking include the seventh and eighth volumes of "MTV Party To Go" and at least two volumes of "Tommy Boy's Greatest Hits."
country music realities as they com-
pe to squeeze an unprecedented
number of new records onto tight ra-
dio playlists.

"The increased competition in this
format has really penetrated all ar-
eas," says BMG's senior VP of pro-
amotion at Warner Bros. Records.
"When I came here nine years ago,
there were five country labels, and
now there are over 20 competing for
market share. The same thing is true
for radio stations. There used to be
primarily one or two country stations
for every major market, and today there
are two or three even in the smaller
markets."

While most agree that competition
despite the good things for the quality
of the music, the increase in quantity
of releases is forcing major-label promo-
tion departments and their contacts at
radio to change the way they do business.

"A label from five years ago, it’s
night and day," says Scott Borveth-
ta, VP of promotion at RCA Records.
"Before the country boom, we had
two or three country stations in every
market, and then we had records that
were just shipped. The emphasis has now
shifted to where we don’t send out a rel-
er that’s not a priority," says Hennessey.
"We’re also seeing a lot more of this
record promoters and new
artists visiting our station these
days.

In a format where artists used to
croutantly crank out two albums per
year, executives have also been forced to
adapt a more flexible timetable that
answers to competitive forces, some-
times within their own company.
Artista recently moved up the release of
Randie Foster’s new album for several
months when the record’s initial single got
caught in a logjam of new releases (see Billboard, March 25). The company took advan-
tage of the time to rethink its strate-
gy, “clear a path,” and devote its en-
tire remaining pipeline to Foster’s album,
making it Artista’s only release for
the first quarter of 1995.

“We’re working on trying to be
sensitive to our stations and figure things
out, so," says Jack Weston, Artista’s VP of
promotion and artist development. "We don’t want to
confirm with ourselves.

MCA faced a similar problem with
new artist David Lee Murphy. His debut,
"Just One of Them Days," from the
"Eight Seconds" soundtrack, which was
released in spring ’94, per-
formed respectively, peaking at No.
33 on Billboard’s Hot Country Sin-
gles & Tracks chart. But in the fall,
when the leadoff single from Mur-
phy’s not-yet-released debut album
got stuck in a radio logjam and per-
formed poorly, Borchetta and com-
pany pulled back and waited until af-
ter the new year to release both the
next single and the album.

“When it came time to put out a
second single in the fall, there just
weren’t any more airplay opportunities for
Polydor and other spinoff labels to launch
new artists," says the label’s VP of
country in New York.

“We decided to move it to the first quarter of the year. And Lee
Murphy is breaking through.”

PARADE OF NEW IMPU NTS

To increase their chances at coun-
try radio and to give proper atten-
tion to a seemingly endless supply of
up-and-coming country artists, se-
rial Nashville majors have spawned a
number of new imprints, each with its own
promotion department. BNA (formed by
RCA, MCA, PolyGram (Mercury),
PolyGram (Mercury), and Career
(Arista) are a few of the fledgling Nash-
ville labels currently bombarding
radio with new material.

“There’s just not enough space for
all these records," says Mac Daniels,
who, in his double role as music di-
crator and assistant PD at WMZQ
Washington, D.C., is forced to re-
ject an increasing number of new releas-
es. "Last week I had to turn down an
album from a very new label," he says.

“arists are always a very
service-oriented label, and there’s a
lot of respect out here for what
[Artista president] Tim Dimo had
created,” Nichols says. “That’s been
the big benefit to us.”

At the Open Road, Patrick, PD at KSRST Albuquerque, N.M., major-
label affiliation tends to remove any
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"There are three with his trio “Trio Live At The Open Theater East 1993,”
"Standards," and "Standards II" and
two of his solo recordings (“Solo
ing" and “The Last Word”).

On Laine’s new RCA Victor album,
“Solitude,” the singer performs with
the Dillards, among others, backed
by Merrell McCoy. On the title
track, she sings along to vintage
RCA tapes of the Duke playing
piano.

Among the Disques Vogue titles in
the middispatched series of 11
"The Monstros Monk Joe Turner In
Paris: ”Coleman Hawkins/Johnny
Hodges In Paris,” and “Dizzy Gil-
spie/Mal Roach In Paris” as well
as a sampler of various highlights.

The BMG team is developing pro-
notions for these releases with
“ eight-nine” major retailers, in-
cluding Kroger and Wal-Mart. “We’re
going to design special programs with
the retailers so they aren’t cookie-cutter
tings,” Vining says. One feature of the various promo-
tions will be retail sampler that in-
cludes tracks from Laine, the new
ECM releases, and the Disques
Vogue titles.

BMG will “micromarket” the
Laine album in every stop on her up-
coming "Laine album in every stop on her up-
coming tour, as well as doing a promo,
taking advantage of the synergy of
counter advertising, retail dis-
plays, radio promotion, press cover-
age, and concert exposure. For the
Jarrett videos, Vining says, BMG
will make retail promotions to local ca-
ble buys with 30-second TV spots to
announce not only the videos but the
new Jarrett album and his back cata-
logue.

“The idea is to coordinate as much
of these elements as possible to go
along with the retail promotions,
sow you can get momentum and aren’t
just buying space in the stores,” Vin-
ing says.

BMG, I know, plans to make a
major push with the What Is Jazz?
campaign with ECM releases from pianist Paul
Bley, saxophonist John Surman, and
bassist Ed Valtanen. Also, in July,
RCA Victor will issue guitarist
Joe Taylor’s debut for the label, a
contemporary jazz album featuring saxophonist Dave Koon.

Also, the company has further am-
nocations for Jarrett. “We basically
have a six-month plan for Keith,”
Vining says. In October, ECM will
release a six-to-eight CD boxed set of
Jarrett’s trio recording last year at
the Blue Note in New York, along
with a single-disc highlight album.
The TV ads will be revived to pro-
note the set, and Jarrett will be
brought in support of the albums through
the fall.

Birds of a feather...
<table>
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<th>NO.</th>
<th>VOLUME</th>
<th>TOP 200 chart week</th>
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<td>Montell Jordan • fly (271277) • EMI</td>
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**Greatest Gainer** ▲

- Various Artists
- Encomium: A Tribute To Led Zeppelin
- Various Artists FEAT. Led Zeppelin
- Soul For Real
- O. Dirty Bastard
- Melle Mel & the Sugarhill Gang
- Jodeci
- David Matthews Band
- Pearl Jam
- Nicki
- Styx
- Skid Row
- John Tesh
- Sawyerr Brown
- Soundtrack
- The Mavericks
- Nirvana
- Bob Seger
- Selena
- Tim McGraw
- The Notorious B.I.G.
- Jad ross
- Adina Howard
- Alison Krauss
- Soundtrack
- Stevie Wonder
- Brownstone
- Shania Twain
- Nsync

**Heatseeker Impact** ▲

- Alabama
- Alabama
- The Chieftains
- The Tractors
- The Tractors
- The Tractors
- The Tractors
- The Tractors
- The Tractors
- The Tractors

**Tracklist:**

1. Shania Twain - "Man! I Feel Like a Woman!"
2. Garth Brooks - "The Dance"
3. Shania Twain - "That Don't Impress Me Much"
4. Garth Brooks - "Ain't Going Down"
## Top Albums A-Z (Listed by Artists)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
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<td><strong>NEW</strong></td>
<td><strong>Pacesetter</strong></td>
<td>50</td>
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<tr>
<td><strong>VARIOUS</strong></td>
<td><strong>Classic Disney Vol. 1: 60 Years of Musical Magic</strong></td>
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<td><strong>SAL-N-PEPA</strong> NEXT PLAYS (COLUMBIA/REPRISE)</td>
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<td><strong>COLUMBIA 62403 (3/5/16) (5/4/16)</strong></td>
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<td><strong>SARAH McLACHLAN</strong></td>
<td><strong>Fumbling Towards Ecstasy</strong></td>
<td>74</td>
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<td><strong>STING</strong></td>
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"Paul explained to me that he wanted to do a tiny, little late-night show, then it evolved into this," says Pumer, who was hired for the project in 1981 after Joe Reddington, McCartney's independent promotion man at the time, ran the idea past him. Pumer was then working as a producer at London's Capital Radio.

He has also worked as a record producer with artists such as Duane Eddy and the Beach Boys. He founded the band Fairfield Parlour, aka Kaleidoscope.

"Paul's original idea was to do eight shows; he had this figure of eight in his head," says Pumer. "I got a call a little later and said, 'Do you want to do it?'" says Pumer. "I asked him to give me a piece of paper with a few ideas, and what I got was this list with things like 'Reggae, Ennio Morricone, Beefheart, earssail, and a drawing—a view of a studio. These were his ideas."

Pumer then called the series McCartney's "best-kept secret," says the singer has been working on "Oobu Joobu" for approximately 20 years, often putting the idea on the back burner to tour or record another album. McCartney was on vacation and could not be reached at press time.

**THE RUDÉ TAPES**

"Oobu Joobu" is clearly the most riveting radio special ever. McCartney and his crew are able to experience an artist's most vulnerable moments by practically eavesdropping on him in the midst of the most personal material.

The show accomplishes this sense of intimacy not only by airing McCartney's home recordings, but also by his talk about the inspiration for his songs. "We called them 'the Rude tapes,'" says Pumer, of the four-track recordings created at McCartney's home studio—"dubbed Rude. 'There's nothing rude about them at all. They are the most intimate tapes ever made to. These are Paul creating songs." Some of the recordings include outtakes from sessions with Stevie Wonder while working on their hit, "Ebony and Ivory."

There are also taped examples of the early stages of McCartney's "We All Stand Together" from the movie and video "Rupert The Bear." In addition to McCartney's sound-check of "I Wanna Be Your Man" at Giants Stadium in New Jersey in 1965 is featured on the series, seamlessly spliced from the Billy Joel/!”sting Section version of that Lennon/McCartney song.

Other previously unheard McCartney material included on "Oobu Joobu" includes portions of unreleased songs he wrote called "Atlantic Ocean" and "Love Mix."

"From many other rarities, there are songs recorded with Billy Joel's band and produced by Ram. There are even home recordings of songs he wrote never recorded in the studio. For instance, she sings a reggae version of the McGuire Sisters hit "Sister Erin," recorded by Brian on a song of her own titled "New Orleans." Bill Porricelli, director of promotions at McCartney's music publishing company, MPL Communications Inc., says the artist has approximately 250 hours of rare and unreleased material and could easily come up with more radio shows.

However, there are no plans at this time for future shows or even for international broadcasts of "Oobu Joobu," according to Porricelli.

In addition, Pumer says McCartney hinted at releasing an album of the early days of his band that would be called "1965." Another highlight of the series is a segment where Wilson and McCartney simply talk about music. Each artist discuss their own love of the other's songwriting abilities.

"Originally I thought Brian would simply comment on songs of his own and then Brian goes on about how he just flipped out over the lyrics of 'Long and Winding Road,' and then he sings a bit of 'Hey Jude' and he'not a great singer at all, but he does." Paul does a seat on 'California Girls,' too. They mess around with three or four songs."

Wilson also plays a bit of the Beatles' "She's Leaving Home." "Oobu Joobu" also gives listeners further insight into McCartney's musical tastes. The artist shares some of his favorite songs, from his own recording, ranging from reggae albums he picked up in Jamaica to classical recordings to world music.

**BREAKING FORMAT BARRIERS**

Because of the various musical genres on the series, Putteris anticipates nearly all formats will be interested in "Oobu Joobu." However, he does expect some radio programmers to be a little uncomfortable with airing the show away from their station's regular formats.

"We had the same problem with 'The Sound Of Motown,'" which did fairly well in the R&B format, too," says Putteris. "They said that show couldn't be aired on top stations, but it was."

"There are no set rules or format for this," says Pumer. "There may not be a guest for each one, just people coming in to talk about stuff."

"You should be able to fit it to your format."

Some of the other artists featured on the series include: Carl Perkins, Chrisie Hynie, Jeff Beck, John Entwistle, Peter Townsend, and Mike Myers.

On one of the shows, McCartney earlier named "Reddington, McCartney's best-kept secret," which was written and recorded by Perkins and covered by the Beatles.

"For comic relief, McCartney mimics Brian Epstein's frothily worded "Good Morning, Yesterday" and "Let It Be" and "Hey Jude." The substitute lyrics on the latter go: "This, Hey Jude, Don't be a prat, and are sung in a heavy cockney accent."

What won't be heard is interviews which are cut. Unlike the other Beatles, "Oobu Joobu" is not, the Beatles," says Pumer. "His contribution to music is really incalculable."

**WARRIOR MUSIC GROUP HAS A RECORD FIRST QUARTER (Continued from page 6)**

In a statement, Warner Music Group chief Robert Morgado praises label group chair Ahmet Ertegun and Val Azzoli (Atlantic), Sylvia Rhone (Elektra), and Danny Goldberg (Warner Bros.), and Warner Music U.S. chairman Doug Morris. But Morgado also says the "purely and strongly at Warner Bros. Records owes a lot to the Mo Ostin legacy." Ostin departed as chairman of Warner Bros. Records at the end of 1994, when the company's last billion dollar label was Warner Bros. led all label groups in first-quarter music business market share with 35.65%, according to SoundScan.

Outside the U.S., Warner says it improved its market share in many countries. It also reaped benefits from the weakness of the dollar against the yen and the deutsche mark. But Goldman emphasizes that the results "are lower than the prior-year quarter, in part due to the large unit increase, not a translation or price variance." The biggest selling international release was "Rude" by Takeuchi, whose album "Impression" on EastWest Japan sold 3 million units in the first quarter.

This is Warner's first quarter since the company was spun off this year, and most of the results were not compared with the prior-year quarter, Goldman says. GOLDEN RING "We are in a much stronger position now," says William Gold, Warner's president, who added that the company's "international sales were up 28% at $226 million." The company's international sales were up 28% at $226 million.

Goldman said that the company's international sales were up 28% at $226 million.

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**BETWEEN THE BULLETINS**

by Geoff Mayfield

LONG LIVES THE KING: A full 10 months after it first hit the charts, and seven months after it spent the last of nine consecutive weeks at No. 1, the resilient soundtrack from "The Lion King" returns to The Billboard 200's throne (135,500 for the week). Two weeks ago—the film's big-screen debut—-the album closed a dominating five-month run and a 47-week span and has never ranked lower than No. 23. No wonder major radio stations treasured this "The Lion King" soundtrack.

FILLING BUNNY'S BASKETS: Almost any restaurateur will tell you that when the taxman cometh, consumers become cautious about discretionary spending. But with so many shoppers getting half all of Good Friday off, music stores were able to escape the typical April 15 doldrums. Peter Cottingham delivered a more than 12% uptick in combined album and single unit sales over the prior week, a .53% gain over the comparable 1994 week (see Market Watch, below). The shift of the calendar, with Easter falling two weeks later than it did last year, accounts for the contrast between this week's numbers and those of last year. Conversely, the fact that last year's Easter fell on April 3 explains why unit sales reflected by the Billboard charts that ran two weeks ago stood 11% behind the same 1994 week. The top of the chart shows how the industry's benefits, as the first six albums each exceed 100,000 units, up from just two titles in that range last week.

CHOCOLATES, EGGS, AND TUNES: The Billboard 200 proves that some folks come into Easter armed with the Beatles' "The King" surge, "Rhythm Of The Pride Lands" (No. 22) and "The Lion King Sing-Along" (No. 90) both have double-digit percentage gains (although both fall short of this week's billboard criteria). Hot, too, for Disney, is the indie label's pair of "Classic Disney" albums, culled from a recent boxed set. "Vol. 1" wins this week's Pacedros, with a 72% unit increase over last week, while "Vol. 2" enters at No. 189. Also, Kenny Loggins' kids title re-enter at No. 191, and Barry Manilow's second album falls less than 400 units away from a re-entry.

ROUGH STUFF: Aside from Easter weekend traffic, a pair of top 10 entries—one mostly rock, the other hard rock—also lessens the income-tax bite at music stores. The Hollywood帮-connection continues to impact The Billboard 200, as the first soundtrack from "Friday," which features Ice Cube, Dr. Dre, Cypress Hill, tha Alkaloliks, 2 Live Crew, the Isley Brothers, and more, bows at No. 1 on Top R&B Albums, while entering the big chart at No. 2. The film's successful "Good Music" single, which topped out at No. 1, "Lion King." Meanwhile, White Zombie, whose previous album spent 20 weeks on Hotsekeys before it debuted on The Billboard 200 at No. 165, sees its latest bow at No. 6. Will the band press up a gold album for Beavis & Butt-head, who gave Zombie's last album invaluable MTV exposure?}

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AMS: Since Top Contemporary Christian Albums and Top Gospel Albums are now based on specific sales data from SoundScan, we’ve added bullet points to the chart. The former is determined by all SoundScan partners, plus data from a growing network of Christian bookstores (Billboard, April 13), while the latter is driven by the R&B core-stores panel (Billboard, April 1).
'SNOW WHITE' HITS THE SPOT AT BILLIE AWARDS
(Continued from page 1)

winner, also came away with three awards. The St. Louis-based advertising agency D'Arcy Masius Benton & Bowles earned two honors.

The Billie Awards is the only competition honoring excellence in advertising and packaging in the music and home entertainment industries. The award ceremony at the Supper Club here attracted more than 200 executives from the music, entertainment, design, and advertising fields. The ceremony was hosted by retired singer Ruby Mazur and top model Cathy Fedoruk.

Awards were presented in seven categories: music, home video, music video, music publishing, and retail. Within those categories, awards were given to the best in print, TV, and radio advertising, as well as point-of-purchase materials and packaging. Additionally, a single winner was chosen in the concert tour poster category. The 24 winners were selected from more than 500 entries by a panel of expert judges.

In addition to winning Best Of Show, "Snow White" was honored in the home video/television category. Buena Vista's consumer print ad for "The Return Of Jafar" also was honored.

Sony Music's radio spot for Tony Bennett's Columbia album "Steppin' Out" was honored in the music/radio commercials category and won the inaugural Best Use Of Music In Advertising Award presented by Adweek magazine. Sony Music also was honored for the packaging of the self-titled album by Keb Mo on OffeRic.

D'Arcy Masius Benton & Bowles won two honors for its consumer print and radio ads for Blockbuster Video.

Here is a complete list of this year's Billie winners.

**BEST OF SHOW**

"Snow White" TV commercial, Buena Vista Home Video

**ADWEEK'S BEST IN MUSIC IN ADVERTISING AWARD**

Tony Bennett, "Steppin' Out" radio spot, Sony Music

**MUSIC**

Consumer Print: Deaf, Dumb & Blind, Alternative Multi, Atlantic Records

Trade Print: Neil Young back cover Billboard ad, Warner Bros. Records

Point-Of-Purchase: Jingle Cats, "Here Comes Santa Claus" standee, Jingle Cats Music

**TOP CANADA MANAGER RAMBEAU DEAD AT 49**

(Continued from page 11)

In government service, Rambeau was initially hesitant about making such a move. However, four months later, he arrived in Toronto and worked with Murray, Langstroth, and producer Brian Abern, formed Balmur Ltd. to oversee Murray's career.

For five years Rambeau was GM of Balmur, while Nick Sevano and then Shep Gordon, both based in Los Angeles, managed Murray. Then Rambeau became president of Balmur and Murray's personal manager. In its early years, Balmur also handled management of Canadian singers/songwriters John Allen Cameron, Robbie MacNeil, and pianist Frank Mills.

Until the emergence of Bryan Adams in the mid-80s, Murray, who has received four Grammy Awards and 19 Juno Awards, reigned unrivaled over Canadian pop music, and Rambeau played a pivotal role in her development as an international figure.

"In an industry where there's not a whole lot of honor, Leonard was a prince," says Deane Cameron, president EMI Music Canada. "Over the years we've had to deal with difficult issues, and he wasn't about to face them, but they were over quickly with no grudges held."

"Even when you couldn't agree to something, he wanted or couldn't give it to him, if you had the right reasons, Leonard understood and went on to the next thing," adds Stan Kilin, president, Warner Music Canada.

Rambeau is also fondly remembered within the Nashville community. He served on the board of the Country Music Association, from 1985-88 and opened Balmur's office in the city in 1982. I respected his vision for excellence," says Ed Benson, executive director of the CMA. "He was always firm about how he represented his artists, but he was never an overbearing controller."

"The energy he brought to the entertainment industry, the loyalty and focus he brought to the artists he managed, and his passion and love for the Canadian music industry will be remembered forever," says Jim Ed Norman, president of Warner Reprise Nashville, who handled production on nine Murray albums.

In Canada, Rambeau was a towering presence. Besides managing several of Canada's top performers, he was a co-founder of the Canadian Academy of Recording Arts and Sciences, which established the annual Juno Awards in 1974. Additionally, he was a friend and counselor to many industry figures.

"He was tremendously supportive and, funny enough, the outreach came from him," recalls Brian Ferriman, manager of Arista's Michelle Wright. "It started with congratulatory notes and escalated into lengthy philosophical conversations and then to friendships."

Though gravely ill, Rambeau kept an active role in Balmur's affairs until near his death. However, with his deteriorating condition, there had been ongoing speculation in Canada for the past 12 months about the future management of Balmur.

Several industry figures here suggest that Murray, who is scheduled to record a new album and do a CBC-TV special in the next six months, will take over management of the firm.

A private family funeral for Rambeau was held in Toronto on April 17. A memorial service is being planned in mid-May. Rambeau is survived by his wife, Caron; two sons, Derek and Scott; and a daughter, Julia.


Sony Music's winning packaging for the self-titled album by Keb Mo.


Outdoors: TLC bus ad, Arista Creative

Standard Packaging: "Keb Mo" album cover, Sony Music

Special Packaging: "Rhino's Famous Street Kids Sampler," Rhino Records

Trade Print: "Seen & Heard," EMI Music Publishing

**HOME VIDEO**

Consumer Print: "The Return Of Jafar" kids ad, Buena Vista Home Video

Trade Print: Video Music Awards program guide, MTV.

Leonard/Monahan Inc.'s "More Power Than God" billboard won an honorable mention in the radio field.
New On-Air Image Pops Up
At Video Channel The Box

**By Deborah Russell**

The viewer-programmed music video network The Box unspooled a new look April 19, with lip-taped graphics, jump-cut interstitial elements, and bumpers designed to bring viewers closer to the programming they customize themselves.

The Miami-based interactive network debuted as the Video Jukebox Network in 1986 and reinvented itself as The Box three years ago. In January, the network moved into new offices in the trendy South Beach district of Miami, and the move stimulated an idea to update the network’s on-air imagery, says executive VP Les Garland.

But unlike most other major music video networks, The Box basically programs videos back-to-back and does not use on-air talent to contextualize clips. In addition, it does not produce original long-form programming or in-studio segments.

“We always want the music to be the star of the channel,” says Garland. “But we also want to do something if you’re just a julep of a box of wall-to-wall videos, you eventually will meet your demise. The music, strength as it may be, may not be enough.”

So when network executives sought to freshen the “look” of the Box, the creative team developed programming features that would promote the network in much the same way the network promotes the videos.

The campaign—labeled “Personal Tech”—is intended to highlight the human input of the Box’s audience and the high-tech communications network that allows for interactive programming.

New graphic elements that viewers began to see April 18 include top- and bottom-of-the-hour IDs and updated spots to promote such features as “Breakin’ Out Of The Box” (top-promo video; new videos this week) and “BOXXtops” (most-requested videos), and “BOXmania” (artist conversations). More viewers are now being shown communicating with the network via their telephones and televisions.

Production director Simon Brund of Kw8-S Productions and executive director Carlos Frangio (The Box’s own director of production) led the campaign’s creative team. Together, they produced some 75 different spots showcasing such artists as Duran Duran, Salt-N-Pepa, Depeche Mode, TLC, Mary J. Blige, 2Pac, and Naughty By Nature, among others.

In addition, the crew turned to the streets of South Beach to film real people voicing their views about the Box.

“Our target is the viewers and our set is the streets,” says Frangio, who says viewers often are in contact with people who are dancing, having fun, holding up signs. “It’s all very natural and unfiltered, which is very much what the network is.”

One of the “real people” the production crew encountered on the streets of South Beach was a local artist named Maghogy, whose spontaneous rap about the network became one of the gems of the campaign.

“And that’s what the Box is all about—finding and showcasing new talent,” says Frangio.

In addition, The Box is reaching out to viewers more than ever before with involvement that transcends mere video requests via typical phone transactions. The network increasingly is encouraging viewers to communicate with its staff by fax, as well as by homemade video submissions. And negotiations to place an online interface are in progress.

The Box will further encourage viewer participation by filiming man-on-the-street interviews that will appear often on the channel, Garland says.

And while The Box logo hasn’t changed, the creative team has given it some real fun with it. New bumpers picture the Box logo rolling through grass, off a curb, down stairs, and floating in the ocean, among others. Other computer-animated vignettes further manipulate the logo.

In addition, the network jazzed up its “How To Use” segments, by creating a humorous, futuristic piece that teaches new users how to phone in requests.

Meanwhile, The Box is set to launch its first merchandise and apparel line, which has about 120 items. The merchandise, which will be available in video outlets acting with their telephones and television.

The Box reaches 20 million homes in the U.S., Puerto Rico, and the U.K.

Pearl Jam’s Casper Kickoff

Pearl Jam and E! Entertainment unveiled their new ticketing system Saturday (22) for a June 16 show at the Event Center in Casper, Wyo. The first show of Pearl Jam’s touted Ticketmaster-less tour was to be at the Boise State University Pavilion (Billboard, April 15). But according to band manager Ken Corcoran, the tour will be a major coup for fans who are dancing, having fun, holding up signs. “It’s all very natural and unfiltered, which is very much what the network is.”

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The London offices of Jonathan King’s publication, the Tiet Sheet, were severely damaged by fire April 15, but the music business veteran, and his team managed to publish a new edition by culling surviving computer records. Coincidentally, one track on the Tiet Sheet’s latest CD sampler is titled “Fire.”

**‘Water’ From Boyz II Men’s Well**

Boyz II Men returns to the Babyface songbook for the fourth single from “II.” The group may be looking at another No. 1 hit, “Water Runs Deep.”

Thank You” slips 27-30 in its 11th chart week, and “On Bended Knee” falls 22-23 in week 24. Boyz II Men is the first Motown act to have three singles in the top 40 since Diana Ross’s she left the label for good in 1979. For the last three weeks, “Upside Down,” “It’s My Turn” were all nestled in the top 40.

“Water Runs Deep” is the fourth consecutive debut single from Boyz II Men to make the top 10. “Thank You” peaked at No. 14, “I Am Coming Out,” and “It’s My Turn” were both in the top 10.

The debut of “Water Runs Deep” at No. 35 gives Boyz II Men three singles in the top 40. Thank You” slips 27-30 in its 11th chart week, and “On Bended Knee” falls 22-23 in week 24. Boyz II Men is the first Motown act to have three singles in the top 40 since Diana Ross’s she left the label for good in 1979. For the last three weeks, “Upside Down,” “It’s My Turn” were all nestled in the top 40.

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Several years ago guitar players and music fans all over the world suggested a collaboration album from two of the world's greatest guitarists.

The message was heard.

Lee Ritenour & Larry Carlton

"Larry & Lee"

Album in stores April 25th, 1995

Worldwide tour opens in Japan, May 26th, 1995
These are some songs one of the world’s greatest songwriters wishes he wrote.*

Elvis teams up with some old friends—Marc Ribot, Jerry Scheff, Jim Keltner, Larry Knechtel, Pete Thomas, and James Burton—to record an album of songs originally recorded by a diverse set of artists (Howlin’ Wolf, Bob Dylan, Randy Newman, Mose Allison, Aretha Franklin and Nat “King” Cole, among others). Featuring liner notes by Elvis C. himself. “If you enjoy these recordings and do not already know the original versions then I wish you a lot of pleasure in seeking them out.” —EC


* Mr. Costello vehemently objected to us advertising him as such, but as quivering fans, we insisted.