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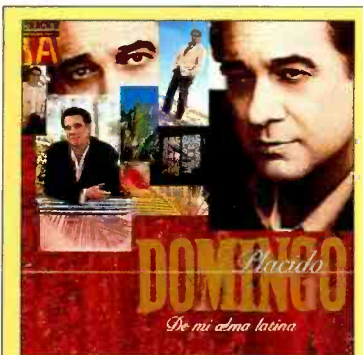
Victoria Williams Gets 'Loose' With Mammoth Atlantic Release

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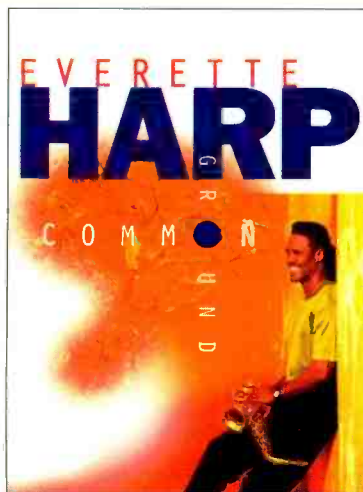
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 13, 1994

ADVERTISEMENTS



Placido Domingo delivers a classic collection of Latin American popular love songs in a world-class performance featuring duets with Ana Gabriel, Daniela Romo, Patricia Sosa, and Pandora. "De Mi Alma Latina (From My Latin Soul)" will be a sure-fire hit and a powerful sequel to "Be My Love" and Domingo's recent World Cup concert performance.



Featuring "STRUTT" and "YOU MAKE ME FEEL BRAND NEW." Includes performances by BRANFORD MARSALIS, JEFFREY OSBORNE, GEORGE DUKE AND MARCUS MILLER.

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## Virgin Unites The World For Bryan Ferry

BY MELINDA NEWMAN and THOM DUFFY

NEW YORK—"Funny enough, this is the first album that I've ever had on the same label worldwide—the first album ever!" marvels Bryan Ferry. The album is "Mamouna," which will come out Sept. 5 in Europe and Sept. 20 in the U.S. on Virgin Records.



FERRY

In his 20-plus-year career with Roxy Music and as a solo artist, Ferry's U.S. success has never matched the near-legendary status he holds in the U.K., but there is hope that this will change now that he has a worldwide machine working behind him.

(Continued on page 13)

## Firms Go To Bat For 'Baseball'

BY CHRIS MORRIS

LOS ANGELES—A phalanx of entertainment companies is hoping that



MARSALIS



HORNSBY

a massive campaign targeting audiences for the upcoming PBS series "Baseball" will result in a perfect game at retail for their related audio and video products.

(Continued on page 100)

## Online Music Realm Expands

### Computer Age Creates New Release Strategy

BY MARILYN A. GILLEN

NEW YORK—Fans who are online and on the edge of their seats waiting for new music increasingly can beat even radio to the first-single punch, at least on select artists and labels.



YOUNG

In the most concerted effort yet, Warner Bros. Records kicks off a new-release preview program with tracks from a nine-album slate Monday (8). Subscribers to the online services America Online and CompuServe will be able to hear 30-second sound bites of the first single or focus track from albums due through October, including such highly anticipated releases as Neil Young & Crazy Horse's "Sleeps With Angels" and the former Prince's "Come," both due Aug. 16.

The other albums being previewed

(Continued on page 100)

### More Acts Choosing 'Underground' Avenue

BY KRISTIN LIEB

It started small, with no staff or office. But nine months after its modest birth, the Internet Underground Music Archive is being courted by major and independent labels seeking to place their artists' text, graphics, and music online for consumption by computer users.



CELL

When Billboard first reported on IUMA, only 16 bands had taken advantage of the archive (Billboard, Feb. 26). Today, more than 140 signed and unsigned artists are using IUMA's services.

IUMA was founded last November by Rob Lord and Jeff Patterson, two computer science majors at the University of California at Santa Cruz. Their aim was 'o give unsigned musicians a free, unprecedented means of

(Continued on page 45)

## New Sony Unit Markets Indie Acts Outside U.K.

BY DOMINIC PRIDE

LONDON—When is an "indie" act not an indie act? Answer: when it sets foot outside the U.K., if it's signed to Sony Music's Licensed Repertoire Division (LRD) in Continental Europe.

With an arm's-length approach to licensing deals, LRD has achieved the unlikely feat of having names

Teenage Fanclub, and Echobelly on Sony imprints outside the U.K., but at home the acts retain the vital credibility of being signed to labels that use independent distribution.

Creation, Rhythm King, Nude, Nation, Skcratch, and Pulse-8 are among the labels that have done deals with LRD. For them, it removes the work of coordinating and servicing licensees in a

(Continued on page 50)



## Reprise's Take 6 Eyes Mainstream

BY J.R. REYNOLDS

LOS ANGELES—Before All-4-One and Boyz II Men brought



TAKE 6

doo-wop-style vocals back into vogue, there was Take 6. Although the group has been around since 1988, Reprise executives are hopeful that its latest effort, "Join The Band," will help the band join the mainstream.

Unlike Take 6's three earlier efforts, "Join The Band" features

(Continued on page 20)

## Epic's Loveless Thrives On Emotion

BY EDWARD MORRIS

NASHVILLE—Patty Loveless doesn't shrink from recording emotionally intense "message songs."



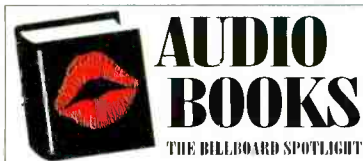
LOVELESS

Rather, she seeks them out. "I'm always looking for songs that have some real meaning," she says. "In anything I do, I want to communicate with people."

(Continued on page 25)



SEE PAGE 33



SEE PAGE 63

On tour this summer!

# BEVERLY

## Beverly in the Garden

featuring the #1 Dance single "Bring Me Your Love" and "Picnic In The Summertime"

Produced by Super DJ Duality, Lady Kiz, Ari, Tova "Tova" Tai, "Little" Louie Yogo, and Kenny "Dope" Gonzalez.

Management: Dream Street Management!



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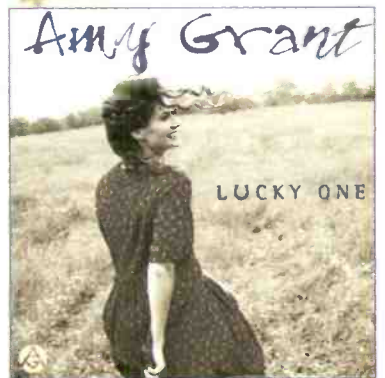
# Amy Grant

house  
of  
love

Her new album

Amy Grant's accomplishments include the sale of more than 17 million albums, the creation of 5 hit singles and sold-out shows from coast-to-coast.

**August 23rd**  
**House Of Love**  
**the new album**  
Featuring the singles  
"Lucky One"



& "House Of Love"  
(Duet with Vince Gill)

In support of the album's release:

- First video & single, "Lucky One," going for adds August 1st
- New home video, Building The House Of Love, available September 27th
- Extensive national TV appearances
- A wide array of national press
- World Tour begins in September
- Wide range of P.O.P. and display materials, including: window decals, 24" x 36" posters, double-sided flats, tour banners, bin cards and more.

Executive Producers: Michael Blanton, Brown Bannister & Amy Grant  
Produced and Arranged by Keith Thomas for Yellow Elephant Music, Inc.  
Produced and Arranged by Michael Omartian  
Exclusive management and direction: Blanton/Harrell Entertainment



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# No. 1 IN BILLBOARD

VOLUME 106 • NO. 33

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ALBUMS

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TOP  
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# 'Living Under' The Spell Of Jann Arden

Jann Arden was a 20-year-old street musician living in Vancouver, British Columbia, when she experienced her first stunning hit.

"It was around 7 p.m. on a warm October evening in 1983, and I had been singing for about half an hour in the old Gastown shopping district when I was suddenly drilled—boom—right between the eyes," she says. "I woke up a few moments later, lying on the cobblestones, clutching my guitar, and the four dollars in my open guitar case had been cleaned out. I had two black eyes, and the force of the blow also broke the blood vessels in my eyeballs, so they were all red. I felt sick from disorientation, and it happened so quickly—I remember catching a quick, sidelong glimpse of a man in a red-checked lumberjack coat before I blacked out—that it's probable that passers-by didn't see the guy hit me in the face.

"No one helped me, and since I had no money left, I had to sneak onto the ferry back to North Vancouver. I felt so humiliated that I quit being a street musician and took a job as a deckhand on a salmon boat, gutting 600 to 700 fish a day. It all was very painful—but at least I got a fishing license out of it!"

During the dozen years Arden was absorbing her hard knocks in the music business, she worked as a ball cleaner at a golf course and as a singing waitress at Orlando's Bistro in Calgary, Alberta (where the neck of her beleaguered Washburn guitar was broken during a brawl between patrons). She also cut what she calls a "hilarious" 1980 indie single, "Never Love A Sailor," as Jann Richards (Arden is her middle name).

If Jann's luck changed at the start of 1994, as her debut album, "Time For Mercy," achieved Canadian gold sales status and helped her earn two Juno Awards (the Canadian equivalent of a Grammy), the good news is that the fundamentals of her atypical musical tale-spinning have not. Each song on the forthcoming "Living Under June" (A&M Canada, due Aug. 10) carries the deft impact of a Jann Arden reminiscence, its droll but strangely affecting facets always culminating in unexpected punchlines.

"The June in the record's title," explains the singer/songwriter, "is a 60-year-old divorced English landlady in a three-story brick apartment building on 23rd Avenue in Calgary. For years, I lived below June in the basement apartment of that place"—pictured on the album cover—"and I could hear every conversation and occurrence on any floor through the air vents. So I was an involuntary voyeur until I learned to tune out everything I overheard. The title song is accurate but also humorously exaggerated in its reactions ["Can't believe the things I hear/Falling from the atmosphere/Sexual atrocities are happening right over me/And I can't see!"] because I'm trying to capture ordinary people's responses to extraordinary things."

It's this sympathetic but astute gift for observation, etched with a thrillingly subtle and full-throated vocal vigor, that makes "Living Under June" such an extraordinary listening adventure. Good songwriting triggers an admiration for the potency of a narrative perspective. But great songwriting activates an appetite for notions unimagined, the artist's expressive clarity moving us to consider aspects of our own secret selves that no music could describe.

Arden's much-admired first album showed the emergent force of a young writer learning, in her phrase, "to let words fall from

the heart." But the growth shown on darkly exquisite "Living Under June" tracks such as "Could I Be Your Girl," "Demolition Love," "Looking For It (Finding Heaven)," and "Gasoline" is so startling it could be the output of a different person.

"In a way, I guess I am," Arden says with a laugh. "For instance, just a month ago, I finally moved above ground after five years [i.e., out of June's basement]. And though this album has some of the sweetness and introspection of the last record, it's much more plain-spoken."

As with "Time For Mercy," "June" was produced with Ed Cherney (Eric Clapton, Bonnie Raitt) in Jackson Browne's Groove Masters studio in Santa Monica, Calif., with keyboardist Jeffrey "C.J." Vanston once again assisting on arrangements. "We tracked the whole album in six days, doing most of it live," says Arden. And by the time the team cut the album-summarizing "Good Mother," its gliding sweep came as close to a pure, undiluted path of thought as the recording craft allows.

"'Good Mother' is the most autobiographical piece," Arden says, "and it's such a simple sentiment I didn't believe I could call it a song. When I sing 'I've got money in my pockets,' I had exactly \$20. And I do have 'a good mother.' I've learned I don't need much to make me feel well."

Jann Arden Richards was born March 27, 1962, in Calgary, the daughter of construction contractor Derrel Richards and the former Joan Bentley, a retired dental assistant. "My father is a non-practicing Welsh Mormon whose family came from Utah to Canada in a covered wagon," she says. "My mother is one of two children of English/Swedish/Prussian descent, and her mom grew up in a house with a dirt floor in a logging camp on the Peace River in Northern Alberta. My grandfather was a hard-drinking, brutal man, but fortunately grandma remarried."

Jann and older brothers Duray and Patrick grew up in the foothills of the Rocky Mountains. Arden's first guitar was an \$80 Yamaha acoustic received from the local preacher; Jann used it to compose material for her graduation ceremony at Springbank Community High School.

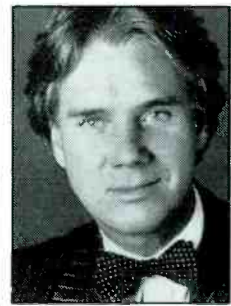
"My parents are very quiet, shy people who support me totally yet have never commented on my music," Arden says. "My mother has difficulty coming to my shows, because she gets so scared for me that her heart races and my dad has to take her outside to calm her. They talk so little about themselves that I only just learned my father once sang in a choir. And my mom recently disclosed that she and dad would lie in bed at night wondering what I'd do with my life; a statement as basic as that was enlightening new information."

And it hearkens back to a mid-'80s period in which Jann's habit of excessive drinking on the bar circuit led her to a critical crossroads. "I was 26 and dysfunctional and struggling hard," Jann reflects. "I've been sober ever since, though I still struggle with my fears of life and death."

And the value of every fended ambush and quiet fight is evident in the radiant power of "Living Under June."

"All my parents ever asked of their children was honesty," she says. "In a world as desensitized as ours, genuine emotion is, to me, a victory. Never be afraid of what you feel. Be proud of it."

## MUSIC TO MY EARS



by Timothy White

## THIS WEEK IN BILLBOARD

### VSDA ATTENDEES TALK UP NEW MEDIA

Retailers at last month's Video Software Dealers Assn. convention spent much of their time discussing the best ways to integrate video games, CD-ROM, and other interactive formats. Marilyn A. Gillen reports. **Page 74**

### ROCK FORMATS ON A ROLL

After suffering through a period of decline in the late '80s, rock music on the radio has experienced a resurgence recently. Modern rock is one of radio's hottest formats, and nearly 100 stations have switched to playing rock in the past year. Eric Boehlert has the story. **Page 90**

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# Commentary

## Entering The Interactive Future Together

■ BY MICHAEL GREENE

The music business is one of the world's busiest intersections, merging disparate enterprises run by people whose only common thread is the need to communicate. This need manifests itself for a variety of reasons: for profit, for art's sake, to better educate, to enlighten, to entertain, or sometimes simply to satisfy the age-old urge to bring people and ideas together.

One thing is certain: If you hang around this interactive truck stop long enough, you will see everyone—and I mean *everyone*. Hardware manufacturers, cable system operators, and distributors all show up to influence how information is captured, transmitted, retrieved, and stored, at what profit margin, and with what measure of governmental oversight. The software makers share these concerns as well, but generally remain centered on the evolution of the art form. Because without great music, literature, film, television, and educational material, all this hardware is just so much scrap metal.

Yet the very people whose involvement will ultimately determine the quality and success of these new technologies (and whose own lives will be most dramatically affected in the process) still have little access to participate in these critical formative stages.

This problem undoubtedly seems like *déjà vu* to many of us. It is frighteningly reminiscent of the maturation process the cable television industry went through in the late '70s and early '80s. It is, in many ways, the same adolescent scramble for position, power, and influence—with a similar number of fatalities. There are numerous lessons to be learned from the mistakes we made in cable.

American households already boast more than 10 million CD-ROM drives, 25 million computers, and 60 million cable boxes. What does that mean to our music professionals? Virtually everything. At NARAS' recent San Francisco "Music and Multimedia '94" conference, interactive disks invited users to edit David Bowie's music videos, to drop in on jam sessions at Peter Gabriel's Real World studios, to time-travel through the Beatles' Liverpool, or to tour a virtual Graceland. Meanwhile, major labels are feverishly setting up interactive media departments that can properly exploit their share of the gold in them there hills.

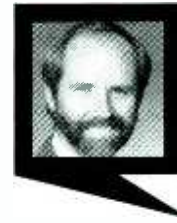
Many of our artists are apprehensive about this gold rush and should be forgiven for casting a wary eye toward this rapidly emerging industry, which—like its predecessors—seems willing to sign creative talent with one hand while waving off questions of royalty compensation and copyright protection with the other.

This is precisely the time for our creative community to raise such questions, instead of playing catch-up after the "big boys"—i.e. the cable, telephone, and computer companies, the government, and hardware and software conglomerates—have cornered the market and determined all the answers for us *de facto*. We already made that mistake in cable and digital radio, so the time is now—with 8,000 multimedia titles on the market and more on the way—to plug into this emerging enterprise.

In the midst of this massive techno-euphoria, we need to ponder how these developments will affect not only the music itself, but

also the rights of its creators under an archaic copyright and patent system that never contemplated instantly transmittable—and infinitely reproducible—digital data streams.

With multimedia projects, the royalties are going to be carved up among a range of creators. Let's take the 20% royalty (after recoupment, of course) and decide how it should be carved up by the folks who did the main music, the underscores, the music vid-



**'The rights of the creators must be protected from i-way robbers.'**

Michael Greene is president/CEO of the National Academy of Recording Arts & Sciences (NARAS)

eos, the backstage footage, the unexpurgated biography, and the list goes on. And there's no statutory royalty to lead us, so that's another dead end we'll encounter along the i-way.

The protection of creative rights remains absolutely critical, even if it is less exciting than the lure of cruising that big, wide-open information highway, sampling new CD-ROM titles, or shooting the breeze with Henry Kissinger on the Internet.

While everyone is racing to figure out how to shoehorn vast quantities of real-time video, CD-quality sound, and written information onto the record of the future, some obvious questions are being ignored: How much will all this cost? And what will consumers really want to see and hear on these products? If the record industry doesn't want hordes of disaffected consumers to grab their computers and go play on the Internet, it's going to have to provide different ways to experience music—interactive tools that enable consumers to enjoy unique perspectives and avenues of creative discovery, rather than merely overloading them with more linear, concrete, sequential information.

Another important question concerns which artists will be best positioned to take advantage of these new formats. The pioneers so far have been artists like Gabriel, Bowie, Todd Rundgren, and Thomas Dolby, who contemplate interactivity from the moment they begin the creative process. As performance-based artists, they know how to use the stage and the studio as cerebral the-

### LETTERS

**NO ARGUMENT WITH STONES**

In response to the article "Pearl Jam Targeting Stones' Alleged Ticketmaster Ties" by Bill Holland (Billboard, Aug. 6), Pearl Jam and its management have no argument with any band or their respective policies. The argument is over having a choice with the price and the distribution of tickets for our tours.

Kelly Curtis  
 Manager  
 Pearl Jam  
 Seattle, Wash.

aters.

Labels, producers, and, for that matter, NARAS itself must help the artist understand that few limits remain. With the evolution of more technologically advanced compression techniques, we will soon see quality and storage limitations evaporate. We are venturing into an era in which, in all likelihood, music will be downloaded onto CDs while customers wait, perhaps in the privacy of their own living rooms. Whichever way this alternative distribution is ultimately accomplished—be it through fiber-optic, cable, satellite, or cellular technology—the resolve of our creative community regarding intellectual property protection, home taping, and ethernet piracy must remain unshakable.

Another area of concern is how the music itself will be affected by these new technologies, both in terms of how it is created and how it is perceived. At this early stage in the game, the level of interactivity tends to fall short of anything you'd call profound. Sure, it's nice that Neil Young fans are going online and using record company bulletin board services to browbeat executives into releasing back catalog on CD. But how deep do the possibilities for this kind of interaction really run? Are we looking at a new virtual community of industry, artists, and fans, or just a sexier form of hype, junk mail, and newsletters?

Those who champion the interactive revolution envision it as having a powerful effect on the way people perceive music, much as video changed the way we "hear" music. Will interactivity, by opening up the music's "architecture" to audiences, unwittingly cause it to lose some of its mystique, some of its magic? Can interactivity really enhance our work, or will our creations just become musical Legos to be treated as playthings by casual consumers? The answer is simple: It *must* enhance the experience. We must not fail in this regard. And that means giving consumers something exciting and relevant, as well as, in the case of our children, giving them the interactive tools to facilitate education and understanding.

As the people whose imagination, talent, and energy will fuel the vehicles on the i-way, we must provide the on-ramps of access to everyone. Musicians must be informed how to develop and present their ideas and to whom. Studio engineers must be given the tools and must spend as much time obsessing about data files, storage, file servers, and compression as they do about outboard gear, bass traps, and digital workstations. Graphic artists, videographers, and label artist development executives must become involved in the creative recording process much earlier to help ensure that a singular idea that appeals to a specific demographic is transformed into a multimedia concept that delights the eyes and ears and stimulates the creative juices of a broad-based audience.

There is so much to gain if we build this interactive future together. This means that the rights of the creators must be protected from i-way robbers. We must provide a system that ensures access to all, and, most importantly, our hardware and software must engage and educate our children. Otherwise, we are building a highway on which no one will care to travel.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata, Billboard, 1515 Broadway, New York, N.Y. 10036.

1994 American Music Award Nominee

# Lauren Christy

Linda Silver, MD - WRQX/ Washington DC

Lauren Christy sounds fantastic on the air!! Good female phone response already!! Works for us!!

Danny Clayton, PD - WTKI/ Milwaukee

Solid daytime record for WTKI. Great lyrics, good phones.

Barry James, PD - WTMX/ Chicago

The song is beautiful and Lauren's performance is breathtaking. Every time we play it we get an immediate response.

Mike Scott, PD - KQ102/ San Antonio

The strongest yet! "The Color Of The Night" is the one that will make Lauren Christy a superstar!!!

Michael Grayson, PD - WARM98/ Cincinnati

WARM 98 listeners have told us how much they like Lauren Christy... She stands out in a world of sound alike singers... The songs she writes stand out in a world of sound alike songs... The Color Of The Night should be the final push she needs to get the attention of mainstream radio...

Gary Balaban, PD - WLIF/Baltimore

Every time the song comes on the radio, I have to stop and listen! That's what you want with a hit song.

Steve Cooper, MD - WTPI/Indianapolis

I think the song is mesmerizing and it will be her biggest ever. Immediate phones!

Scott Taylor, PD - KOSI/Denver

A great song from a super talented artist. This one will bring Lauren Christy into the mainstream for the '90s!



## THE COLOR OF THE NIGHT

from *Color Of Night* - Original Motion Picture Soundtrack.

The follow up to her top 10 charting singles "STEEP" and "YOU READ ME WRONG."

THE DIFFERENCE IN A WORLD OF IMITATION.

Written by Jud J. Friedman • Lauren Christy • Dominic Frontiere

Produced by Jud J. Friedman

Executive Music Producers: Barry Levine • Eric Harryman



314 522 339-2/4



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# Kmart Pulls Titles In McDonald's Promo Move Follows Disney Chief's VSDA Speech

■ BY EILEEN FITZPATRICK

LOS ANGELES—After suffering a verbal hit from Walt Disney Studios chairman Jeffrey Katzenberg, MCA/Universal Home Video is taking a financial blow from Kmart, which has decided to discontinue selling four MCA titles scheduled to go on sale at McDonald's Nov. 18.

A Kmart spokesman says the mass merchant informed MCA executives at the Video Software Dealers Assn. convention in July that, effective immediately and indefinitely, the titles in the McDonald's promotion—"The Land Before Time," "An American Tale: Fievel Goes West," "Back To The Future," and "Field Of Dreams"—will be pulled from its shelves. "When we get them at the same price [as McDonald's]," the spokesman says, "they'll come back."

Katzenberg blasted the McDonald's video premium deals, calling on retailers attending the VSDA convention two weeks ago to strike back (Billboard, Aug. 6).

The Kmart spokesman would not specify if the decision was made as a

result of Katzenberg's challenge, but says it will not affect Kmart's promotion or buying plans for MCA's release of "Jurassic Park," due in stores Oct. 4.

MCA Home Video president Louis Feola had no comment on Kmart's action and defended the supplier's plan

*'When we get them at the same price as McDonald's, they'll come back'*

with McDonald's.

"We have put together the most comprehensive and integrated campaign in the history of the industry," says Feola. "And as part of our promotion, we will be driving consumers into traditional video outlets to buy 'Jurassic Park' and other catalog product."

Included with the McDonald's premium tapes are a rebate coupon for \$2.50 off "Jurassic Park" and \$15

worth of rebate coupons for additional MCA catalog titles, redeemable at retail stores (Billboard, June 4). McDonald's is not selling "Jurassic Park."

Although this is the first time Kmart has pulled titles sold at McDonald's, Target has made it a standard policy for several years.

Bob Pollack, Target divisional merchandise manager for music, movies, and books, says the chain has refused to carry such titles as Paramount Home Video's "Indiana Jones" trilogy and Orion Home Video's "Dances With Wolves," which were sold in previous McDonald's video promotions.

However, Target restocked Paramount's "Wayne's World," "Charlotte's Web," "The Addams Family," and "Ghost" when the studio offered the titles to retailers at a \$4 cost after McDonald's sold the titles in its 1993 holiday promotion (Billboard, Nov. 27, 1993).

Feola says MCA has no plans to offer a similar sale on its titles once the McDonald's promotion is completed.

Other video chains, such as Tower, Suncoast Motion Picture Co., and Trans World Music, have previously yanked Paramount titles sold at McDonald's for the duration of the promotions. None of the chains has made a decision on the fate of the MCA titles.

"We'll take some action," says Suncoast president Gary Ross. "As a large retailer, we need to be assertive, and, like Kmart, we dislike this promotion."

Ross was not specific on a Suncoast (Continued on page 95)

# Chairman's Son Takes Reins In Surprise Ingram Shakeup

■ BY SETH GOLDSTEIN

NEW YORK—The son has also risen at Ingram Entertainment.

David Ingram, whose father, Bronson, is chairman of parent Ingram Industries, was named president/CEO of the home entertainment subsidiary Aug. 1. In a changeover that caught the home video trade by surprise, David Ingram replaces John Taylor, who elevated Ingram Entertainment from relative obscurity to the No. 1 distributor of prerecorded cassettes during his eight-year reign.

Taylor was not reachable at Ingram headquarters in La Vergne, Tenn., or at home. Top brass, including Ingram and Distribution Group chairman Philip Pfeffer, declined to comment beyond an Aug. 1 press release which also announced the elevation of Bob Webb to senior VP of purchasing and operations. Webb and Vern Fross, sales and marketing senior VP, report to David Ingram, formerly VP of major accounts/special markets.

Some sources say that Taylor did not leave voluntarily and that his possessions were packed for him the same day David Ingram assumed his title. Others think Taylor left—or was fired—over a dispute about his future within the organization and the direction Ingram Entertainment would be taking. There also may have been clashes over such issues as the credit extended to a West Coast retailer which is thought to owe the distributor several million dollars.

According to one scenario, corporate management wanted more aggressive leadership than it thought Taylor could provide, to advance Ingram Entertainment well beyond its estimated 26% share of total wholesale rental revenues. Its rackjobbing affiliate, Ingram Merchandising Services, doesn't command anywhere near those numbers in sell-through, home video's fast track.

IMS, although growing, "is not

very significant," sniffs an established racker. "John was brought in to take them to a certain point, and they are there," adds a retailer who claims to be close to Taylor but had not spoken to him at press time.

The mystery is the suddenness of Taylor's departure. "I met with him a couple of times in Las Vegas" at the July 24-27 Video Software Dealers Assn. convention, said the retailer, "and there was no indication he was moving on."

David Ingram clearly was being groomed for the top spot, and is given high marks as one of Ingram Entertainment's "most capable" executives, says Ted Engen of Video Buyers Group. "Taylor's departure is a loss, but I've got great faith in David," Engen adds. "This is one very capable individual."

He's also one very young individual, notes a rival distributor, who wonders if the 31-year-old can effectively manage Ingram Entertainment, which has annual sales of \$800 million-\$900 million. A Hollywood executive concurs: "I don't think David Ingram is ready yet; it's a little early in his career." Taylor, well regarded but remote, leaves "some tough shoes to fill," says a competing wholesaler.

(Continued on page 95)

# Puerto Rico Enacts Anti-Piracy Statute

Puerto Rico's new anti-piracy statute is only the first step in controlling illicit recording activity on the island, says Jay Berman, president/CEO of the Recording Industry Assn. of America.

"This is always a two-step process," says Berman. "One is getting the law enacted, and two, which is generally much more difficult, is getting it enforced. If the law is enforced and we continue to devote the kind of resources from an investigative

standpoint, I think the law will make a dent into the pirate operations in Puerto Rico."

Under the new law, approved July 29, sound-recording piracy will be a felony, carrying a maximum penalty of five years and a \$250,000 fine.

Sponsored in the Puerto Rican Senate by Sen. Velda González and in the House by Rep. Edwin Mundo, the bill mandates that the "true name and address" (the actual name and address of the manufacturer of the

# In Italy, Hate Messages Find A Lyrical Purpose

■ BY MARK DEZZANI

MILAN—Hate calls received by a local politician in Venice have been sampled by an area hip-hop/reggae act and released as a recording to raise funds for refugees from the war in the former Yugoslavia.

Green Party politician Gianfranco Bettin, a member of one of Venice's suburban town councils who is responsible for political affairs, says he had the idea to make the record after receiving a torrent of hate messages which often fill the entire cassette on his home answering machine.

The calls denounce Bettin's work finding accommodations for thousands of refugees fleeing the civil wars in Bosnia and Croatia.

Bettin approached the local rap/reggae outfit Pitura Freska, which has achieved national success with its blend of tropical sounds and humorous, observational lyrics sung in the local dialect.

The result is "Insult Rap," which mixes dub reggae with original recordings of the hate messages and excerpts of letters from the mayors of neighboring councils who are "washing their hands" of the problem.

The threatening messages include such sentiments as "You will pay with your life," "I will kill your daughter," and "Bettin, you are a shit."

In explaining his motive for releasing the original recordings, Bet-

tin says, "I wanted to dramatize the situation and, at the same time, denounce these acts of intolerance. I have been receiving hate calls like this for some time, first for taking action against local drug dealers and now for the work I have taken on to try and resolve the problem of housing for refugees from ex-Yugoslavia."

Acts of racial violence have been on the increase in Italy, with several attacks on African immigrants by skinhead gangs in Rome in the past month. The rise of intolerance has coincided with the country's worst economic crisis since World War II and the rehabilitation of the neo-Fascists, with the National Alliance party forming part of Silvio Berlusconi's right-wing governing coalition.

The record, released on the local independent Psycho label, will be sold for a special discount price, with proceeds donated to a voluntary action group helping the refugees.

Italy's regional ethnic acts have been at the forefront of attempts to raise public awareness of local social and political issues through rap chronicles of everyday life (Billboard, June 26, 1993). Many have emerged in the past three years, pre-saging the revolution in the country's government and institutions, which resulted in leading politicians and businessmen being investigated and imprisoned on charges of massive corruption and fraud.



**Indigo Gold.** Executives of the Epic Records Group present the Indigo Girls with gold plaques commemorating sales of their new album, "Swamp Ophelia." The presentation took place backstage at New York's Radio City Music Hall, following the first of two sold-out Indigo Girls concerts. Shown, from left, are Ged Doherty, senior VP, Epic Records; Tom Donnaruma, New York branch manager, Sony Music Distribution; Dan Beck, VP of marketing and artist development, Epic Records; Russell Carter, artist manager; Amy Ray, Indigo Girls; Roger Klein, VP of A&R, Epic Records; John Doelp, senior VP of marketing, Epic Records; Emily Saliers, Indigo Girls; David Glew, chairman, Epic Records Group; and Jim Scully, senior VP of sales, Epic Records.

# Sony Creates New Ties For Its Latin Music Units

■ BY JOHN LANNERT

Citing an ambition to further integrate the operations of two Sony International companies—Sony Music Mexico and Sony Discos—Frank Welzer, president, Latin America, Sony Music International, has named Angel Carrasco managing director of Sony Music Mexico.



CARRASCO

Carrasco, VP, A&R of Miami-based Sony Discos, replaces Raúl Vázquez, whom Welzer has tapped to be senior VP, Latin America, Sony Music International. Carrasco and Vázquez, whose appointments were effective Aug. 1, will continue to report to Welzer.

In making the announcement, Welzer praised the past joint marketing campaigns initiated by Vázquez and Sony Discos VP/GM George Zamora. "Angel and George will build on something already established by Raúl and (Continued on page 101)



VASQUEZ

# Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO



**A 'Fete' Accompli.** Peter Gabriel and Branford Marsalis joined Angelique Kidjo onstage in New York July 24 during Africa Fete's stop at the Central Park Summerstage there. The tour, which started in Philadelphia July 22, is presented by Island Records and TriStar Music. It was to culminate Sunday (7) on the West Coast. Pictured at the New York date, from left, are Africa Fete tour producer Pascal Imbert; Gabriel; Island Independents VP of marketing Peggy Dold; U2's Adam Clayton; Kidjo, front, and Marsalis, rear; Summerstage producer Erica Rubin; Island CEO Chris Blackwell; and Island president John Barbis.

## Victoria Williams Finally Cuts 'Loose'

### Mammoth/Atlantic Aims To Build On Tribute

■ BY DEBORAH RUSSELL

LOS ANGELES—The scenario surrounding the setup of singer/songwriter Victoria Williams' Mammoth/Atlantic debut "Loose" is oddly poetic and ultimately inspiring.

The Oct. 4 release follows Thirsty Ear/Chaos/Columbia's "Sweet Relief," the artist's most successful album to date, and one on which she serves only as a backing vocalist with Pearl Jam on its cover of her song "Crazy Mary."

The album, on which an all-star cast sings Williams' songs, appeared in mid-1993 as a fundraiser to pay the medical costs the artist incurred after being diagnosed with multiple sclerosis. Acts including Soul Asylum, Evan Dando, Lou Reed, Lucinda Williams, Michael Penn, and Matthew

Sweet contributed to the alternative-oriented release, which has sold about 209,000 units to date, according to SoundScan.

Mammoth/Atlantic plans to build upon the base of credibility created by "Sweet Relief" when it brings Williams to alternative music fans with "Loose," her first album for the label.



WILLIAMS

"It really reminds me of how Bonnie Raitt was held in high esteem by her fellow musicians before the public discovered her," says Atlantic Records president Danny Goldberg of Williams' stature.

Williams' association with acts

such as Pearl Jam should give her a major boost with music fans, says Marco Collins, MD at modern rock KNDD (The End) Seattle.

"There is a great amount of interest [from our audience] as to who this woman is," he says. "We've played Pearl Jam's 'Crazy Mary' since it came out, and it's still one of our most-requested songs." Listeners to album alternative radio should begin hearing Williams in early September, when outlets receive "Loose" and its emphasis track "You R Loved." Williams' own version of "Crazy Mary" appears on the album, too, and KNDD's Collins anticipates that he will program that track behind the popular Pearl Jam cut to introduce listeners to the songwriter.

Williams marvels at the irony that  
(Continued on page 14)

## Radio Shack Tunes In To Rock Hall's Future

### Sponsorship Pact Announced As Building Takes Shape

■ BY CARLO WOLFF

CLEVELAND—Radio Shack has signed on as the Rock And Roll Hall Of Fame and Museum's first corporate sponsor. The organization expects to announce additional sponsors within the next four months.

The sponsorship was announced during ceremonies celebrating the topping-off of the Hall Of Fame and Museum's structure July 28, almost 14 months after ground was first broken on the \$84 million project. The occasion was capped off with a brief performance by hall of famer Jerry Lee Lewis and the news that Radio Shack will be the Hall's first corporate sponsor.

A topping-off ceremony is held when the final beam of a building's

structure is put in place.

The Hall Of Fame ceremonies also included a performance by the Cleveland All-Stars, a motley, rocking crew of North Coast natives led by former Raspberry Wally Bryson that also included Michael Stanley, Barnstormer Joe Vitale, Bobby Womack, and the Dazz Band's Michael Calhoun; remarks by MC

"Kid" Leo Travagliante, former WMMS-FM music director and now VP of album promotion for Columbia Records; and the inflation of "Ruby," a 50-foot-high "Honky Tonk Woman" prop from the Rolling Stones' 1989 "Steel Wheels" tour.



Lewis, looking healthy and dapper in a red vest, white shirt, and blue pants, pumped out "Whole Lotta Shakin' Goin' On" and "Great Balls Of Fire," and told the crowd that Cleveland is "good rock'n'roll territory."

Over the course of the day, as many as 3,000 people attended the festivities.

The Hall is expected to open on Labor Day 1995. The striking 150,000-foot steel-and-glass structure, designed by noted architect I.M. Pei, is rising on the shore of Lake Erie.

The five-year, \$15 million corporate sponsorship deal that Radio Shack, a division of Tandy Corp., signed with the Hall July 28 has Radio Shack paying the hall \$1 million a year in fees  
(Continued on page 101)

## Imago Excited About Future Of Giant Sand's 'Glum' Set

LOS ANGELES—Giant Sand's Howe Gelb never put much stock in those music industry meets where a plethora of unsigned bands vie for the attention of hungry A&R executives. At least he didn't until his Tucson, Ariz.-based band, which has released some 16 independent albums to date, was approached by Imago Records following a live set at an Austin, Texas, convention in 1993.

"I always thought those things were a joke; to actually get signed seemed ridiculous," says Gelb, whose Imago debut, "Glum," hits the streets Aug. 30.



GIANT SAND

Malcolm Burn, whose credits include albums for the Neville Brothers and John Mellencamp, co-produced the title, which captures Giant Sand's unmistakably southwestern blend of fuzzy rock, country, and folk influences. Gelb  
(Continued on page 14)

## Capitol Catches A Rising Mazzy Star

■ BY CARRIE BORZILLO

LOS ANGELES—Ten months after the release of Mazzy Star's dreamy "So Tonight That I Might See," Capitol's perseverance and micro-market plan has paid off.

The band's sophomore effort and official major-label debut, released Oct. 5, 1993, hit No. 1 on the Heatseekers chart of new and developing artists Aug. 6 and moves 108-74 with a bullet on The Billboard 200 this week, making the act a Heatseekers Impact artist.

According to SoundScan, the album has sold more than 124,000 units.

Mazzy Star has its roots in the Los Angeles "paisley underground" scene of the '80s (Billboard, Oct. 16, 1993). The band features former Rain Parade and Opal founder David Roback on guitar, and singer Hope Sandoval. The duo's critically acclaimed debut, "She Hangs Brightly," was re-

leased on Rough Trade in 1990, and was picked up by Capitol in 1991 when the indie folded.

Capitol has been working the first single, "Fade Into You," since last September, but modern rock radio only began to show serious support



MAZZY STAR

warm reception at college radio and album alternative outlets, Phil Costello, VP of promotion at Capitol, says modern rock radio may have been hesitant to embrace it initially because of the "glut of female singers out during that time. There were the Breeders, Tori Amos, Sarah McLachlan, the October Project. Everyone else was getting what we saw as our slot."

Modern rock KROQ Los Angeles was one of the last important stations to support "Fade Into You."

PD Kevin Weatherly says he had reservations about whether the song would break through. "But Capitol came in week after week, with a more compelling story to tell each time," he says. "It became a situation where we couldn't not play it."

Weatherly says he was surprised by the reaction to "Fade Into You." "Typically, a record of this style would take some time to really catch  
(Continued on page 13)



Rock And Roll Hall Of Fame and Museum board members, officials, and guests look on as the structure that will house the hall is topped off. The final beam is seen at the top right of the structure. At left is the inflatable "Ruby" from the Rolling Stones' Steel Wheels tour. The Hall Of Fame is set to open on Labor Day 1995.

## Success Symbol: 'Purple Rain' At 11-Mil Mark Tenors, Monks Reach New Classical Sales Heights

■ BY CHRIS MORRIS

LOS ANGELES—Prince's 1984 soundtrack album for "Purple Rain" poured on the platinum in July sales certifications from the Recording Industry Assn. of America, topping the 11 million sales mark.

"Purple Rain" (Warner Bros.) joins three other soundtrack albums that have tallied more than 11 million in sales—"The Bodyguard," "Dirty Dancing," and "Saturday Night Fever"—but holds unique status as the only album credited to one performer (the others are all "various artist" compilations).

Classical albums made a strong showing during the month, as two non-pop sets notched 2 million in sales—Carreras, Domingo & Pavarotti's "Three Tenors In Concert" (London) and the Benedictine Monks Of Santo Domingo De Silos' "Chant" (Angel). No other classical releases have ever reached that certification level.

Pearl Jam's debut album "Ten" (Epic) roared to the 7 million mark, and Sweden's Ace Of Base scored another ace sales-wise, as its debut album "The Sign" (Arista) vaulted to quintuple-platinum heights.

Metal monster Van Halen's David Lee Roth-era catalog was enlivened in July with two multi-platinum certifications: The band's self-titled 1978 debut soared to sales of 8 million, and "1984," released in the titular year, was feted for sales of 7 million.

The month's lone first-time million-seller was country singer Sammy Kershaw, whose 1991 album "Don't Go Near The Water" was certified platinum.

Two acts with long track records—R&B group War and country vocalist Randy Travis—picked up their 10th gold album certifications, for "Best Of War... And More" (Avenue/Rhino) and "This Is Me" (Warner Bros.), respectively.

A pair of acts logged their first gold album awards in July: R&B singer Aaliyah, for "Age Ain't Nothing But A Number" (Jive), and veteran New Orleans siblings the Neville Brothers, for "Yellow Moon" (A&M).

Rapper Coolio's infectious "Fantastic Voyage" (Tommy Boy) was the month's lone platinum single.

Janet Jackson logged her 14th gold single for "Any Time, Any Place" (Virgin), tying Jackson with Aretha Franklin as the female solo artist with the most gold singles.

Lisa Loeb's "Stay (I Missed You)" (RCA) and Da Brat's "Funkdafied" (Chaos/Columbia) became the artists' first gold singles.

A complete list of July RIAA certifications follows.

### MULTI-PLATINUM ALBUMS

- Prince & The Revolution, "Purple Rain," 11 million.
- Van Halen, "Van Halen," Warner Bros., 8 million.
- Van Halen, "1984," Warner Bros., 7 million.
- Pearl Jam, "Ten," Epic, 7 million.
- Ace Of Base, "The Sign," Arista, 7 million.
- Michael Bolton, "Timeless (The Classics)," Columbia, 4 million.
- Fleetwood Mac, "Greatest Hits," Warner Bros., 3 million.
- Guy, "Guy," MCA, 2 million.
- George Strait, "Greatest Hits, Volume II," MCA, 2 million.
- New Edition, "Heart Break," MCA, 2 million.
- Stone Temple Pilots, "Purple," Atlantic, 2 million.
- Cypress Hill, "Black Sunday," Columbia, 2 million.
- Carreras, Domingo, Pavarotti, "Three Tenors In Concert," London, 2 million.
- Chicago, "Greatest Hits 1982-1989," Reprise, 2 million.
- Benedictine Monks Of Santo Domingo De

(Continued on page 14)

## Chrysalis Group Bounces Back Into A&R With Echo Releases

■ BY DOMINIC PRIDE

LONDON—With the July 9 release of Julian Cope's "Autogeddon" album, the name Echo is finally resounding on the U.K. charts.

Echo is the independent label set up by the Chrysalis Music Group in November 1992. The diverse releases due to emerge this summer mark the return of the Chrysalis Group-owned label to the A&R scene.

In 1991, the Chrysalis Group sold the remaining 50% of its shares in Chrysalis Records to EMI, but retained the Chrysalis publishing catalog; The Hit Label, which is its TV marketing and compilations company; and publisher Air/Edel Associates and its associated ventures. Chrysalis Group chairman Chris Wright vowed to return to the record industry once his two-year non-compete clause in the EMI deal expired.

Echo now has a staff of seven, including Chrysalis Music Group president Steve Lewis.

The label does not yet have any international licensing or distribution deals.

The Echo roster consists of five acts who came to the label from a variety of different directions. Julian Cope is the best-known of the acts, and is still regarded as a British institution in the indie scene (Billboard, Jan. 16, 1993). When Cope was dropped from Island in 1992, it provoked a strong outcry from fans. "Autogeddon" is the third album in Cope's environmentally conscious trilogy, which also includes 1992's "Jehovahkill" and 1991's "Peggy Suicide."

Echo holds worldwide licensing rights to Cope outside North America.

Another group, Orang, features two former members of Talk Talk, and the company hopes to garner interest from Talk Talk fans. The album, "Herd Of Instinct," is an experimental and trippy set reminiscent of later Talk Talk works, but keeping with the feel of the chilled-out music currently coming out of the U.K.

Another act, Anne Dudley, is less known for her solo compositions than for her work with '80s sample pioneers The Art Of Noise. Under the name Muzikologie, she is recording "Ancient And Modern," a work for orchestra and choir which Lewis describes as "an orchestral piece with mass market appeal."

Nyack, a non-U.K. signing, is a guitar band from New York whose lead singer, Craig Sterns, writes the band's modern guitar pop songs.

The fifth act is the London-based three-piece Zoo, whose lead singer, Mel Garside, writes most of the (Continued on page 14)

# ECHO



COPE

## R.E.X. In Deal With Light Distrib Pact Covers Christian Marketplace

■ BY BOB DARDEN

Contemporary Christian label R.E.X. Music has signed a distribution agreement with Platinum Entertainment International's new unit, Light Distribution.

Light Distribution, which handles titles by the Platinum-owned Light label and CGI Records, will begin handling R.E.X. releases in September. Titles from R.E.X.-owned labels Storyville and Street Level, as well as releases from the independent Grrr label, will be distributed by Light beginning in Jan-

uary.

Light Distribution will specialize in the Christian marketplace. Selected R.E.X./Storyville releases are distributed in the mainstream marketplace by Relativity/R.E.D.

According to R.E.X. head Gavin Morkel, the label is switching to Light from current distributor DMG because Light has fewer distributed labels.

"What prompted the move is that Light is more focused, it doesn't have as many labels or as many releases— (Continued on page 62)



Wall Of Sound. B.B. King, left, and his manager, Sidney Seidenberg, visit the Great Wall of China in Beijing during King's Far East tour, which covered Australia, Singapore, Hong Kong, Taiwan, and Japan. (Photo: Larry Seidenberg)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Jo Lenardi is promoted to VP of alternative marketing for Warner Bros. Records in Los Angeles. She was director of alternative marketing.

Barry Lyons is named head of rock promotion at Giant Records in Los Angeles. He was VP of promotion for Chameleon.

Jeffrey Levy is appointed senior director of business affairs for PolyGram Holding Inc. in New York. He was a senior associate at Grubman, Indurky, Shindler & Goldstein.

Atlantic Records in New York names Margaret Vangeli director of international media relations. She was a manager at Bon Jovi Management.

Jon McHugh is promoted to director of film music for A&M Records in Los Angeles. He was marketing and operations manager.

Joe Cokell is promoted to marketing director for MCA U.K. in London.



LYONS



LEVY



VANGELI



McHUGH



KUSHNER



LIEBERMAN



GABAL



FISHMAN

He was GM of marketing.

Doug Chappell is appointed president of Mercury/Polydor Canada in Markham, Ontario. He was president of Virgin Records Canada.

Virgin Records Canada in Toronto names Laura Bartlett VP/GM and Bill Banham director of national promotion. They were, respectively, VP of promotion and marketing for Virgin and manager of national promotion for MCA Records.

**DISTRIBUTION.** Lori Reimers is promoted to regional video director,

Southwest for UNI Distribution Corp. in Dallas. She was Chicago sales representative.

**PUBLISHING.** Cathy Nolan is named senior director of copyright administration for BMG Music Publishing in Los Angeles. She was director of contract administration for Rondor Music International Inc.

**RELATED FIELDS.** Michael Kushner is named senior VP/GM of Multimedia Music for Philips Media in New York. He was VP of business affairs, East

Coast and director of business affairs at PolyGram Holdings Inc.

Warner Music Enterprises names Lawrence Lieberman VP of marketing and artist relations and James Gabal VP/director of advertising. They were, respectively, VP of marketing at Warner Music Enterprises and publisher of Ohio Week magazine.

Roger Fishman is named VP of marketing/sales for Hard Rock Cafe International in Orlando, Fla. He was senior group manager, entertainment marketing, for Coca-Cola USA.

Bruce Van Langen is named director of purchasing for Disc Jockey Music Stores in Owensboro, Ky. He was director of operations for RTI/Homer's Records Stores.

Borders Inc. in Ann Arbor, Mich. promotes Kurt Ringquist to merchandise manager for music and video, Vicki Marshall to music buyer, Brian McClemens to music buyer, and Patricia Russo to video buyer. They were, respectively, video buyer, assistant buyer, assistant buyer, and books and calendar buyer.



# No Joke: They Might Be Giants Return

## Elektra Aims Dynamic Duo At Top 40 Radio

BY BRETT ATWOOD

LOS ANGELES—They might be humorous, but the two men who make up off-center rock duo They Might Be Giants are definitely not a novelty act.

The Brooklyn, N.Y.-based pair's sixth full-length album, "John Henry," is solid proof of that, says vocalist John Linnell, who also plays accordion on the album.

"I'm in the unusual position of feeling like we've done a really good job on this album," says Linnell. "We were unusually prepared for this record. We had a larger selection of songs to choose from. This is not as ugly a record as we've made in the past."

The 20 rock-edged pop songs are full of infectious melodies and over-the-top lyrics. Titles like "Nyquil Driver" and "I Should Be Allowed To Think" reflect the diverse dysfunction that listeners can expect to experience within its grooves.

"Because they haven't had a clear top 40 hit in their career, most people don't realize that there is a significant core fan base that has been building for They Might Be Giants with each release," says Elektra VP of marketing Jeff Jones.

The label aims to bring the act to top



**THEY MIGHT BE GIANTS.** Clockwise from top, Tony Maimone, John Flansburgh, John Linnell, and Brian Doherty.

40 radio with the new album, due in stores Sept. 20.

The first single is the pop-driven "Snail Shell," which will be serviced to top 40 and modern rock radio Aug. 5. A commercial maxi-single, which contains a remix by the Dust Brothers as well as three unreleased tracks, will hit stores Aug. 16.

"I think that a lot of their humor goes over people's heads," says Gene Sandbloom, APD at Los Angeles modern rocker KROQ. "In the early '80s, there

was a place for some of the happy-sounding alternative acts, such as the B-52s. The rock of the '90s is more serious, and They Might Be Giants fit right in with their intellectual humor."

Having only begun touring with a full band in the summer of 1992, the eclectic twosome's latest Elektra release marks the first time it has taken its newfound live sound into the studio. The duo's prolific songwriting and recent tour experience paid off when it came time to record.

"These songs are road-tested," says guitarist/vocalist John Flansburgh. "When it came time to make the record..."

(Continued on next page)



**Sales Mode.** The members of Depeche Mode are presented with platinum awards for their "Songs Of Faith And Devotion" album at one of the band's two sold-out Jones Beach, N.Y., shows. Pictured, from left, are Mute Records' Daniel Miller, Sire Records' Seymour Stein, and group members Martin Gore, Dave Gahan, Daryl Bamonte, and Alan Wilder.

# Soup Dragons' Mercury Set Offers New Musical Flavor

BY DAVID SPRAGUE

NEW YORK—When the time came for the Soup Dragons to follow up the 400,000-selling 1992 set "Hotwired," frontman Sean Dickson had plenty of fresh material, but—after the other three members quit en masse—no band to record it. Undaunted, the singer/guitarist went into the studio alone to cook up "Hydrophonic," the spiciest, most rhythm-based Soup Dragons album to date.



DICKSON

"It might sound strange, but I think that this sounds more like a band than anything that the Soup Dragons did in the past," Dickson says of the set, which Mercury will release Sept. 27. "It was difficult when the others decided to leave—particularly since they informed me through a note from a lawyer—but when I thought about it, I decided the Soup Dragons was something worth saving."

The defecting trio made a brief stab at persisting, but ultimately scattered, with both guitarist Jim McCulloch and drummer Paul Quinn joining fellow Glaswegian acts Superstar and Teenage Fanclub, respectively. "I don't want it to sound petty, but I couldn't have imagined them continuing as a band," says Dickson. "The basic argument within the band was over sharing the writing. I wanted to, and whenever they tried, it didn't work."

Mercury senior director of market-

ing Marty Maidenberg says the label's campaign (which gets under way with the Aug. 29th commercial alternative servicing of the first single, "One Way Street") won't focus on the new lineup until later this year.

"Sean has always been the focal point of the band, and that will continue," says Maidenberg. "But it's important to Sean that the Soup Dragons be seen as a band, so we will gradually introduce the new members into photos and interviews."

A strong focus on the band's existing fan base is at the core of the "Hydrophonic" marketing plan. Two weeks before the CD and cassette hit stores, Mercury will ship a double-LP version containing two tracks—described as "very funk-oriented"—unavailable on other formats. "It's basically for the hardcore fans who are interested in the band's departures as much as their hits," says Maidenberg.

Departures have been the exception, rather than the rule, since the Scottish combo debuted in 1987 with "Hang Ten," a retro-rock set that Dickson dismisses, saying "If I could afford to buy up all the copies sold and destroy them, I'd do it gladly." A pair of releases—and a pair of stylistic shifts—later, the Soup Dragons finally made a stateside splash with the modern rock chart-topping single "I'm Free."

"That was a good introduction for most people," says Dickson. "But I've always wanted to go in a harder, deeper funk direction, and that's why, once I had the freedom to do so without creating any hard feelings, I had to get Bootsy Collins on this album."

(Continued on next page)

# Joel/John Show A Great Idea Well Executed; Excellent Music Fails To Save Weak 'Chippy'

**PIANO MEN:** One of the best tours of the summer spent several nights in the New York area last week, when Elton John and Billy Joel took up residence at New Jersey's Giants Stadium. We can't say enough about what a great idea this tour is: two superstars submerging their egos enough to share a stage and a few songs, all at a decent (mostly \$46) ticket price. Certainly artists of this caliber have toured together in the past, but rarely have their performances been so intertwined. Their combined spirit permeates the entire show, from the time they open the evening by playing a few songs together until the end, when they close the concert in tandem. And no need to wonder if one has slipped out to get a burger when not on stage—each trots out during the other's solo stint to do a tune.

So enough about the show in theory. In reality, it worked just fine. After singing a few tunes together, Joel left the stage to John, who performed more than an hour's worth of material. John was in fine voice, and his songs covered his career, going as far back as "Take Me To The Pilot," from his self-titled 1970 debut, and up to his current No. 1 AC hit, "Can You Feel The Love Tonight" from "The Lion King" soundtrack. During the latter, the four large screens flanking the stage endlessly showed scenes from the movie. It would not have been out of place for John to have concluded the song screaming, "Now appearing at a theater near you!" It was a bit much.

When Joel took the stage, the energy level in the stadium leapt off the meter. John may be the better songwriter (and on this particular night, the better singer), but Joel is hands down the superior entertainer. He ripped through several of his greatest hits, pumping up the audience with each number and racing around the stage with the infectious friskiness of a pup.

The two finished the show on the other side of midnight, duetting on several of each other's songs and throwing in a few choice covers.

Even though it seemed that John was having an off night, the overall evening was a success, and we hope that this tour, which lasts through August, will serve as an example to others.

**SKIP THE PLAY, Buy The Record:** All we can say about "Chippy (Diaries Of A West Texas Hooker)" is that it's a good thing the producers planned it as a limited run, because once some of the critics got through with it, it was mortally wounded. To be fair, a few writers seemed to like it, but as a play, the story just

doesn't work. The musical, which was performed and written by beloved Texas artists Joe Ely, Robert Earl Keen, Jo Carol Pierce, Butch Hancock, Terry Allen, Wayne Hancock, and Jo Harvey Allen, is about a Texas prostitute in the '30s and '40s and her difficult life. Taken from the women's actual diaries, the play takes songs and wraps vignettes around them. Many of the tunes, especially "Buildin' More Fires," "I Blame God," and "Whiskey And Women And Money To Burn," are slices of country heaven,

but they get dragged down by the scenes around them. Allen brings a certain low-slung lustiness to the role of Chippy, but her acting skills far exceed her vocal ability. Same with Pierce. And even given the subject matter, the play seems unnecessarily crude in parts. Our recommendation: Buy the soundtrack on Hollywood Records and forget that the play exists.



by Melinda Newman

**SWEET SUCCESS:** The Sweet Relief Musicians Fund is up and running and ready to assist artists in need. The Los Angeles-based organization is the outgrowth of benefits (and a charity album) held a few years ago to aid singer/songwriter Victoria Williams, who was diagnosed with multiple sclerosis. The fund will provide financial assistance to musicians, professional and amateur, in need of medical attention.

**THIS AND THAT:** The American Express Gold Card Grammy Festival has entered its second year with 24 Grammy-winning artists holding concerts in 10 markets. The festival, which offers tickets to Gold Card members before they go on sale to the general public, helps fund dozens of outreach programs in 14 different cities. Programs include master classes by the American Jazz Philharmonic, lectures, and free concerts at shelters and hospitals. . . . **Blue Rodeo** has signed with Warner Music Group's Discovery Records. Its first record for Discovery will be the Sept. 15 release "Five Days In July," which is already out in the band's native Canada. A U.S. tour is scheduled to begin in October. . . . Imagine, a live acoustic album that isn't taken from an episode of "Unplugged." That's exactly what **Heart's** next record will be. Recorded during five shows in Seattle this month, the album will include versions of Heart hits. The project is being produced by **John Paul Jones**. . . . Mercury has purchased **Lowen & Navarro's** first album, which came out on the now-defunct Chameleon label, and will release it in November with a new track or two. . . . **Johnny Cash** embarks on an acoustic tour starting Aug. 26.

## Michael Franti Is No Longer Disposable Capitol Rapper Seeks New Sounds With Spearhead

BY GIL GRIFFIN

Following the example of one of his African warrior heroes, San Francisco/Bay Area rapper Michael Franti is reinventing his plan of attack. Centuries ago on the South African battlefield, according to Franti, "Chief Shaka Zulu redesigned warfare by shortening the spears the Zulus used and kept the warhead big." Earlier this year, in a Philadelphia recording studio, Franti reinvented his way of making music by shortening his band's name and keeping his delivery strong.

The Disposable Heroes Of Hiphoprisy—the band which Franti formed in 1992 and with which he recorded the hard-hitting, critically acclaimed album "Hiphoprisy Is The Greatest Luxury"—disbanded because of what Franti described as "creative differences." So Franti—who also formed the band the Beatnigs before his Disposable days—recruited Disposable's former bassist, Keith MacArthur, a dancehall toaster friend, Ras I Zulu, and four session musicians, and formed a new group, Spearhead. While the name represents an homage to Shaka Zulu, Franti says there's also a practical reason for the change: "I wanted a name that people could [easily] say," he says. "The former name was a concept."

Island Records wanted Franti to continue using the band's name and to produce the same hard-edged, industrial-influenced sound from two years ago. But Franti had something else in mind when he teamed up with noted producer Joe "The Butcher" Nicolo and recorded the album "Home." The result is something more festive and soulful than Disposable's work, which recalls the vintage sounds of Sly Stone, Curtis Mayfield, and Gil Scott-Heron. Franti's strong, baritone rhyming is now balanced by the passionate singing of vocalist Mary Harris.

"Music for me has always been confrontational and in-your-face," Franti says. "This time, I wanted to make a roots record you could groove to, using the kind of Bob Marley, heartbeat pace. I took the record to [Island founder] Chris Blackwell, and he wasn't feeling it." Then, Franti continues, "I asked him if I could take it somewhere else, and he said if we could find a label that could do a better job, then we could go there." According to Franti, after "five or six" other companies expressed interest, Island settled with the band, leaving Spearhead free to sign with Capitol Records.

Familiarity may have led to the band choosing Capitol. Kim Buie, Capitol's VP of A&R, held the same position two years ago at Island and worked closely on the Disposables' album. "It's always good to have people who fight for you," Franti says.

Part of the extensive marketing effort Buie is developing for Spearhead—whose album is slated for a Sept. 20 release—includes making Franti better known to black listen-

ers. "We want to expand Michael's fan base," she says. "This is his most diverse, soulful record, and we'd like there to be an awareness of him in the black community." But instead of blitzing black radio with product, Capitol plans to proceed slowly.



FRANTI

"We're not ready for urban radio yet," Buie says. "We're going to spend the first four months turning people on to the record, and we're going to put extra emphasis on the San Francisco Bay Area, in clubs and at retail outlets." Buie says that while a 12-inch remix of the first single, "People In Tha Middle," has been produced for clubs and college radio, Capitol has other plans for black radio.

The plans involve one of the

band's distinctively Afrocentric cuts, "Dream Team," which has Franti—a former college basketball player—fantasizing aloud about assembling a squad of heroes and heroines from throughout the African diaspora to fight for justice, as he drops ingenious basketball metaphors. "One idea that's being considered," Buie says, "is to release 'Dream Team' as a single in February, black history month. That carries over into college basketball's March madness period."

Already, Buie says, marketers handed out hundreds of Spearhead cassettes at the band's performances during the New Music Seminar and at Lollapalooza tour sites; the band also plans to establish a toll-free phone number that will provide callers with information about the band's upcoming tour dates and allow them to give feedback about the album by leaving messages.

## IT'S NO JOKE: THEY MIGHT BE GIANTS RETURN

(Continued from preceding page)

ord, it went very quickly. We probably spent about half as much time in the studio as we have in the past. Also, we recorded the music all together in the same room—which is a throwback to the '60s. It was a much more organic recording experience. It's very weird to be in a band for 10 years and then suddenly feel like everything is new."

Joining the band on its recent year-long tour, and on the record, are drummer Brian Doherty, bassist Tony Maimone, saxophonist and keyboard player Kurt Hoffman, and trumpet player Steven Bernstein.

"This is the biggest departure for me and John," says Flansburgh. "It's very personal to us. This is really different from touring as a duo, which is all that we had done up to that point. I think that this record is different, in that it has a 'bashy' rock quality to it

that comes directly from our last road experience."

Another road well-traveled by the Giants is the information superhighway.

"They are aggressive on the Internet," says Jones, who notes that band member Linnell is a regular on the online network. "We're making sure that the online services have information about the new record. John [Linnell] has put together a free program that allows users to sample songs from the upcoming album, which is accessible on the Internet."

That freeware program contains 20 icon squares that, when selected, play a low-tech version of the songs available on the album. Linnell says that it has been available online since March.

"If you want to find out if people think you are fat, then check out the Internet, because it's all in there," Flansburgh says, laughing. He adds that the music bulletin boards are filled with an abundance of both positive and negative criticism of the duo.

The group has amassed a strong core following, in part due to its free "dial-a-song" service, now entering its 10th year.

"For some reason, the press is always afraid to print it," says Flansburgh. "So I want to go on record as saying that it's OK to call. The number is 718-387-6962, and callers will hear a different They Might Be Giants song every day. It's kind of like our pet. We feed it every month with new songs and then leave it alone. Actually, it's like a dead pet, but we feed it anyway."

Flansburgh has corralled some of the duo's core fans into his Hello CD Of The Month club, which he founded in 1993 with friend Marjorie Galen. That mail-order-only music club issues 10 discs per year and has featured original recordings by the Residents, Andy Partridge of XTC, and Frank Black.

Linnell, who is working on an interactive "Fifty State Songs" project that will feature a song for each state, is recording four of those songs for the Hello club.

## Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

SEATTLE: Bassist Mike Kuhn hopes the stereotype of gay and lesbian musicians as frolicking disco dollys or forlorn folkies will be forever shattered once his band, **Girl With 100 Heads**, swings from its Seattle home base into the rock mainstream. Boasting a sound that is a happy blend of jangly pop à la early R.E.M., with guitar aggression on par with Nirvana, the band eschews heavy-handed politics, opting to focus on catchy melodies and clever hooks. "I think being subtle is a little more subversive," Kuhn says. "We're not mainstream, but we could definitely ease into the mainstream." Adds singer/guitarist **Scott Wagar**, "The fact that we're openly gay [and] playing a lot of straight clubs is a pretty political act, without having to say or do anything special. We're in there working alongside everyone else." Rising from the same scene that nurtured its



GIRL WITH 100 HEADS

hetero grunge/pop counterparts, **Girl With 100 Heads** appears to be on the verge of similar commercial success. A homemade cassette of radio-ready tunes penned and produced by the quartet is a hot regional item, quickly finding its way onto the desks of major-label A&R execs. As interest grows, Seattle clubgoers can regularly catch **Girl With 100 Heads** at venues including **ReBar** and **Colourbox**. Contact Mike Kuhn at 206-323-1938.

LARRY FLICK

MIAMI: Psychotic and psychedelic with a sonic soul, **Coma** was formed in late 1993 after **Matt Kramer** (former vocalist for **Saigon Kick**) left his band and hooked up with guitarist **Harry Cody**, formerly of **Shotgun Messiah** of Los Angeles. Looking north, Kramer asked rhythm guitarist **Jimmy Griffin**, from **Kingofthehill**, an SBK act in St. Louis, to move to Miami. Rounding out the quartet is drummer **Ricky Sanders**, who had recorded an unreleased album with Miami band **Cryer** and was looking



COMA

for a change. This confluence of musical backgrounds merged to form **Coma**. "Our sound is coming from the same core," says Kramer. "In our music, we play off that core. [We] take the essence of a song and go places with it. We're not going to be distracted by anything other than that." **Coma**'s sound borders on the unearthly: Kramer's distinctive vocal style and Cody's eerie, sweet guitar playing combine like a cross between a steel slide and a violin, with a cutting, rock edge. Kramer's mother was a professional opera singer, and he was raised in a highly theatrical environment. "That's why I'm more of a performer in the operatic mode, rather than approaching my sets like a Vegas-y game show frontman," he says. "I like the songs to be stories . . . I can see us producing concept records and theatrical shows." All the members of **Coma** contribute to the songwriting, with Kramer penning most of the lyrics. After a few gigs around Florida, in Ft. Lauderdale, Orlando, and Miami, **Coma** has already begun shopping its demo. Contact 305-651-6448.

SANDRA SCHULMAN

OLYMPIA, Wash.: Teen-age angst-driven rock is nothing revolutionary, but the young members of **Unwound** are garnering attention for their unique combination of punk-rock emotion and sincere noise. The trio's latest release on the Kill Rock Stars label is charting on CMJ. After completing four full U.S. tours, including numerous sold-out shows, **Unwound** is bound for Europe. With abundant press and a great reputation as a live act, **Unwound** has been courted by the mini-majors, but is extremely pleased with the indie rock credibility of Kill Rock Stars. **Unwound**'s abrasive, loud noise, based on passion, power, and beauty, incorporates the spirit of **Fugazi**, **Sonic Youth**, and **Nirvana**. Purposefully subdued vocals are used as an instrument rather than as a driving voice. "You've got the lyric sheet, so why should the vocals be so prominent?" asks bassist **Vern**. Production credits go to **Steve Fisk**, who is known for his early work with **Screaming Trees**, **Nirvana**, **Soundgarden**, and **the Tree People**. Vocalist **Justin** and **Vern** have been friends since early childhood and have been playing together for six years, so the songwriting flows naturally. They derive their unique song structure through improvisation. "The band is about songwriting, first and foremost," says **Vern**. Contact **Slim** at Kill Rock Stars, 206-357-9732.

JEFF BLUE

## A Music Scene Grows On Martha's Vineyard Album Captures Local Sound; National Distrib Sought

BY EDWARD MORRIS

VINEYARD HAVEN, Mass.—Peter Simon and his associates on Martha's Vineyard believe that their newly released album may be just what this fabled resort island needs to spark its own home-based music industry.

"The Vineyard Sound, Volume One," which debuted June 25, features songs by such familiar names as Carly Simon (Peter's sister), Orleans, Jonathan Edwards, and Tom Rush, as well as material by the cream of the island's unsigned acts.

Simon, a professional photographer and full-time resident of Martha's Vineyard, funded the album out of his own pocket and served as its executive producer.

While the album is distributed only on the island, Simon plans to release a national version this winter. It will include most of the material from the original project, plus a cut by the Lemonheads and, if deals can be worked out, tracks from several big-name acts associated with the island. Simon is shopping for a major-label distributor for the enhanced edition.

According to Simon, the idea for the album came from producer/musician Danny Kortchmar, a frequent visitor to the island and a longtime member of James Taylor's band. Kortchmar called Simon's attention to the many musicians on the island who were "really making waves."

Although Simon had never produced before, he says he was familiar with the music business through his sister. After mulling over Kortchmar's suggestion, he decided that instead of starting a label with one act, he would build an album along the lines of his own 1990 photo book, "On The Vine-

yard II," a collection that contains brief prose commentaries about the island from various contributors.

Simon then contacted Charlie Esposito, owner of the eight-track Audiolutions studio in Vineyard Haven, where many of the island's musicians record their own albums for local sale. Esposito gave him "a whole bunch of tapes" to listen to in the first step of the selection process.

"I was really quite critical," Simon notes. "Maybe a tenth of what Charlie gave me I really liked. And, of course, I contacted Tony Lombardi [GM of the Wintertide Coffee House in Vineyard Haven], because a lot of these people got their feet wet in his place. And he turned me on to a few more [prospects]. Word got out, and musicians called me from all over the place."

Simon's final choices, in addition to the nationally known acts, were Entrain, Jemima James, Cindy Kallet/Ellen Epstein/Michael Ciccone, Sam Bisbee, Joel Zoss, Michael Johnson & Miracle Cure, Fred Mollin, Die Kunst Der Drum, Maynard Silva & Sara Owens, Heather Goff, Johnny Hoy & the Bluefish, Rick O'Gorman with the Flying Elbows, Michael Benjamin, Cindy Stevenson, Nancy Jephcote, and Quansoo. Taken together, their music is an invigorating brew of folk, rock, reggae, country, and blues.

Recording got underway in January and was finished in mid-April. Half the album was recorded at Esposito's facility and the rest at studios in New York, Massachusetts, Virginia, and Canada.

Kortchmar acted as musical adviser and co-produced two of the tracks. Esposito served as chief engineer. And local author Stephen Davis wrote the introduction to the

liner booklet.

Simon says he has spent between \$30,000 and \$40,000 on the album so far, including \$10,000 on the 28-page insert booklet, which has photos and bios of all the acts, as well as the album's lyrics.

"[Esposito] worked free of charge," Simon continues, "but he'll get money from it on the back end. All the musicians did it for nothing, with a few exceptions. I had to pay licensing fees for Carly's song." Her song is the 1984 homage to the island, "Never Been Gone."

For his first run, Simon released 5,000 CDs and 1,000 cassettes, with the former selling for \$15.95 each and the latter for \$10.95.

The albums are on sale at 20 outlets on the island and by direct mail from Peter Simon Photography in Chilmark. Simon even sells them—along with his photographs and books—from the back of his van at the local flea market.

"Once I sell these out," Simon explains, "I will have basically made back my investment. And if we go into [additional orders], then we'll start doling out the royalties." He is setting aside 20% of the profits for the Wintertide Coffee House, which has a full schedule of comic, musical, and dramatic performers.

On a grander scale, Simon intends the album to be a career-starter for the younger acts and a career-maintainer for the older ones.

"I think there are a few acts here that are really ready to hit the big time," Simon says, "like Entrain, Miracle Cure, Johnny Hoy & the Bluefish, and Jemima James. So part of what I want to do is give these people exposure, with the hope that this would lead to something else... There are also artists, like Tom Rush, Jonathan Edwards, and Orleans, who have played here for many years and who are still very popular but who don't have [major-label] deals."

A main factor in deciding what kinds of music to include on the album, Simon stresses, was matching choices against the wide variety of sounds programmed by WMVY, the island's popular radio station. "I think they have a lot to do with establishing the Vineyard sound," he says.

And what is "the Vineyard sound?" Simon describes it as "underproduced, not slick, melodic, soothing, generally positive, and rootsy."

"There are a billion islands in the world," Lombardi says, "but I don't think there are any that have the spiritual feeling this place does... The album reflects the fact that island plays a huge role in the center of people's lives. Our conversations tend to be about the island and how it feels to be here."

Adds Simon, "My aim is to bring more money into the Vineyard musical scene—so that we can build a studio for Charlie, put more money into the Wintertide, have more money for further [album] releases. I want to put this place on the map musically."



**West Coast Scene.** RCA execs surround Matraca Berg following the singer's recent L.A. gig. Shown in the front row, from left, are Bonnie McCassy, RCA West Coast director of regional sales; Ria Lewerke, VP of creative and video production; Berg; Bonnie Goldner, VP of promotion and trade relations; Marilyn Arthur, West Coast senior director of publicity; and Dione Drito, publicist. In the back row, from left, are Hugh Surratt, senior director of artist development; Bennett Kaufman, West Coast VP of A&R; Ken Krasner, manager of artist development; Nick Bull, college promotion rep; Joe Galante, president; Dave Novik; senior VP of A&R; and Ron Fair, West Coast senior VP of A&R.

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## Artists & Music

### A Doctored Porter Lyric? Well, Did You Evah!

**BUT NOT BY PORTER:** The New York Times Magazine recently ran a story about Italians' revisionist views of dictator Benito Mussolini, in which the author quoted part of a song lyric attributed to Cole Porter. The quoted segment isn't cited in two anthologies of Porter's lyrics, and with good reason: The author of both books has evidence that Porter didn't write it.

In the piece, which appeared in the July 24 edition of the magazine, author **John Lukacs** quoted these lines from "You're The Top," one of several standards

from Porter's classic 1934 Broadway musical "Anything Goes": "You're The Top/You're The Great Houdini/You're The

Top/You're Mussolini!" Lukacs claims that these lines, in a display of political correctness, were "eliminated" from two tomes, "The Complete Cole Porter" and "The Unpublished Cole Porter," both of which were edited by noted musical theater scholar **Robert Kimball**, who is not referred to in the story.

"I didn't use them in either book because I'm certain that Porter didn't write them, or any lines like them," says Kimball. "P.G. Wodehouse did write new lyrics for that production, to make the songs more understandable to English audiences. The lyrics cited in the story are not even the Wodehouse lyrics; they don't scan in the part of the song where they are supposed to be sung. Wodehouse's lines are 'You're A Mussolini/You're Mrs. Sweeney/You're Camembert.' Mrs. Sweeney was the wife of the famous English amateur golfer **Robert Sweeney**. The reference to 'camembert' was used by Porter in his original lyric."

In researching the matter, Kimball says he conferred with **James Heine**, a scholar of the works of Wodehouse, and **Lee Davis**, a biographer and collector of the works of longtime Wodehouse friend and frequent collaborator **Guy Bolton**. Davis has just published a book on the historic musical comedy team of Wodehouse, Bolton, and **Jerome Kern**. He also obtained the Wodehouse lyric sheets from **Roberta Staats** of the Cole Porter Trust. And to put a final touch on the matter, Kimball played a recording of songs from that British production of "Anything Goes," which starred **Jack Whiting** and **Jeanne Aubert**, that includes the Wodehouse rewrites of "You're The Top." "The recording clearly has those [Wodehouse] lines," says Kimball. When asked to comment on the lyrics he reprinted, Lukacs would only say, "I didn't invent [them]."

Kimball, who has researched and edited other complete-lyrics coffee table books on the works of **Lorenz Hart** and **Ira Gershwin**, is working

on a similar project to present the lyrics of **Irving Berlin**. He hopes to have a revised edition of the Hart book out next year—the 100th anniversary of Hart's birth—that will contain a number of additional lyrics recently discovered.

**FURTHER ALONG** The Info Highway: Back in the late '70s—the dark ages, as far as computer technology is concerned—publisher **Dean Kay** says he pioneered the first "pro-active" music publishing computer programs at the late **Lawrence Welk's**

music publishing operation. Now, Dean, who operates his own companies, **Burbank, Calif.-based Lichelle Music** and **Yak Yak Music**, has

teamed again with **Jeff Kersley**, who designed the original Welk program, to create a publishing environment that uses one central location as its informational and administrative hub. "We'll be able to track and direct worldwide activity from our home base in the U.S. without utilizing the conventional sub-publishing apparatus," says Kersley, who was data processing manager at Welk when Kay ran the operation.

The ultimate goal, which Kay and Kersley admit is "some distance away," is to be able to feed information once into one computer in one location and have it electronically transmitted into computers at societies worldwide without human intervention, and to have information and royalties flow back through the same channels. "We, in effect, will be able to collect for the world here in the United States, bypass the collection middleman in many foreign territories, and deliver the highest royalties possible to our clients," Kersley says.

With this system, Kay and Kersley maintain that they can offer various publishing relationships, from full-service publishing to administration only to catalog promotion only—all, if desired, on an international basis.

**TEEMING WITH HITS:** **Desmond Child**, signed to EMI Music Publishing worldwide, recently added his 19th top 40 writing effort with **Aerosmith's** "Crazy." Besides his evident talents as a writer, Child has had the benefit of collaborating with many a major act, including **Bon Jovi**, **Joan Jett**, **Alice Cooper**, **Michael Bolton**, **Cher**, **Kiss**, and **Kane Roberts**.

**PRINT ON PRINT:** The following are the best-selling folios from CPP/Belwin:

1. **Smashing Pumpkins**, Siamese Dream
2. **John Michael Montgomery**, Kickin' It Up
3. **Def Leppard**, Retro Active
4. **Melissa Etheridge**, Yes I Am
5. **Richard Marx**, Paid Vacation.



by Irv Lichtman

# VIRGIN UNITES THE WORLD FOR BRYAN FERRY'S 'MAMOUNA'

(Continued from page 1)

Regardless of his label affiliation, retailers in the U.S. are excited about the project. "It's going to do great here," predicts Tim Devin, manager at Tower Records in downtown New York. "We do really well with his stuff, old and new. His last record didn't do that great, but I think this one is much more like old Bryan Ferry. It's what everyone loves him for."

International sales of the album are expected to benefit from Ferry's new worldwide deal with Virgin, says Ray Cooper, deputy managing director of Virgin U.K., who has overseen the marketing and promotion plan for the new album. "The good thing about this is we can get all our marketing and promotion sourced through one company."

Jean Rousseau, Ferry's product manager in the U.S., agrees that the synergy between Virgin's worldwide companies means "we can put a plan together that can benefit both international and domestic needs." However, he adds that Virgin U.S. won't necessarily be able to capitalize on Ferry's international success because "the marketplaces

are so different." Ferry previously was on Warner/Reprise in the U.S., where, he says, "the chemistry wasn't right."

"Mamouna" is Ferry's first album of original material since 1987's "Bête Noire." In the late '80s, he began working on another record, "Horoscope." However, after struggling with the writing, he put that effort aside and recorded an album of covers, "Taxi," which was released last year.

Although the album was not as commercially successful as he had hoped, Ferry says "Taxi" got his songwriting back on track. "It was extraordinary to me how different it was from the first phase to the second, post-'Taxi' phase," he says. "I didn't listen to any of the tracks [written for 'Horoscope'] during that time. I just wanted to be able to forget about it for a while. And when I went back to it [after completing 'Taxi']... all the writer's block seemed to have gone."

Ferry adds that a lot of other issues fell into place as he began working on "Taxi." He hooked up with Robin Trower, who co-pro-

duced "Taxi" and "Mamouna," and reunited with Roxy Music's first manager, David Enthoven, who once again oversees Ferry's career in the U.K. (Andy Gershon is his U.S. manager).

With all the pieces together, Ferry says he was able to get back to the music. "I was determined I was going to get this album right, because I always think it's a matter of life and death when I make an album," he says. "It's got to be the one. And I think that's a good attitude to have."

Ultimately, half of the songs featured on "Mamouna" were written for "Horoscope" before Ferry began recording "Taxi." The other half were undertaken following "Taxi's" completion.

With its atmospheric, layered melodies and stripped-down lyrics, the record is sure to please longtime Ferry fans. Paul Conroy, managing director of Virgin U.K., refers to the new album as "very much a mood piece; it's classy, sophisticated. It's very much an adult record." And that is in line with Ferry's distinct place among current pop singers. "Dare I say, he's like one of the old crooners," says Conroy. "His fans are people who are looking for something slightly different, with a certain sensibility."

While recording, Ferry hooked up with his old Roxy Music mates, synthesist Brian Eno, guitarist Phil Manzanera, and saxophonist Andy Mackay.

Mackay had played on "Taxi"; however, Ferry hadn't seen Manzanera since Roxy's last album, 1982's "Avalon," and it had been 20 years

since he had worked with Eno.

He and Eno "met up by accident on holiday, the Christmas before last in the Caribbean," Ferry says. "Eventually he came to hear what I was doing in London. Most of the tracks were well on the way to completion. I would play him the things and say, 'Do you want to add something on this?' One of the songs ['Wildcat Days'] we even wrote together, which we'd never done in the Roxy days."

For Ferry, the reunion with Eno was a happy one. "It was as if we'd never been apart. The chemistry was still very potent. He's a character and so am I, and together, we laugh a lot at each other. We both are arrogant in our own ways, [but] when we're together in a room we work together very well. We always did in Roxy. There was never any acrimony as far as the work together, ever."

Regarding a Roxy Music reunion, Ferry says, "I just don't know. I'm not desperate to [reunite]. It's a different thing, making a group record. Whether we could stand each other being in the same room for several weeks or months, I just don't know. But I'm not opposed to the idea."

Rousseau says that Virgin does not plan to aggressively exploit the appearance of other Roxy Music members on the album, "because it's very much a Bryan Ferry record that just happens to have some of the guys from Roxy Music on it."

In the U.S., the first single will be the title track. It will be shipped to album alternative, college, and modern rock radio the first week of Sep-

tember, shipping shortly afterward to album rock, and eventually to pop.

Rousseau is counting on the album alternative format embracing Ferry. "Goddamn, I hope Triple A will," he says. "If Bryan isn't Triple A, I don't know what is." But he admits that the label is taking a slow approach because of the changes in radio in the five years since "Bête Noire." "We have to be cautious," Rousseau says. "Bryan hasn't had a chance in the new marketplace with a record of his own material yet."

The singles strategy is slightly different for the U.K. "We're going to go with release of the album" before a single, says Cooper. "It really works conceptually as a whole album, so we're going to release the album Sept. 5 and we're going to leave the single release until Oct. 17."

In the U.K., the first single will be "Your Painted Smile." A video for the track is being filmed by the director known as Zanna, who also filmed the clip for "Taxi." Acknowledging Ferry's particularly strong following in Japan, the video will have "Japanese references," says Cooper.

Ferry, by all accounts, is eager to showcase the new songs live. "He's very encouraged by the way the album turned out," says Cooper. "He wants to go all out" to promote it.

A worldwide tour, Ferry's first since 1989, is due to begin in Italy, one of his strongest markets in Europe, in early October and swing through major European territories before coming to the U.S. in November and December.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD TRAFFIC	Soldier Field Chicago	July 23-24	\$3,548,798 Gross Record \$32.50/\$22.50	111,002 two sellouts	Jam Prods Metropolitan Entertainment
BILLY JOEL ELTON JOHN	Rich Stadium Orchard Park, N.Y.	July 14	\$2,380,634 Gross Record \$75-\$40.50/ \$27.50	57,058 57,500	Metropolitan Entertainment
LOLLAPALOOZA '94: SMASHING PUMPKINS BEASTIE BOYS GEORGE CLINTON & THE P-FUNK ALL-STARS THE BREEDERS, L7 A TRIBE CALLED QUEST NICK CAVE & THE BAD SEEDS THE BOREDOMS	Pine Knob Music Theatre Clarkston, Mich.	July 23-25, 29	\$1,952,915 \$38.50	61,368 four sellouts	Cellar Door Belkin Prods. Ritual Inc.
GRATEFUL DEAD YOUSSEF 'N' DOOR	Franklin County Airport Highgate, Vt.	July 13	\$1,798,530 \$30	59,904 sellout	Metropolitan Entertainment
GRATEFUL DEAD	Deer Creek Music Center Noblesville, Ind.	July 19-21	\$1,382,837 \$27.50/\$24.50	59,174 three sellouts	Sunshine Promotions
JUAN GABRIEL	National Auditorium Mexico City	July 23-24, 29-30	\$1,191,722 (3,983,249 Mexican pesos) \$80.42/\$18.13	31,265 39,948 four shows, two sellouts	Showtime
MICHAEL BOLTON CELINE DION	Pine Knob Music Theatre Clarkston, Mich.	July 14, 16-17	\$1,110,451 \$45.50/\$30.50/ \$20	40,481 three sellouts	Cellar Door Belkin Prods.
METALLICA SUICIDAL TENDENCIES CANDLEBOX FIGHT	Glen Helen Blockbuster Pavilion Devore, Calif.	July 24	\$783,320 \$28/\$22	32,001 35,000	PACE Concerts
PHIL COLLINS	Rosemont Horizon Rosemont, Ill.	July 20-21	\$770,338 \$37.50/\$25	29,040 two sellouts	Jam Prods.
LOLLAPALOOZA '94: SMASHING PUMPKINS BEASTIE BOYS GEORGE CLINTON & THE P-FUNK ALL-STARS THE BREEDERS, L7 A TRIBE CALLED QUEST NICK CAVE & THE BAD SEEDS THE BOREDOMS	Polaris Amphitheatre Columbus, Ohio	July 19	\$584,166 \$30.50	18,500 sellout	in-house

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## CAPITOL CATCHES A RISING MAZZY STAR

(Continued from page 7)

on," he says. "But this was immediate. Phones began to ring, and in 10 days it became the No. 1 requested song here."

Capitol GM/senior VP of marketing Bruce Kirkland says, "The first week of SoundScan after KROQ and MTV, it was up 1,500 pieces, and 500 were from L.A. But, more importantly, the other 1,000 were spread uniformly around the country."

Capitol's first breakthrough was in Washington, D.C., where, following airplay on WHFS, the album experienced a sales surge. KNDD (the End) Seattle and KITS (Live 105) San Francisco were the next two markets to support "Fade Into You" and to experience similar sales boosts, according to Costello.

The label's marketing efforts included retail programs in key markets, which were set up to start when airplay kicked in.

For example, at all Tower Records stores in New York and Philadelphia, consumers buying the CD received Mazzy Star T-shirts with modern rock WDRE's call letters. WDRE is heard in Long Island and Albany, N.Y., and in Philadelphia.

The campaign was activated the day WDRE put "Fade Into You" into regular rotation.

Tim Devin, general manager of the Tower at Fourth and Broadway in New York, says, "The record has been doing fairly well here, and it's picking up more now, but the response we got from this promotion was really good. We had 50 T-shirts that went in just a few days."

In each market the song was re-

ceiving airplay, the label designed various display contests and bought local television advertising.

MTV also wasn't too quick to give Mazzy Star a chance. Tim Devine, VP of A&R at Capitol, says the first version of the clip for the song was "very dark and received underground play."

"Once we saw the reaction at radio, we did a second video for the song, directed by Kevin Kerslake [Nirvana, Stone Temple Pilots, Red Hot Chili Peppers], which was much brighter and showed Hope more," he says.

The second version of the clip was serviced in April. MTV gave the video buzz clip distinction on June 13 and it went into the Buzz Bin the week of July 25.

"MTV said they were going to give us a buzz clip and rotate it in certain

dayparts in three weeks, which gave us time to set it up in other respects," says Kirkland. "What we did was go back to Cema and put [the project] into overdrive by supporting it with advertising. We did local MTV buys in New York and L.A. just after the rotation on MTV kicked in."

Kirkland says the combination of support from MTV and KROQ helped spur album sales even further.

Devine says "Fade Into You" will "carry us through Christmas. I feel we've just begun to scratch the surface with this song."

The band toured in support of the album last October and this spring. A third trek, with the Jesus & Mary Chain, is slated to begin Oct. 10 and run through Thanksgiving.

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## IMAGO EXCITED ABOUT GIANT SAND'S 'GLUM' ALBUM

(Continued from page 7)

tags his own raucous and dirty rock'n'roll guitar style (which draws heavily upon the legacy of Neil Young) as the sound of "fetal blur."

The musical cast of characters on "Glum" includes Gelb's Giant Sand mates John Convertino, Joey Burns, and Paula Jean Brown, as well as such guests as Peter Holsapple, Victoria Williams, and Gelb's 7-year-old daughter, Patsy, who co-wrote "The Bird Song" with her father.

Gelb and Convertino co-produced the 11 tracks with Burn during a 21-day recording session in Daniel Lanois' New Orleans home studio. The band, as well as a tribe of miscellaneous travelers, friends, musicians, and passers-by, lived in the Lanois mansion throughout the recording.

The hook-laden and melodic track "Yer Ropes," which ships to some 800 college radio programmers Aug. 22, was inspired by the room in Lanois' house where Gelb slept.

"There's a certain saturation point between the humidity and bloodshed in New Orleans that makes real interesting fertilizer mix," Gelb says of the creative influences he drew upon in the Crescent City.

The spirit of New Orleans permeates every aspect of "Glum," which is named for the ambience dripping from the damp, Southern air, says

Gelb. He's convinced that drummer Convertino was possessed by the spirit of some dead drummer's ghost, and believes the tremolo-heavy guitars on the album were inevitable, due to the recording site.

"It's the beat the vampires dance to," Gelb says.

### COMMERCIAL RADIO TARGETED

Imago is taking that beat to alternative audiences, as the label strives to take Giant Sand from its roots in the independent scene to commercial outlets nationwide.

Jim Kelly, the label's VP of sales and marketing, anticipates "Yer Ropes" will climb high enough on the college music charts to get the attention of modern rock programmers.

"The song bridges into a much bigger musical future for Giant Sand," says Kelly. "It contains the eclectic approach and sound of the band, and at the same time it has a tremendous amount of broad appeal."

But wooing programmers unfamiliar with the "cult of personality" Gelb has created in underground circles will be Imago's greatest challenge, says Suzie Dunn, MD at album rock outlet KLPX (96 Rock) Tucson.

"Programmers have to realize that this isn't a band whose record you'll just pop in and go, 'Oh yeah, there it

is,'" says Dunn, a longtime Giant Sand fan. "You have to give it some time, energy, and effort to get it. If everyone could just see them live once or twice, they'd be hooked."

Imago plans to spread that fervor through a club tour that is being booked by New York-based talent agency Twin Tours and should begin by early October. Promotional radio appearances and in-store retail stops will be scheduled around the club and campus circuit, says Kelly.

Imago already is preparing underground retailers for the "Glum" release, and plans a grass-roots campaign to capitalize on the band's support at such alternative chains as Boston-based Newbury Comics and the Reseda, Calif.-based Moby Disc. Giant Sand recently performed at a gig celebrating the 14th anniversary of Tempe, Ariz.-based Impact Music/Zia Record Exchange.

"I know that ['Glum'] will receive a lot of in-store play here, and that really helps sales," says Mike Myers, VP of purchasing at the seven-store Impact/Zia chain. "They always perform fairly well for us."

The power of a major label such as Imago could well take Giant Sand to the next phase in its career, says Natalie Waleik, senior buyer at the 11-store Newbury Comics chain. "It's

their turn, now, being on a major."

Gelb, however, says he prefers to remove himself from the industry hyperbole and keep his career expectations in the proper perspective.

Oddly, Kate Hyman, the label A&R staffer who courted the band, left Imago the day after Giant Sand finished principal recording on "Glum."

"It was kind of perfect, sort of an omen," Gelb says. "I mean, isn't that supposed to happen? It just meant the record was supposed to get done exactly as it did, and then the big change was supposed to occur."

## VICTORIA WILLIAMS FINALLY CUTS 'LOOSE'

(Continued from page 7)

her illness could produce an album that may have changed the course of her career. As a result of the "Sweet Relief" project, Williams and other members of the music industry created the Sweet Relief Musicians' Fund, an organization designed to grant financial assistance to musicians in need of medical care.

"A lot of really good things have happened through this," she says of her multiple sclerosis, which creates an irritating buzz underneath her skin and sometimes numbs her hands. "It was such a blessing to hear all these people doing my songs; it was really wonderful. It made me think, 'Oh, I guess I am a songwriter.'"

That feeling was shared by Mammoth president Jay Faires and Atlantic's Goldberg, who actively courted a reluctant and label-wary Williams. A brief contract with Geffen in 1987 had resulted in "Happy Come Home," Williams' debut album, but she says Geffen executives "blatantly told me they didn't understand me or my music." A 1990 deal with the now-defunct Rough Trade produced a second set, "Swing The Statue."

"I've never had a really good record experience," Williams says. "I was kind of disillusioned, and I was thinking, 'If I want to do a record, maybe I'll just do it myself and sell it mail order or something.'"

But Faires and Goldberg won out, and Williams entered the studio in early May with producer Paul Fox, whose credits include albums for Robyn Hitchcock, the Sugarcubes, and 10,000 Maniacs.

"Loose" is a relatively low-budget record, but it was made with the highest budget Williams has had in her career. About a month was spent in the studio.

The artist describes the music on the new album as a mixture of pop, folk, country, jazz, and blues. "It's all of those," she says. "It's 'loose' music. Comfortable, friendly music." She even uses the term "loopy" to describe one track, "Pappy (Happy To Have Known)," which relates her friendship with a late gentleman she met while living in the desert.

Prior to laying down the tracks for "Loose," Williams chose to warm up by recording a number of standards as a present for her grandmother. The tunes included "Memories Of You" and "Stars Fell On Alabama."

"By the time all of the musicians were ready to record, I was just ready to play," she says. "A lot of this material is first-take stuff, and it's all live vocals."

Faires says a standards album could be a follow-up to "Loose," and notes that Williams also plans to re-

Hyman soon signed on as Giant Sand's manager, a decision with a "brilliance" that was lost on the label, says Gelb. Imago offered the band an option to maintain its contract or sever its ties. The band chose to remain with the imprint, whose roster includes the Rollins Band, Pere Ubu, and Basehead.

"Now we're acclimated to the situation [at Imago], and see it for what it is, which is some form of entertainment," says Gelb. "It's a matter of dual exploitation, which is the best you can hope for."

DEBORAH RUSSELL

## ECHO RELEASES ANNOUNCE RETURN OF CHRYSALIS MUSIC GROUP

(Continued from page 8)

band's material. Echo also is close to signing a dance act.

"We were anxious to establish our musical credentials," says Lewis, referring to the label's seemingly slow 18-month gestation period. "We're still in no great rush."

Lewis—former Virgin Publishing chief and deputy managing director of Virgin Records—says Echo will pursue a signing policy that avoids the obvious, but nevertheless will be geared to handle volume sales, if needed.

"Take the Orang record, for example," says Lewis. "It's not a record which has a single. We have not said to them, 'Go and make a single.' You have to put it in the context of the music that's happening in 1994 and work from that. This is the kind of thing which will creep up on you."

Dudley's work is also a far cry from 3-minute, radio-friendly pop songs, but, says Lewis, "It's got orchestral and strong melodic elements, and it could well appeal to the kind of audience who like Enigma or Deep Forest."

Lewis' philosophy to some degree represents the left-field thinking which—paradoxically—drove Virgin forward: Its success came as a result of shunning commercial pressures and concentrating on the music. "There's always a gap left between what the majors have signed," Lewis says, "and if you can find that niche and move into it, then quite often you can move from being left field to being at the center within a few years."

He cites the Orang album as an example of that policy. "We haven't set ourselves any specific sales targets," says Lewis. "If people don't buy this record, then we'll still put the next one out. On the other hand, there are others where we've got very high expectations."

Echo has opted for independent distribution through Pinnacle rather than a major, an indicator of where Lewis sees the label sitting, at least

in the U.K. market. "People see the majors as great at shifting volume but not being creatively driven. They are companies driven by the imperatives of the market, which are almost always short-term imperatives here."

Lewis says he also sees Echo as plugging a gap in the market left by the larger indies such as A&M, Island, Virgin, and Geffen, which are now part of majors. "If you're an artist, it's great to be with a 4AD or a Mute, but the majority of the indie market is not that kind of label."

"There are few indies out there who have real financial discipline," he adds. "That's the difference with us. We have the backing of a large group. It's a sad fact that unless you concentrate on the discipline, the mu-

sic ends up in someone else's hands."

Echo also has a 25% stake from Japanese indie Pony Canyon, for which it paid \$17.5 million cash. "That means that that money which was put aside for Echo is now available for publishing deals, for example."

In other group developments, Chrysalis Publishing and Air/Edel have bought rights to future compositions by Hans Zimmer, who scored Walt Disney's "The Lion King," the soundtrack from which is No. 1 on The Billboard 200. Redemption Songs, the Chrysalis Group joint venture with Rough Trade Records' Geoff Travis, has signed Eddi Reader, along with such alternative acts as Puppy Love Bomb and Disco Inferno (Billboard, July 30).

## 'PURPLE RAIN' HITS 11-MIL SALES MARK

(Continued from page 8)

Silos, "Chant," Angel/EMI Classics, 2 million.  
Gloria Estefan, "Greatest Hits," Epic, 2 million.

### PLATINUM ALBUMS

Tevin Campbell, "T.E.V.I.N.," Qwest, his second.  
Gloria Estefan, "Mi Tierra," Epic, her sixth.  
Stone Temple Pilots, "Purple," Atlantic, their second.  
Sammy Kershaw, "Don't Go Near The Water," Mercury, his first.  
Harry Connick Jr., "25," Columbia, his sixth.  
Beastie Boys, "Ill Communication," Capitol, their third.

### GOLD ALBUMS

War, "Best Of War... And More," Avenue/Rhino, its tenth.  
Indigo Girls, "Swamp Ophelia," Epic, their fourth.  
Fourplay, "Between The Sheets," Warner Bros., its fifth.  
B-52's, "Whammy!," Warner Bros., their fifth.  
Randy Travis, "This Is Me," Warner Bros., his 10th.  
Doug Supernaw, "Red 7 Rio Grande," RCA, his first.  
Neville Brothers, "Yellow Moon," A&M, their first.  
Collin Raye, "Extremes," Epic, his third.  
Travis Tritt, "Ten Feet Tall And Bulletproof," Warner Bros., his fourth.  
Night Ranger, "Greatest Hits," MCA, its fourth.

Soundtrack, "Maverick," Atlantic.  
Stone Temple Pilots, "Purple," their second.  
Jon Secada, "Heart, Soul & A Voice," SBK, his second.

Aaliyah, "Age Ain't Nothing But A Number," Jive, her first.  
Jimmy Buffett, "Fruit Cakes," MCA, his eighth.  
Heavy D & The Boyz, "Nuttin' But Love," Uptown/MCA, their fourth.  
Beastie Boys, "Ill Communication," Capitol, their fourth.

### GOLD SHORT-FORM ALBUMS

SWV, "The Remixes," RCA (250,000 units).

### PLATINUM SINGLES

Coolio, "Fantastic Voyage," Tommy Boy, his first.

### GOLD SINGLES

R. Kelly, "Your Body's Callin'," Jive, his third.  
Janet Jackson, "Any Time, Any Place," Virgin, her 14th.  
Toni Braxton, "You Mean The World To Me," LaFace, her third.  
Lisa Loeb, "Stay (I Missed You)," RCA, her first.  
Da Brat, "Funkdafied," Chaos/Columbia, her first.

Assistance in preparing this story was provided by Brett Atwood.

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WAS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	2	46	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
2	7	5	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98)	CREEPIN ON AH COME UP
3	6	41	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
4	5	5	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
5	13	4	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98)	CRACKED REAR VIEW
6	—	1	LIGHTER SHADE OF BROWN MERCURY 522479 (10.98 EQ/15.98)	LAYIN' IN THE CUT
7	4	3	L7 SLASH/REPRISE 45624*/WARNER BROS. (10.98/15.98)	HUNGRY FOR STINK
8	11	6	MELVIN RILEY MCA 11016 (9.98/15.98)	GHETTO LOVE
9	8	2	BIG MOUNTAIN GIANT 24563/WARNER BROS. (10.98/15.98)	UNITY
10	15	22	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
11	10	10	AHMAD GIANT 24548/REPRISE (10.98/16.98)	AHMAD
12	16	8	PRIDE & GLORY GEFEN 24703 (10.98/15.98)	PRIDE & GLORY
13	14	75	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
14	18	33	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
15	21	2	2 UNLIMITED RADIKAL 15421/CRIQUE (10.98/15.98)	REAL THINGS
16	17	27	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
17	—	1	WEEZER DGC 24629/GEFFEN (10.98/15.98)	WEEZER
18	12	2	NOFX EPITAPH 86435* (10.98/14.98)	PUNK IN DRUBLIC
19	40	2	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98)	YAGA YAGA
20	28	5	LOREENA MCKENITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \* Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1994, Billboard/BPI Communications.

21	20	7	BLUR FOOD/SBK 29194/EMI (10.98/15.98)	PARKLIFE
22	29	11	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
23	30	7	FUGEES RUFFHOUSE 57426*/COLUMBIA (9.98 EQ/15.98)	BLUNTED ON REALITY
24	19	6	THE BEATNUTS VIOLATOR 1179*/RELATIVITY (9.98/16.98)	THE BEATNUTS
25	23	8	BORN JAMERICANS DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98)	KIDS FROM FOREIGN
26	22	10	CAUSE & EFFECT ZOO 11056 (10.98/15.98)	TRIP
27	38	12	BLACKGIRL KAPER 66359/RCA (9.98/15.98)	TREAT U RIGHT
28	—	1	JEFFREY GAINES CHRYSALIS 29639/EMI (10.98/15.98)	SOMEWHAT SLIGHTLY DAZED
29	26	3	EVERETTE HARP BLUE NOTE 89297/CAPITOL (9.98/15.98)	COMMON GROUND
30	—	3	BONEY JAMES WARNER BROS. 45611 (10.98/15.98)	BACKBONE
31	37	5	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
32	24	5	SELENA EMI LATIN 28803 (8.98/12.98)	AMOR PROHIBIDO
33	32	5	M PEOPLE EPIC 64209* (10.98 EQ/15.98)	ELEGANT SLUMMING
34	9	2	OVERKILL ATLANTIC 82630/AG (10.98/15.98)	W.F.O.
35	35	3	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
36	27	3	311 CAPRICORN 42026 (9.98/16.98)	GRASSROOTS
37	36	2	STEVEN CURTIS CHAPMAN SPARROW 51408 (9.98/13.98)	HEAVEN IN THE REAL WORLD
38	39	16	JIMMIE VAUGHAN EPIC 57202 (10.98 EQ/15.98)	STRANGE PLEASURE
39	—	1	RAUL DI BLASIO ARIOLA 20238/BMG (9.98/13.98)	PIANO DE AMERICA 2
40	34	11	MILLA SBK 27984/EMI (10.98/15.98)	THE DIVINE COMEDY

## POPULAR UPRIISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART. BY CARRIE BORZILLO

**LUKE'S FIRST LADY:** Luke Records is experiencing success with its first solo female R&B signing, Trellini, whom label head Luther Campbell has dubbed "Luke Records' First Lady Of R&B."

Her debut single, "I Wanna Be Yours," from the self-titled album released June 7, is No. 80 on Hot R&B Singles this week.



**Chicago's Salt.** Modern rock radio airplay on "Seether," from Chicago alternative rockers Veruca Salt, is up to 36 detections on seven influential stations, including WKQX (Q101) Chicago and KROQ Los Angeles. The band's debut, "American Thighs," is due from Chicago indie Minty Fresh Sept. 27.

"What we do with all our new acts is to piggy-back off one of our other acts," says Campbell. "We had her do a song with Dino of H-Town on her album, and she was featured on my album, too, to help establish her and give her some notoriety."

Dino performs on Trellini's

"Take It Slow," which will be the second single for R&B radio. Meanwhile, the singer is on Campbell's "Welcome To The Quiet Storm" on his new "Freak For Life-6996" album.

The label also put the newcomer on an extensive retail, radio, video, and club promotional tour from June through September. She has been doing radio station interviews in the mornings, retail and video meet-and-greets in the afternoons, and performances at clubs sponsored by radio stations at night.

The Box and BET have picked up the video for "I Wanna Be Yours," which was directed by Lionel Martin (Toni Braxton, Jodeci, SWV).

**EVERYBODY'S** Song: "Everybody's 1"—the first single from "Everyone," the debut album by '60s-influenced Qwest/Warner Bros. rockers Gods Child—is rapidly gaining spins at both album rock and modern rock radio.

According to Broadcast Data Systems, the single was one of the songs that received the strongest increases in album rock airplay for the week of July 29.

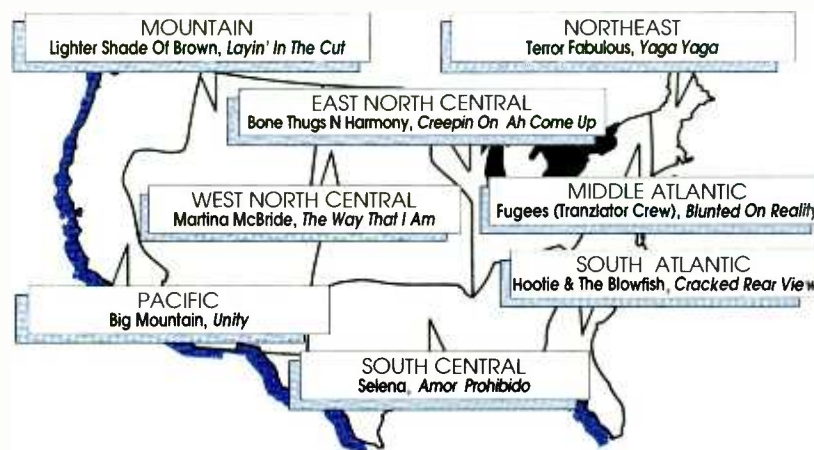
"Everybody's 1" received 254 album rock spins and 122 modern rock spins during that time.

Album rock WMMS Cleveland and modern rock WNNX (99X) Atlanta were among the earliest supporters.



**Fatal Outing.** "Inside Out," from Metal Blade hard rockers Fates Warning, is No. 7 and No. 22 among Heatseeker titles in the Northeast and Middle Atlantic regions, respectively, this week. "Outside Looking In" is the first offering for college and metal radio, while "Pale Fire" will go to album rock radio.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Martina McBride, The Way That I Am	1. Fugees, Blunted On Reality
2. Adam Sandler, They're All Gonna Laugh...	2. Jeffrey Gaines, Somewhat Slightly Dazed
3. Big Head Todd/Monsters, Sister Sweetly	3. Terror Fabulous, Yaga Yaga
4. 311, Grassroots	4. Adam Sandler, They're All Gonna Laugh...
5. Bone Thugs N Harmony, Creepin On Ah...	5. The Beatnuts, The Beatnuts
6. L7, Hungry For Stink	6. Overkill, W.F.O.
7. Melvin Riley, Ghetto Love	7. L7, Hungry For Stink
8. Pride & Glory, Pride & Glory	8. Sounds Of Blackness, Africa To Africa
9. Prong, Cleansing	9. Blackgirl, Treat U Right
10. Deadeye Dick, Different Story	10. M People, Elegant Slumming

According to Ritch Bloom, VP of promotion at Qwest, the label introduced the band with advertisements in modern rock and album rock exclusive tip-

sheets, instead of in publications that served both formats. The New York-based quartet will perform a live set for 99X's "Live X" program at the

end of August.

The band will be doing more radio station visits and in-store performances in September, when it tours.

**DRIVER'S SEAT:** Warner Bros. Nashville is putting all its guns behind country newcomer Greg Holland's "Let Me Drive," due Sept. 13.

The 25-year-old Georgia native has been visiting radio stations and performing at showcases for key programmers

since mid-June. The title track, which shipped July 11, is already No. 71 with a bullet on Hot Country Singles & Tracks this week.

"The main thing with Greg is that he's the total package," says Martha Sharp, senior VP of A&R at Warner Bros. Nashville. "He's a great performer and has charisma on

stage."

Karen Kane, senior director of marketing at the label, says the video for "Let Me Drive" is "so strong that we decided to do a TV spot around it. We're doing a 30-second spot which features part of the video. We haven't made the buy yet, but we're looking at CMT [and] TNN [as well as] other outlets like CNN, because he has such a wide appeal."

Video outlets have embraced the new artist as much as radio has. The video is in Hot Shot

rotation at CMT, and the singer appeared on TNN's "Music City Tonight" Aug. 1.

Holland will be touring with country superstar Alan Jackson, but the dates and markets have not been confirmed.

In addition, Holland will perform at the WEA national sales meeting Aug. 17 in Nashville.

In October, "Let Me Drive" will be included on New Country magazine's CD sampler.



**Pop Feast.** Modern rock radio is eating up "Ich Bin Ein Auslander," the first single from British rock act Pop Will Eat Itself's "Amalgamation" EP on Nothing/TVT/Atlantic. The veteran band's full-length debut for the label, "Dos Dedos Mis Amigos," is due Sept. 20. The label is using the Internet to spread the word on PWEI.

**OOOPS:** Last week, Popular Uprisings erroneously reported the title of Shona Laing's 1992 album "New On Earth."

Assistance provided by Silvio Pietrolungo.

## Butler Resurfaces With Mercury Set Artist Celebrates New Label, Homeland's Freedom

BY DAVID NATHAN

LOS ANGELES—According to artist/producer/musician Jonathan Butler, the Sept. 13 release of "Head To Head," his debut set for Mercury Records, represents a new chapter in his career. "Although this is my seventh album, it's the first one I've ever co-produced, and the first time I've ever felt the total freedom to be creative," he says. "My approach was to make a record that was honest and unpretentious."

Mercury Records president Ed Eckstine says he first became aware of Butler back when he was working as an A&R executive at Arista (which distributed Jive product at the time). He says Butler's celebratory mood is infectious. "Our job is to reintroduce Jonathan to the marketplace," says Eckstine. "It's been four years between albums, and we're launching a multiformat campaign."

Mercury is servicing the album to adult alternative, R&B, top 40/rhythm-crossover, and top 40/mainstream stations, as well as jazz shows, "because of Jonathan's history with that audience."

Butler, who has lived in London for the past 10 years, signed with Mercury after a six-year stint with Jive Records, during which he enjoyed hits with "Lies" and "Holding On" in 1987 and with 1988's "Sarah, Sarah."



BUTLER

Butler's last album for the label was 1990's "Heal Our Land." The label released a "Best Of Jonathan Butler" package in 1992.

Co-produced with Gerry Brown, "Head To Head" showcases Butler's multifaceted musicality. Alongside pop and R&B vocal standouts—including the first single, "On My Knees" (to be released Aug. 15), as well as "Don't Fall In Love," "Can We Start All Over Again," and "Slow It Down"—five instrumental cuts showcase the South African-born artist's dexterity as a guitarist.

Also included is a cover of the Beatles' "If I Fell," as well as "Celebration," a track that epitomizes Butler's feelings about his new label

affiliation and the recent political events in his homeland.

Says Butler, "While I've been undergoing changes in my career, South Africa has also been experiencing a new freedom, and 'Celebration' is my way of recognizing how it feels to be a South African with all the changes that have gone on. For me, this is definitely a time to celebrate."

One of the album's key cuts, "Jodie," features jazz heavyweights Herbie Hancock, Ron Carter, Grady Tate, and Michael Brecker.

As a result of his reputation as a dynamic live performer, Butler has been a constant draw in the U.S. marketplace, performing club dates and jazz-flavored concert packages without benefit of a consistent string

(Continued on page 21)



**For The Children.** LeBaron Taylor, senior VP of corporate affairs for Sony Music Entertainment Inc., hosted a pre-Janet Jackson concert reception, sponsored by Sony, to celebrate funds raised for the Marian Anderson Sickle Cell Anemia Care and Research Center at St. Christopher's Hospital for Children in Philadelphia. The money raised will help maintain the hospital's Higher Ground Educational Program, and will provide support for research aimed at eliminating sickle cell disease. Pictured with children from the hospital, from left, are Calvin Bland, president/CEO, St. Christopher's; Dr. Marie Stuart, chief of Hematology & Oncology, St. Christopher's; Taylor; and actor Paul Anthony.

## ARTIST DEVELOPMENTS

### HIP-HOP GETS 'CLEVER'

A number of acts already are slugging it out for a piece of the hip-hop/jazz market pie. Now, into the ring comes Clever Jeff, a new artist on Qwest Records.

Boasting jazz-rich melodies and samples that provide a Teflon surface for his cool raps, Jeff's sound is anchored to the street by hip-hop beats.

Qwest will use a long lead time between the setup and the planned

Oct. 11 release of the Jeff's first album, "Jazzhopsoul."

Greg Peck, VP of promotion and marketing for Qwest Records, cites WPGC Washington, D.C., and KMEL San Francisco as typical of the top 40/rhythm crossover stations that could play an important part in breaking the act. "Crossover stations like those are on the cutting edge of black contemporary music and are more likely to give the music an opportunity," he says.

At the same time, the label is hedging its bets by servicing a music-only remix (eliminating the rapping) to adult R&B, adult alternative, and other upper-demographics radio stations.

Clever Jeff, whose real name is Jeff Jones, describes his music as "mature hip-hop." He says that the lyrics are crisp, both in sound and intellect.

Jones is confident he will find an audience, saying, "I think London and New York will really like my sound."

People tend to want to listen to the same thing, but these towns seem to have their ears open a little more."

Qwest's Peck says the marketing department began its pre-promotion campaign early by working on consumer awareness at the underground level.

The first single, "The City," shipped Aug. 2. Along with remixes, the single has a B-side titled "Late Night Trip." Peck says the long lead time before the album release is being used to build a larger following and to allow radio to become familiar with the act before the heavy push begins.

Says Peck, "Radio is extremely important, once we get to that level. But we want to set the project up well enough so that when it does go to radio, it will be in regular rotation, and not just be played at midnight, or on weekend shows."

The label will be hanging Clever Jeff posters everywhere possible and issuing stickers that ask, "Who is Clever Jeff?" The publicity department is also targeting rap periodicals for coverage.

As for video, Peck says the label wants to show Clever Jeff "in a different light than with most hip-hop people, because his music is more jazz-influenced—so it will have a more sophisticated feel."

Independent retailers will be provided with stickers as bag stuffers, and offered support with singles giveaway promotions. "We'll be offering vinyl product to DJs and others who use turntables early on to help spread the word," he says.

(Continued on page 21)

## Fox Records 'Infatuated' With Jamie Foxx; Fox Network Dedicated To Queen Latifah

**FOXXY MOVE:** The folks at Fox Records celebrated the release of Jamie Foxx's debut album, "Peep This," with a food-and-drink fest at Georgia, a Los Angeles restaurant. So far, it appears that the label's initial apprehension that John Q Public might not perceive Foxx as being serious about a career in music (he's also a comedian) is unfounded. The album bowed on the Top R&B Albums chart at No. 12 last week, and Foxx's first single, "Infatuation," has spent 10 weeks on the Hot R&B Singles chart, breaking into the top 40.

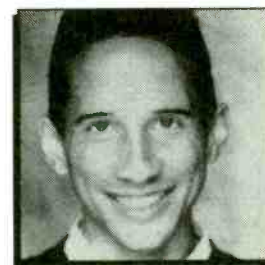
**FOX SAVE THE QUEEN:** Motown recording artist Queen Latifah, already a TV star courtesy of her role on the hit series "Living Single," will host her first TV special, "AT&T Presents: Queen Latifah And Friends," Aug. 11 on the Fox network. The show, which features guest performances by Boyz II Men, Arrested Development, All-4-One, and Heavy D., was taped during a Motown party at the House Of Blues in Los Angeles. Also on the bill are cameos by Shai, KayGee (Naughty By Nature), and Shaquille O'Neal.

**HONORABLE MENTIONS:** Perspective recording act Sounds Of Blackness, its musical director Gary Hines, and broadcast veteran and former president of Urban Network Jerry Boulding will be honored during the 13th Annual Minnesota Black Music Awards, Sept. 2, at the Hyatt Regency Hotel in Minneapolis. The celebration is in conjunction with R&B station WRNB's 10th anniversary.

The awards show is part of Black Music Expo '94, a three-day event that features music business workshops, industry exhibits, and performances from more than 50 new acts.

**DA DOPE ON DARP:** Former Arista publicity director Audrey LaCatis has moved to Atlanta-based DARP Inc. (Dallas Austin Recording Projects). DARP is an umbrella entity covering several Dallas Austin-owned ventures, including R&B Beats and Rowdy Records (both distributed by Arista); Limp, a production entity with EMI; the Swat Team, a staff of producers/songwriters; and DARP Studios, a full-service recording facility.

**SOUNDBITES:** How do you throw a party and not have to invite anyone? Pop in Queen Ida's latest GNP/Crescendo disc, "Mardi Gras!," then open a cold one. Her musical style consists of tempered Louisiana zydeco and will keep your feet stomping all night. Ida recently performed to a packed "house" on the Santa Monica



by J. R. Reynolds



Pier in Los Angeles . . . Listen for the Teddy Riley remix of the Rolling Stones' current single, "Love Is Strong" . . . Look for "B.Y.O.B.," the first album from Michael Ivey's 13records/Rykodisc imprint. The set contains rich harmonic impressions from R&B, hip-hop, go-go, and jazz. Be prepared for a stimulating sonic journey through an alternative black music world . . . Caliber Records debuts the West End Girls, a trio of vocalists with a hip, pop/R&B style. The group should go over especially well with top 40/rhythm crossover and mainstream stations. Although the act offers lots of groovin' tracks, look for roots R&B stations to be initially gun-shy. The act performs a "Reunited" cover, featuring vocals by Howard Hewett.

**LOCATION CHANGE:** The Juvenile Diabetes Foundation's International Music Industry Dinner on Sept. 22 will take place at the Sheraton New York Hotel.



# Billboard TOP R&B ALBUMS

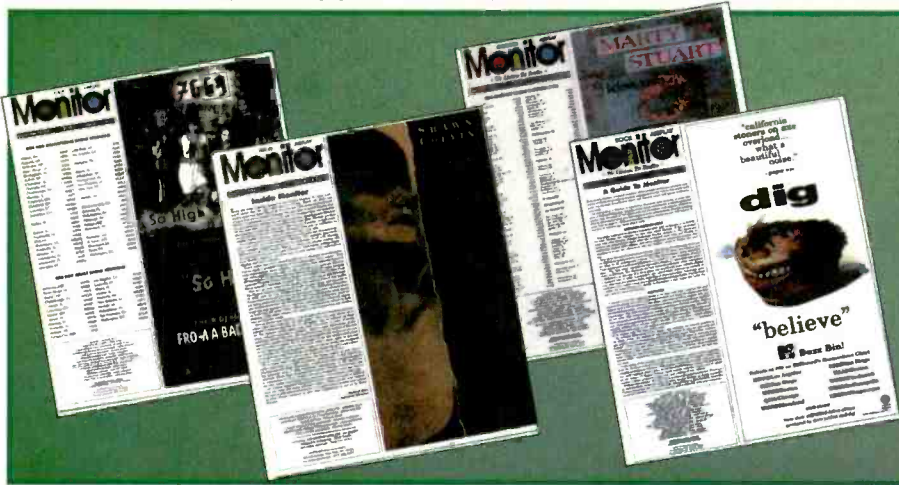
FOR WEEK ENDING AUG. 13, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	—	2	<b>MC EHT FEATURING CMW</b> EPIC STREET 57696/EPIC (10.98 EQ/15.98) 2 weeks at No. 1	WE COME STRAPPED	1
<b>***No. 1***</b>						
2	2	1	5	<b>DA BRAT</b> SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKAFIED	1
3	3	3	8	<b>WARREN G</b> VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
4	4	2	5	<b>KEITH SWEAT</b> ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	1
5	7	5	10	<b>AALIYAH</b> BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
6	6	4	5	<b>BIG MIKE</b> RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
7	5	—	2	<b>COOLIO</b> TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	5
8	9	6	14	<b>OUTKAST</b> ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
9	11	10	8	<b>PATTI LABELLE</b> MCA 10870 (10.98/15.98)	GEMS	7
10	8	8	10	<b>HEAVY D &amp; THE BOYZ</b> ● UPTOWN 10988*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
11	14	11	6	<b>BLACKSTREET</b> INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	8
12	10	7	38	<b>R. KELLY</b> ▲ <sup>3</sup> JIVE 41527 (10.98/15.98)	12 PLAY	1
13	12	—	2	<b>JAMIE FOXX</b> FOX 66436 (9.98/15.98)	PEEP THIS	12
14	13	9	19	<b>SOUNDTRACK</b> ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1
15	16	12	44	<b>AARON HALL</b> ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
16	15	15	3	<b>ABOVE THE LAW</b> RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	15
17	17	13	55	<b>TONI BRAXTON</b> ▲ LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
<b>***GREATEST GAINER***</b>						
18	21	19	9	<b>69 BOYZ</b> RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	16
<b>***PACESETTER***</b>						
19	23	18	6	<b>BONE THUGS N HARMONY</b> RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP	18
20	18	14	5	<b>HOUSE OF PAIN</b> TOMMY BOY 1089* (11.98/15.98)	SAME AS IT EVER WAS	12
21	19	16	40	<b>TEVIN CAMPBELL</b> ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
22	20	20	16	<b>ALL-4-ONE</b> ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
23	25	17	5	<b>TAKE 6</b> REPRIS 45497/WARNER BROS. (10.98/15.98)	JOIN THE BAND	17
24	22	21	36	<b>SNOOP DOGGY DOGG</b> ▲ <sup>4</sup> DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
25	24	25	33	<b>PATRA</b> EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	15
26	29	32	6	<b>MELVIN RILEY</b> MCA 11016 (9.98/15.98) HS	GHETTO LOVE	26
27	32	23	9	<b>EIGHTBALL &amp; MJG</b> SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
28	26	36	50	<b>BABYFACE</b> ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
29	35	28	25	<b>ZHANE</b> ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	8
30	33	35	23	<b>ARETHA FRANKLIN</b> ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994)	23
31	30	24	3	<b>LUKE</b> LUKE 6996* (9.98/14.98)	FREAK FOR LIFE 6996	24
32	27	30	63	<b>JANET JACKSON</b> ▲ <sup>6</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1
33	38	22	8	<b>MC BREED</b> WRAP 8133/ICHIBAN (9.98/17.98)	FUNKAFIED	9
34	41	42	79	<b>RACHELLE FERRELL</b> MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	34
35	31	33	11	<b>NORMAN BROWN</b> MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
36	28	—	2	<b>SIR MIX-A-LOT</b> RHYME CARTEL/AMERICAN 45540*/WARNER BROS. (10.98/15.98)	CHIEF BOOT KNOCKA	28
37	34	27	9	<b>BEASTIE BOYS</b> CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
38	39	34	15	<b>NAS</b> COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	2
39	40	38	48	<b>MARIAH CAREY</b> ▲ <sup>7</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
40	37	31	15	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
41	36	29	12	<b>SOUTH CENTRAL CARTEL</b> G.W.K./CHAOS 57294*/COLUMBIA (10.98/15.98)	'N GATZ WE TRUSS	4
42	42	39	32	<b>JODECI</b> ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
43	44	41	9	<b>EL DEBARGE</b> REPRIS 45375/WARNER BROS. (10.98/15.98)	HEART MIND & SOUL	24
44	46	43	38	<b>WU-TANG CLAN</b> ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
45	43	26	5	<b>NICE &amp; SMOOTH</b> RAL 523336*/ISLAND (9.98/15.98)	JEWEL OF THE NILE	13
46	45	37	11	<b>JERU THE DAMAJA</b> PAYDAY 124011*/FRR (9.98/14.98)	THE SUN RISES IN THE EAST	5

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest first increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. ■ indicates past or present Heatseeker title. ©1994, Billboard/BPI Communications, and SoundScan, Inc.

<b>***HOT SHOT DEBUT***</b>						
47	NEW ▶	1	<b>VARIOUS ARTISTS</b> NPG 71006*/BELLMARK (9.98/15.98)	1-800-NEW FUNK	47	
48	52	56	35	<b>ICE CUBE</b> ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1
49	51	49	42	<b>SALT-N-PEPA</b> ▲ <sup>2</sup> NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
50	47	47	27	<b>CE CE PENISTON</b> A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20
51	48	44	3	<b>EVERETTE HARP</b> BLUE NOTE 89297/CAPITOL (9.98/15.98) HS	COMMON GROUND	44
52	63	77	6	<b>TERROR FABULOUS</b> EASTWEST 92327/AG (9.98/15.98) HS	YAGA YAGA	52
53	58	45	27	<b>TOP AUTHORITY</b> TRAK 72576/SOLAR (10.98/15.98) HS	SOMETHIN' TO BLAZE TO	21
54	NEW ▶	1	<b>LIGHTER SHADE OF BROWN</b> MERCURY 522479 (10.98 EQ/15.98)	LAYIN' IN THE CUT	54	
55	60	73	91	<b>SADE</b> ▲ <sup>3</sup> EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
56	55	46	22	<b>HAMMER</b> ● GIANT 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	2
57	50	40	7	<b>ANT BANKS</b> JIVE 41534 (9.98/15.98)	THE BIG BADASS	10
58	57	48	10	<b>AHMAD</b> GIANT 24548*/WARNER BROS. (10.98/15.98)	AHMAD	48
59	54	54	89	<b>KENNY G</b> ▲ <sup>6</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
60	56	64	89	<b>SOUNDTRACK</b> ▲ <sup>11</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
61	59	62	32	<b>VARIOUS ARTISTS</b> THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
62	72	66	7	<b>FUGEES (TRANZLATOR CREW)</b> RUFFHOUSE 57462*/COLUMBIA (9.98 EQ/15.98) HS	BLUNTED ON REALITY	62
63	49	52	20	<b>ANGELA WINBUSH</b> ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	11
64	61	53	6	<b>THE BEATNUTS</b> VIOLATOR 1179*/RELATIVITY (9.98/16.98) HS	THE BEATNUTS	28
65	80	67	12	<b>BLACKGIRL</b> KAPER 66359/RCA (9.98/15.98) HS	TREAT U RIGHT	46
66	64	57	10	<b>AL JARREAU</b> REPRIS 45422/WARNER BROS. (10.98/15.98)	TENDERNESS	25
67	65	50	8	<b>BORN JAMERICANS</b> DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98) HS	KIDS FROM FOREIGN	36
68	62	76	19	<b>INCOGNITO</b> TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	59
69	53	55	9	<b>VARIOUS ARTISTS</b> THUMP 4020 (10.98/15.98)	OLD SCHOOL VOLUME II	35
70	76	63	6	<b>SHANICE</b> MOTOWN 0302* (9.98/13.98)	21...WAYS TO GROW	46
71	67	68	52	<b>WILL DOWNING</b> MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
72	70	60	44	<b>E-40</b> SICK WID' IT 41537/JIVE (8.98/11.98) HS	THE MAIL MAN	13
73	68	58	7	<b>ARRESTED DEVELOPMENT</b> CHRYSALIS 29274*/EMI (10.98/16.98)	ZINGALAMADUNI	20
74	71	65	9	<b>VARIOUS ARTISTS</b> TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO VOLUME 5	42
75	69	51	12	<b>SWV</b> ● RCA 66401* (7.98/11.98)	THE REMIXES (EP)	9
76	75	69	37	<b>QUEEN LATIFAH</b> ● MOTOWN 6370 (9.98/15.98)	BLACK REIGN	15
77	78	89	23	<b>GERALD ALBRIGHT</b> ATLANTIC 82552/AG (10.98/16.98)	SMOOTH	25
78	81	91	40	<b>ZAPP &amp; ROGER</b> REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
79	73	82	9	<b>LALAH HATHAWAY</b> VIRGIN 39542 (9.98/15.98) HS	A MOMENT	40
80	84	71	38	<b>A TRIBE CALLED QUEST</b> ● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	1
81	97	86	85	<b>DR. DRE</b> ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	1
82	66	59	8	<b>WAR AVENUE</b> 71706* (10.98/15.98)	PEACE SIGN	52
83	90	70	42	<b>BLACK MOON</b> WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	33
84	98	87	4	<b>GIL SCOTT-HERON</b> TVT 4310* (9.98/15.98)	SPIRITS	84
85	77	—	2	<b>RAPPIN' 4-TAY</b> RAG TOP 4000 (9.98/15.98)	DON'T FIGHT THE FEELIN'	77
86	93	97	41	<b>MINT CONDITION</b> PERSPECTIVE 9005 (9.98/13.98)	FROM THE MINT FACTORY	18
87	74	61	11	♣ NPG 71003*/BELLMARK (8.98/13.98)	THE BEAUTIFUL EXPERIENCE (EP)	29
88	79	72	8	<b>DAVID SANBORN</b> ELEKTRA 61620 (10.98/16.98)	HEARSAY	39
89	100	81	40	<b>TOO SHORT</b> ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
90	82	79	30	<b>ME'SHELL NDEGECELLO</b> MAVERICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES	35
91	RE-ENTRY	46	<b>EIGHTBALL &amp; MJG</b> SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40	
92	RE-ENTRY	33	<b>US3</b> ● BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	21	
93	94	88	42	<b>XSCAPE</b> ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
94	86	84	21	<b>GANG STARR</b> CHRYSALIS 28435*/EMI (10.98/15.98)	HARD TO EARN	2
95	89	83	23	<b>VARIOUS ARTISTS</b> WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTUS MAYFIELD	17
96	91	92	49	<b>MAZE FEATURING FRANKIE BEVERLY</b> ● WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
97	RE-ENTRY	42	<b>TEDDY PENDERGRASS</b> ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13	
98	85	80	19	<b>DFC ASSAULT/BIG BEAT</b> 92320/AG (9.98/15.98)	THINGS IN THA HOOD	7
99	RE-ENTRY	2	<b>D.J. KOOL</b> CLR 7201 (9.98/14.98)	20 MINUTE WORK OUT	95	
100	RE-ENTRY	7	<b>BARRY WHITE</b> MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	82 ;;	



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# Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 75 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	2	13	<b>ANY TIME, ANY PLACE</b>	JANET JACKSON (VIRGIN) 2 wks at No. 1	38	28	8	<b>WHEN I GIVE MY LOVE</b>	KEITH SWEAT (ELEKTRA)
2	1	15	<b>I MISS YOU</b>	AARON HALL (SILAS/MCA)	39	35	4	<b>EVERYTHING IS GONNA BE...</b>	SOUNDS OF BLACKNESS (PERSPECTIVE)
3	3	14	<b>SENDING MY LOVE</b>	ZHANE (ILLTOWN/MOTOWN)	40	38	10	<b>BIGGEST PART OF ME</b>	TAKE 6 (REPRISE)
4	5	30	<b>ALWAYS IN MY HEART</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)	41	48	26	<b>HOW MANY WAYS</b>	TONI BRAXTON (LAFACE/ARISTA)
5	4	17	<b>BACK &amp; FORTH</b>	AALIYAH (BLACKGROUND/JIVE)	42	40	12	<b>BACK IN THE DAY</b>	AHMAD (GIANT)
6	13	7	<b>AT YOUR BEST (YOU ARE LOVE)</b>	AALIYAH (BLACKGROUND/JIVE)	43	45	8	<b>100% PURE LOVE</b>	CRYSTAL WATERS (MERCURY)
7	7	13	<b>THE RIGHT KINDA LOVER</b>	PATTI LABELLE (MCA)	44	57	2	<b>AFRO PUFFS</b>	THE LADY OF RAGE (DEATH ROW)
8	—	1	<b>I'LL MAKE LOVE TO YOU</b>	BOYZ II MEN (MOTOWN)	45	46	6	<b>INFATUATION</b>	JAMIE FOXX (FOX)
9	6	17	<b>WILLING TO FORGIVE</b>	ARETHA FRANKLIN (ARISTA)	46	65	2	<b>YOUR LOVE IS A...</b>	WHITEHEAD BROS. (MOTOWN)
10	12	10	<b>WHEN CAN I SEE YOU</b>	BAFFYFACE (EPIC)	47	44	10	<b>LET ME LOVE YOU</b>	LALAH HATHAWAY (VIRGIN)
11	10	10	<b>FUNKDAFIED</b>	DA BRAT (SO SO DEF/CHAOS/COLUMBIA)	48	50	4	<b>SWEET FUNKY THING</b>	ETERNAL (EMI)
12	9	35	<b>YOUR BODY'S CALLIN'</b>	R. KELLY (JIVE)	49	33	25	<b>IT SEEMS LIKE YOU'RE READY</b>	R. KELLY (JIVE)
13	16	3	<b>I'D GIVE ANYTHING</b>	GERALD LEVERT (EASTWEST)	50	51	5	<b>AGE AIN'T NOTHING BUT A...</b>	AALIYAH (BLACKGROUND/JIVE)
14	24	3	<b>STROKE YOU UP</b>	CHANGING FACES (BIG BEAT/ATLANTIC)	51	54	10	<b>WHERE MY HOMIEZ?</b>	ILL AL SKRATCH (MERCURY)
15	8	16	<b>I'M NOT OVER YOU</b>	CE CE PENISTON (A&M/PERSPECTIVE)	52	41	17	<b>CAN'T GET ENOUGH</b>	EL DEBARGE (REPRISE)
16	14	12	<b>AND ON AND ON</b>	JANET JACKSON (VIRGIN)	53	49	20	<b>I BELIEVE</b>	SOUNDS OF BLACKNESS (PERSPECTIVE)
17	11	16	<b>WHAT ABOUT US</b>	JODECI (UPTOWN/MCA)	54	60	2	<b>JOY</b>	BLACKSTREET (INTERSCOPE)
18	15	21	<b>ANYTHING</b>	SWW (RCA)	55	52	12	<b>ANYTIME YOU NEED A FRIEND</b>	MARIAH CAREY (COLUMBIA)
19	19	9	<b>SLOW WINE</b>	TONY! TONI! TONE! (WING/MERCURY)	56	56	2	<b>SOUTHERNPLAYALISTICADILLACMUZIK</b>	OUTKAST (LAFACE/ARISTA)
20	18	14	<b>90'S GIRL</b>	BLACKGIRL (KAPER/RCA)	57	64	5	<b>WHOSE IS IT?</b>	MELVIN RILEY (MCA)
21	22	4	<b>DO YOU WANNA GET FUNKY</b>	C+C MUSIC FACTORY (COLUMBIA)	58	62	3	<b>BOP GUN (ONE NATION)</b>	ICE CUBE (PRIORITY)
22	17	13	<b>BOOTY CALL</b>	BLACKSTREET (INTERSCOPE)	59	63	3	<b>TOOTSEE ROLL</b>	69 BOYZ (RIP-IT)
23	20	26	<b>I'M READY</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)	60	69	2	<b>ACTION</b>	TERROR FABULOUS (EASTWEST)
24	25	10	<b>NUTTIN' BUT LOVE</b>	HEAVY D & THE BOYZ (UPTOWN/MCA)	61	—	1	<b>TONIGHT</b>	SWEET SABLE (STREET LIFE/SCOTTI BROS.)
25	21	27	<b>YOU MEAN THE WORLD TO ME</b>	TONI BRAXTON (LAFACE/ARISTA)	62	67	19	<b>LOVE ON MY MIND</b>	XSCAPE (SO SO DEF/COLUMBIA)
26	29	7	<b>SPEND THE NIGHT</b>	N-PHASE (MAVERICK/SIRE/REPRISE)	63	68	11	<b>BLACK HAND SIDE</b>	QUEEN LATIFAH (MOTOWN)
27	27	18	<b>REGULATE</b>	WARREN G & NATE DOGG (DEATH ROW)	64	66	7	<b>WHERE IS MY LOVE?</b>	EL DEBARGE (REPRISE)
28	58	2	<b>TURN DOWN THE LIGHTS</b>	SHANICE (MOTOWN)	65	—	1	<b>BLACK COFFEE</b>	HEAVY D & THE BOYZ (UPTOWN/MCA)
29	34	8	<b>SUMMER BUNNIES</b>	R. KELLY (JIVE)	66	72	3	<b>HAPPINESS</b>	BILLY LAWRENCE (EASTWEST)
30	26	15	<b>SOMEONE TO LOVE</b>	MINT CONDITION (PERSPECTIVE)	67	53	14	<b>I SWEAR</b>	ALL 4-ONE (BLITZZ/ATLANTIC)
31	23	22	<b>GOT ME WAITING</b>	HEAVY D & THE BOYZ (UPTOWN/MCA)	68	59	11	<b>SOMEWHERE</b>	SHANICE (MOTOWN)
32	42	3	<b>NEVER LIE</b>	IMMATURE (MCA)	69	75	2	<b>NAPPY HEADS</b>	FUGEEZ/TRANZLATOR CREW (RUFFHOUSE)
33	37	6	<b>THIS D.J.</b>	WARREN G (VIOLATOR/RAL/ISLAND)	70	61	16	<b>MY HEART BELONGS TO U</b>	JODECI (UPTOWN/MCA)
34	36	11	<b>FANTASTIC VOYAGE</b>	COOLIO (TOMMY BOY)	71	—	1	<b>FLAVA IN YA EAR</b>	CRAIG MACK (BAD BOY/ARISTA)
35	32	7	<b>LOVE SIGN</b>	NONA GAYE & ♪ (NPG/BELLMARK)	72	55	7	<b>THE MOON</b>	ERIC ROBERSON (WARNER BROS.)
36	31	5	<b>WEEKEND LOVE</b>	QUEEN LATIFAH (MOTOWN)	73	—	1	<b>THROUGH THE RAIN</b>	TANYA BLOUNT (POLYDOR/ISLAND)
37	30	11	<b>THE PLACE WHERE YOU BELONG</b>	SHAI (MCA)	74	74	2	<b>TONIGHT</b>	XSCAPE (SO SO DEF/COLUMBIA)
					75	—	1	<b>ROMANTIC CALL</b>	PATRA FEATURING YO-YO (EPIC)

Tracks moving up the chart with airplay gains. © 1994 Billboard/BPI Communications.

## HOT R&B RECURRENT AIRPLAY

1	—	1	<b>BELIEVE IN LOVE</b>	TEDDY PENDERGRASS (ELEKTRA)	14	11	41	<b>THAT'S THE WAY LOVE GOES</b>	JANET JACKSON (VIRGIN)
2	1	3	<b>TREAT U RITE</b>	ANGELA WINBUSH (ELEKTRA)	15	9	2	<b>MY LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)
3	—	1	<b>THE MOST BEAUTIFUL GIRL...</b>	♪ (NPG/BELLMARK)	16	12	11	<b>GROOVE THANG</b>	ZHANE (ILLTOWN/MOTOWN)
4	4	2	<b>BUMP N' GRIND</b>	R. KELLY (JIVE)	17	16	15	<b>NEVER KEEPING SECRETS</b>	BAFFYFACE (EPIC)
5	—	1	<b>PART TIME LOVER</b>	H-TOWN (DEATH ROW/INTERSCOPE)	18	18	7	<b>GONNA LOVE YOU RIGHT</b>	AFTER 7 (BEACON/FOX)
6	2	3	<b>FEENIN'</b>	JODECI (UPTOWN/MCA)	19	—	1	<b>WORKER MAN</b>	PATRA (EPIC)
7	3	2	<b>OLD TIMES' SAKE</b>	SWEET SABLE (STREET LIFE/SCOTTI BROS.)	20	21	22	<b>ANNIVERSARY</b>	TONY! TONI! TONE! (WING/MERCURY)
8	8	3	<b>ROUND AND ROUND</b>	GLENN JONES (ATLANTIC)	21	13	6	<b>COMIN' ON STRONG</b>	SUDDEN CHANGE (EASTWEST)
9	6	6	<b>AND OUR FEELINGS</b>	BAFFYFACE (EPIC)	22	19	22	<b>SHOOP</b>	SALT-N-PEPA (NEXT PLATEAU/LONDON)
10	10	15	<b>CAN WE TALK</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)	23	20	2	<b>HOW DO YOU LIKE IT?</b>	KEITH SWEAT (ELEKTRA)
11	7	7	<b>U SEND ME SWINGIN'</b>	MINT CONDITION (PERSPECTIVE)	24	22	24	<b>JUST KICKIN' IT</b>	XSCAPE (SO SO DEF/COLUMBIA)
12	5	22	<b>RIGHT HERE (HUMAN NATURE)</b>	SWW (RCA)	25	17	12	<b>WHATTA MAN</b>	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
13	15	24	<b>HEY MR. D.J.</b>	ZHANE (FLAVOR UNIT/EPIC)					

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

## R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist. ASCAP/Polygram Int'l, ASCAP HL
- 15 90'S GIRL (Louis St., BMJ/Scrap Pyle, BMJ/Trueazin' Type Nite, ASCAP/Donni, ASCAP/Zomba, ASCAP/Mr Peanut Butter, ASCAP/Smokin' Sound, ASCAP/WB, ASCAP) CPP/WBM
- 57 ACTION (EMI Blackwood, BMI) HL
- 49 AFRO PUFFS (Suge, ASCAP)
- 6 ALWAYS IN MY HEART (Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
- 26 ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM
- 1 ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
- 46 ANYTIME YOU NEED A FRIEND (Sony Songs, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
- 7 BACK & FORTH (Zomba, BMI/R. Kelly, BMI) CPP
- 19 BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM
- 36 BIGGEST PART OF ME (Windswept Pacific, ASCAP/Longitude, BMI) WBM
- 17 BOOTY CALL (Donni, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Troutman, BMI) CPP/HL/WBM
- 38 BOP GUN (ONE NATION) (Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP)
- 93 BUCKTOWN (Stolen Souls, ASCAP/Bucktown, ASCAP/Bootcamp, ASCAP/Misam, ASCAP)
- 87 CAN IT BE ALL SO SIMPLE (Colgems-EMI, ASCAP)
- 61 CAN'T GET ENOUGH (Ecaf, BMI/Sony Songs, BMI/Brownlow Sound, BMI/Yab Yum, BMI/Sony, BMI)
- 78 CAN U GET WIT IT (DeSwing, ASCAP/EMI, ASCAP)
- 82 CAPTAIN SAVE A HOE (Zomba, BMI/E-Forty, BMI) CPP
- 88 COLOR ME BLUE (Songs From The Avenue, ASCAP/Lee Gee, ASCAP/Rons, ASCAP)
- 85 CROOKLYN (FROM CROOKLYN) (Special Ed, BMI/Misam, ASCAP/Target Practice, ASCAP/Varry White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
- 92 DEEP DOWN (Polygram Int'l, ASCAP/Maynes, ASCAP/Salt Dee Nutz, ASCAP/Lanoma, ASCAP/EMI April, ASCAP)
- 71 DIARY OF A MADMAN (Prince Paul, BMI/Berkeley, ASCAP/Wu-Tang, BMI/Hamilton, BMI/Collins, BMI/Reed, BMI)
- 91 DON'T LET IT GO TO YOUR HEAD/GIVE IT TO YA (Last Song, ASCAP/Third Coast, ASCAP)
- 63 DON'T STOP (Donni, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP/Smokin' Sound, BMI/EMI April, ASCAP) CPP
- 25 DO YOU WANNA GET FUNKY (Cole-Civillies, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL
- 95 EASE MY MIND (EMI Blackwood, BMI/Arrested Development, BMI) HL
- 86 EASY COME, EASY GO (Harrindur, BMI/Joe Public, BMI/Ensign, BMI) WB
- 81 EASY TO LOVE (WP, ASCAP/EMS, ASCAP/Almo, ASCAP/Fourth Power, ASCAP) CPP/WBM
- 51 EVERYTHING IS GONNA BE ALRIGHT (Flyte Tyme, ASCAP/New Hidden Valley, ASCAP/Casa David, ASCAP)
- 13 FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP) HL
- 41 FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs, ASCAP)
- 2 FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)
- 31 FUNKY Y-2-C (No Hassle, ASCAP)
- 40 GIVE IT UP (Suburban Funk, BMI/Bring The Noize, BMI/Def American, BMI)
- 45 GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL
- 62 HAPPINESS (Blue Water, BMI/EastWest, BMI/Warner Chappell, BMI/Lanoma, ASCAP/EMI April, ASCAP) HL
- 98 HERE I AM (Lu Eila, ASCAP/EMI, ASCAP/Kemist, ASCAP)
- 10 I BELIEVE (Flyte Tyme, ASCAP/Bridgeport, BMI) WBM
- 14 I'D GIVE ANYTHING (Full Keel, ASCAP/Fareneuf, ASCAP/Farren Curtis, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/CurbSongs, ASCAP/Mike Curb, BMI)
- 97 I GET THE JOB DONE (EMI April, ASCAP/So So Def, ASCAP/Full Keel, ASCAP/Air Control, ASCAP)
- 18 I'LL MAKE LOVE TO YOU (Sony Songs, BMI/Ecaf, BMI)
- 3 I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL
- 12 I'M NOT OVER YOU (Last Song, ASCAP/Third Coast, ASCAP)
- 37 I'M READY (Ecaf, BMI/Sony, BMI) HL
- 47 INFATUATION (Foxhole, BMI)
- 76 INNER CITY BLUES (Jobete, ASCAP) CPP
- 29 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
- 96 IT'S A SUMMER THANG (Third Coast, ASCAP/Note By Note, ASCAP)
- 80 I WANNA BE YOURS (Pac Jam, BMI)
- 85 LET ME LOVE YOU (Bam Jams, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
- 69 LOVE ON MY MIND (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM
- 64 THE MOON (Smoke Effects, ASCAP)
- 52 NAPPY HEADS (Tete San Ko, ASCAP/Obverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL
- 21 NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) CPP
- 70 NO GUNS, NO MURDER (Dope On Plastic, ASCAP/BAMB, BMI)
- 99 NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP) CPP
- 75 NOTHING HAS EVER FELT LIKE THIS (Aural Elixir, ASCAP/Rosalia, ASCAP)
- 28 NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duz-It, ASCAP) CPP
- 94 OH MY GOD (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
- 74 OLD TO THE NEW (Nice & Smooth, ASCAP/Private Kat, BMI/EMI Blackwood, BMI) HL
- 100 OUTSIDE YOUR DOOR (Warner-Tamerlane, BMI/Revolutionary Jazz Giant, BMI/Nonand-Norman, BMI) WBM
- 90 PEACE SIGN (TMC, ASCAP/Far Out, ASCAP/Polygram Int'l, ASCAP)
- 32 THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp. Of America, BMI/Gasoline Alley, BMI/Wandy, ASCAP/MCA, ASCAP/Petrol Lane, ASCAP/G.Spot, BMI/Yppahc, ASCAP/Sony, ASCAP) CPP
- 73 PUMP (Troutman, BMI/Saja, BMI/Rubber Band, BMI) WBM
- 84 RECOGNIZED THRESHOLDS OF NEGATIVE STRESS (Juggernaut Plastic, ASCAP/Rogli, ASCAP/EMI, ASCAP/Dysfunctional Family, ASCAP)
- 24 REGULATE (FROM ABOVE THE RIM) (Suge, ASCAP/Warren G, ASCAP/WB, ASCAP) WBM
- 9 THE RIGHT KINDA LOVER (Flyte Tyme, ASCAP/New Perspective, ASCAP) WBM

# Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	1	11	<b>FUNKDAFIED</b>	DA BRAT (SO SO DEF/CHAOS) 8 wks at No. 1	38	45	4	<b>WHEN I GIVE MY LOVE</b>	KEITH SWEAT (ELEKTRA)
2	2	3	<b>STROKE YOU UP</b>	CHANGING FACES (BIG BEAT/ATLANTIC)	39	—	1	<b>AFRO PUFFS</b>	THE LADY OF RAGE (DEATH ROW)
3	4	11	<b>TOOTSEE ROLL</b>	69 BOYZ (RIP-IT)	40	48	3	<b>SPEND THE NIGHT</b>	N-PHASE (MAVERICK/SIRE/REPRISE)
4	7	16	<b>I MISS YOU</b>	AARON HALL (SILAS/MCA)	41	39	9	<b>ANYTIME YOU NEED A FRIEND</b>	MARIAH CAREY (COLUMBIA)
5	3	13	<b>FANTASTIC VOYAGE</b>	COOLIO (TOMMY BOY)	42	31	11	<b>PUMP</b>	VOLUME 10 (IMMORTAL/RCA)
6	6	11	<b>ANY TIME, ANY PLACE</b>	JANET JACKSON (VIRGIN)	43	41	19	<b>WORKER MAN</b>	PATRA (EPIC)
7	11	14	<b>BACK IN THE DAY</b>	AHMAD (GIANT)	44	71	2	<b>ROMANTIC CALL</b>	PATRA FEATURING YO-YO (EPIC)
8	13	3	<b>THIS D.J.</b>	WARREN G (VIOLATOR/RAL/ISLAND)	45	35	20	<b>YOU MEAN THE WORLD TO ME</b>	TONI BRAXTON (LAFACE/ARISTA)
9	9	14	<b>I SWEAR</b>	ALL 4-ONE (BLITZZ/ATLANTIC)	46	64	2	<b>SOMETHING'S WRONG...</b>	ASHANTI (STREET LIFE/SCOTTI BROS.)
10	5	17	<b>WILLING TO FORGIVE</b>	ARETHA FRANKLIN (ARISTA)	47	38	24	<b>THE MOST BEAUTIFUL GIRL IN...</b>	♪ (NPG/BELLMARK)
11	14	9	<b>FUNKY Y-2-C</b>	THE PUPPIES (CHAOS/COLUMBIA)	48	42	11	<b>CAPTAIN SAVE A HOE</b>	E-40 (SICK WID' IT/JIVE)
12	10	16	<b>BACK &amp; FORTH</b>	AALIYAH (BLACKGROUND/JIVE)	49	70	3	<b>ACTION</b>	TERROR FABULOUS (EASTWEST)
13	21	3	<b>NEVER LIE</b>	IMMATURE (MCA)	50	49	5	<b>WEEKEND LOVE/BLACK HAND SIDE</b>	QUEEN LATIFAH (MOTOWN)
14	8	15	<b>REGULATE</b>	WARREN G & NATE DOGG (DEATH ROW)	51	—	1	<b>RECOGNIZED THRESHOLDS OF...</b>	BOOGIEMONSTERS (PENDULUM/EMI)
15	22	8	<b>WHEN CAN I SEE YOU</b>	BAFFYFACE (EPIC)	52	53	39	<b>DUNKIE BUTT</b>	12 GAUGE (STREET LIFE/SCOTTI BROS.)
16	24	8	<b>BOOTY CALL</b>	BLACKSTREET (INTERSCOPE)	53	40	13	<b>CROOKLYN</b>	THE CROOKLYN DODGERS (40 ACRES/MCA)
17	16	12	<b>THE RIGHT KINDA LOVER</b>	PATTI LABELLE (MCA)	54	57	6	<b>WHAT ABOUT US</b>	JODECI (UPTOWN/MCA)
18	15	12	<b>YOUR BODY'S CALLIN'</b>	R. KELLY (JIVE)	55	55	13	<b>WARRIORS DRUM</b>	KING JUST (BLACK FIST/SELECT)
19	12	5	<b>GIVE IT UP</b>	PUBLIC ENEMY (DEF JAM/RAL/ISLAND)	56	58	2	<b>CAN U GET WIT IT</b>	USHER (LAFACE/ARISTA)
20	—	1	<b>FLAVA IN YA EAR</b>	CRAIG MACK (BAD BOY/ARISTA)	57	—	1	<b>SLOW WINE</b>	TONY! TONI! TONE! (WING/MERCURY)
21	19	3	<b>BOP GUN (ONE NATION)</b>	ICE CUBE (PRIORITY)	58	43	7	<b>OLD TO THE NEW</b>	NICE & SMOOTH (RAL/PGD)
22	17	16	<b>I'M NOT OVER YOU</b>	CE CE PENISTON (A&M/PERSPECTIVE)	59	61	3	<b>NO GUNS, NO MURDER</b>	RAYON (VP)
23	23	7	<b>ALWAYS IN MY HEART</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)	60	44	22	<b>PUMPS AND A BUMP</b>	HAMMER (GIANT)
24	26	10	<b>PLACE WHERE YOU BELONG</b>	SHAI (MCA)	61	47	17	<b>ANYTHING</b>	SWW (RCA)
25	34	6	<b>TAKE IT EASY</b>	MAD LION (WEEDEED/NERVOUS)	62	56	7	<b>CAN IT BE ALL SO SIMPLE</b>	WU-TANG CLAN (LOUD/RCA)
26	25	11	<b>90'S GIRL</b>	BLACKGIRL (KAPER/RCA)	63	—	1	<b>NOTHING HAS EVER FELT LIKE THIS</b>	RACHELLE FERRELL (MANHATTAN)
27	37	10	<b>NAPPY HEADS</b> </						

**TAKE 6 ADDS INSTRUMENTS ON NEW REPRISE SET**

(Continued from preceding page)

similar groups is that it has developed a track record and has an established core of listeners—the gospel and contemporary jazz market—on which to build.

“There are a lot of one-hit groups out there, but Take 6 can write, arrange, produce, and perform,” he says. “And because they’ve been around since the late ’80s, they’re readily identifiable by their original fan base.”

The group’s new instrument-supported music seems to have made a difference demographically, gaining the attention of younger listeners.

“[The single] tested really great

for us,” says R&B/mainstream WVEE Atlanta MD Rajeeyah Chabazz, who says she was surprised that younger listeners wanted to hear the record. “I thought it would be only adults, but we’re also getting good response from older teens,” she says.

Top 40/rhythm-crossover KKSS Albuquerque PD Roy Jynes agrees. “I didn’t know about the act prior to this [record]. But the familiarity is there for the audience. Kids and adults are familiar with the single.”

At retail, Jordan says Reprise is attempting to hold onto the group’s gospel following by maintaining its

high visibility, and by marketing in specialty and independent stores as with previous releases, while reaching out to the chains and rack accounts with in-store materials and a major trade advertising campaign. Independent retailers continue to be of particular importance, because that’s where the act got its start with the first album, he says.

“We’re participating in advertising campaigns with various indie retailer coalitions,” says Jordan. “We want to generate a great deal of in-store play. And we have a high priority with merchandising. This project is unique in that it’s the first time I’ve seen so much synergy from the different departments [at the label] as a whole—from gospel to R&B to pop.”

Royce Fortune, owner of Inglewood, Calif.-based independent Fortune Records, says that for several reasons, “Join The Band” is drawing a lot of interest on the part of consumers who walk in and hear it being played at his store. “Some of it is out of curiosity, since Take 6 used to be a cappella only,” he says. “Others are buying it because it’s a good record.”

Fortune, who is also president of the 15-store United Independent Retailers Assn. of California, says Reprise’s ad support has helped spur sales. “The stores have a lot of dis-

plays,” he says. “Plus, we’re always talking the record up, and backing that with a lot of in-store play. I think the record’s success is more from indie retailers than radio.”

Reprise’s Jordan says that although focus singles were available on previous albums, there were no specific cuts that received concentrated airplay from R&B radio stations. Says Jordan, “Their past projects were album-oriented to a large degree, and in addition to R&B play, we received support from contemporary jazz and AC stations.”

In 1988, the male sextet brought a modern refinement to the doo-wop/a cappella sound, which had its beginnings as early as the late ’40s and ’50s. It was then that acts such as the Orioles scored No. 1 R&B hits with “It’s Too Soon To Know” (1948), “Tell Me So” (1949), and “Crying In The Chapel” (1953). In the late ’60s through the mid-’70s, the Persuasions, an a cappella quintet, charted with tunes such as “I Really Got It Bad For You” and “One Thing On My Mind.”

Take 6 helped re-ignite America’s interest in doo-wop. The act’s self-titled debut album, which was certified platinum by the Recording Industry Assn. of America, altered the course of R&B music—which had overcome disco fever and was embracing early hip-hop—and sent A&R executives

scrambling for similarly styled recording acts.

Avnet says the move to add instrumentation to the group’s music was an inevitable evolutionary change. “It’s a plus and a minus. It’s a plus because it allows the group to reach out more to radio,” he says. “We can also expand the stage show—with guys singing with piano, and/or with other instruments. It’s also harder, though, because when we’re touring, it used to be the guys and a road manager. Now 18-20 people will be needed, and more money.”

Avnet says a tour is being planned to start in January 1995, beginning in Japan. “We’re hoping for an American tour, too, depending on the success of the first two singles,” he says.

**ARTIST DEVELOPMENTS**

(Continued from page 16)

The biggest challenge, according to Peck, is creating a recognizable identity for Jones. “It’s become so diversified in hip-hop that it’s harder and harder to get consumer attention,” he says.

Peck says an important way the label will attempt to gain a captive audience is through live shows. “We’ll begin immediately in the [San Francisco] Bay area.” Jones is from Berkeley, Calif. **J.R. REYNOLDS**

**JONATHAN BUTLER RESURFACES ON MERCURY**

(Continued from page 16)

of hit singles. Butler characterizes his split with Jive as less than amicable, noting, “Things changed over the years, and the relationship deteriorated really fast toward the end.”

When Mercury’s Eckstine visited him in London in 1993, Butler was prepared with a plethora of material he had written while legal aspects of his departure from Jive were being completed.

Butler began recording “Head To Head” in July 1993, and finished the project earlier this year. With Butler’s established appeal in Europe

and Japan, Eckstine adds that Mercury is focusing strongly on the album’s international possibilities, with Butler looking forward to performing again in his homeland.

Says Butler, “Although all my albums have been released in South Africa, I haven’t done a show there since I left in 1984. With this record, I’m hoping to tour the country again.”

Butler will go on a promotional trek tied to the release of “Head To Head,” with kickoff events in Los Angeles and New York. A U.S. performance tour also is being set.

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2	2	Columbia
3	2	Mobile
12	3	Jackson
14	4	Jacksonville
10	4	Flint
5	4	Miami
1	4	Norfolk
5	5	Orlando
9	5	Birmingham
16	7	Baton Rouge
9	9	Nashville
31	16	Milwaukee
36	19	Buffalo
43	24	Houston
105	26	Washington
51	27	St. Louis
55	30	New Orleans
83	50	Chicago
91	64	Cleveland

## Secret Of Kris Needs' Success; Prescription's 'Gift'

**ON THE BEAT:** After plumbing through a plethora of left-field dance vibes and concepts, producer/musician **Kris Needs** has delivered the brilliant single that his diehard fans have always believed he had tucked deep inside his brain. Performing under the banner **Secret Knowledge** with singer **Wonder**, he takes punters on an emotional roller coaster with "Afterworld."

Intended in large part as a tribute to **Wonder's** cousin, who is dying of complications resulting from AIDS, the track is a chilling trance epic, rife with ear-catching keyboard lines and computer-tweaked sound effects. As Needs layers a cathartic rhythm base with moody melodies and sweeping percussion breaks, **Wonder** chats, cries, and wails about the pain of being left behind, as well as the unknown realm of life beyond death. Needless to say, this is far from standard club fodder, but it is crafted in such a way that the record is accessible to a large audience. It has been a while since we have been this emotionally moved by a dance record. And they say there is no art to be found in these hills. Without a doubt, single of the week.

On a lighter note, how lovely it is to welcome **Chaka Khan** back onto the dancefloor with her first solid club offering in a hot second. She unleashes fierce notes on "Miles Blowing," a mover lifted from the Fox Records soundtrack to "Sugar Hill." Khan is surrounded by twinkling disco colors lit by **Wendell Greene** and **Iki Levy**, who greatly improve upon **Gary Haase's** solid but somewhat passive original production. With three bright mixes to choose from, mainstream turntable jockeys should pick one and watch punters gag with glee. Can't wait for Ms. Thing to step forward with

a new album.

MCA makes good on its promise to deliver house remixes of "The Place Where You Belong" by **Shai**, a tune from the soundtrack to "Beverly Hills Cop III." On his first major-label outing, DJ **Ronnie Ventura's** post-production piques curiosity about his production talents by laying a slinky groove that supports the melody and lyrics extremely well. Dubhounds should dive into the "Roxy" version on the B-side, with its array of jiggly breaks and vocal loops. Quite nice.

Speaking of MCA, the label is finally about to issue "Doop" by **Doop**, which had a moment atop European pop charts a while back. Look for a double-record set of mixes that includes fresh visions from the mind of **David Morales**. Clubland subscribers to



by Larry Flick

**Enigma's** brand of soothing, ethereal music will be happy to know that "Age Of Loneliness," the latest single from the "Cross Of Changes" album, has been refashioned in an uptempo state of mind. Handled by the act's guiding force, **Michael Cretu**, with **Jens Gad**, the track has a pillowy trance personality that is darkened with vibrating minor keys and a hypnotic chanting. Essential.

In other Virgin news, dance honcho **Rick Squillante** is taking the lead on the forthcoming **Carleen Anderson** project by shipping **K-Klass** versions of the set's title track, "True Spirit," for immediate dancefloor consumption. Now a sprawling disco affair, the record features a lively new vocal by **Anderson**. Do not miss the boat on this one.

The U.K.-headquartered, gay-owned and -operated **Well-Equipped Records** has another peak-hour contender with the shipment of "Sweet Rain" by **KC Rockit**, aka **DJ Kenny Clark** (perhaps best known for his "MFP Presents" EP on **Bush Records**). Co-produced by **Clark** with **Rob Kean**, this brash and oh-so-infectious jam blends sugary hi-NRG keyboard froth and muscular house bass weight. The "White Diamond" mix is lots of good, hard fun, while the "Alta" version is softer and prettier. **Betcha** can't nosh on just one.

"Brutal Bill" **Marquez** continues to develop and mature with each saucy underground jam he serves. On "Well, Well, Well," he digs mighty deep, finding the stylistic thread that binds ambient-house with tribal percussion. He cushions his beats with ethereal keyboard swirls and wave-crashing sound ef-

fects. Factor in "whoa" vocal chants and you have a nice source of motion and energy for rugged programs. Dip yer toe in the "Extended Excursion" version for a splash of melodrama.

**MIX THIS:** Chicago's up-and-coming **Prescription Records** gets a nice shot in the arm with the onset of "The Gift," a luscious deep-house EP by promising male stylist **Noni**. Each of the record's four cuts slams with beats (courtesy of **Chez Damier** and **Ron Trent**) that circle and later envelop the singer. **Noni**, however, has plenty of room to flex his intriguing voice—though we do think the next step is to tackle more traditionally song-oriented fare.

For those who need a memory jog, **Prescription** is distributed by **Cajual**, a label beginning to make noise in its own right with "Tangled Thoughts," the first volume in an EP series by **Spencer Kincaid**. Lots of yummy passages here, most notably "Marathon" and "Don't Stop."

More Chicago dope: **Shay Jones** has taken her big, beautiful voice to **George Morel's** rambunctious **Groove On** label for "Good Love," a spare houser that hangs heavily on organ grinding and a thick, staccato beat. **Jones** could have benefited from a fleshier melody line to swing from, though she turns on the power and charm we have come to expect, making the most of the material she is given. **Morel** contributes a strong remix that expands upon the ideas mined by the track's producer, **Karr Krash**.

Producer **Danny Rampling's** sometime alter ego, **Millionaire Hippies**, gets another workout with "C'Mon," an appropriately frenetic follow-up to "I Am The Music, Hear Me." This time, he forges a racing, rave/NRG beat tightly sewn together with piercing female vocal loops and fuzzy synth flourishes. Although the main mix bursts with peak-hour flair and excitement, we are a bit more partial to the dub, which is a wee bit more controlled and trance-flavored. Now then, about doing an entire album...

Ya gotta love the **A&R** folks at **London/frr Records** for having the bravery to sign a record like "Sour Times" by **Portishead**—and then actively working it to U.S. jocks, many of whom can't see past a standard 125 beats-per-minute house anthem. And yet, we truly believe that imaginative turntable artists will give this jewel a casual spin and be forever moved by its slowly insinuating acid-jazz/funk rhythms, compelling **Edith Piaf**-like vocals by **Beth Gibbons**, and lyrics that make vintage music by **Joy Division** and **the Smiths** sound like prose from a Hallmark greeting card. Originally discovered by the ears that fuel **Go! Beat Records** in the U.K. Records like this are one in a million—and they require a limber mind. Time to stretch.



**Crystal On The Runway.** Mercury diva **Crystal Waters** has just inked a long-term agreement with **Ford Models**, which includes special appearances in the fall fashion collections in Europe and the U.S. Also, **Waters'** recent No. 1 dance smash, "100% Pure Love," has been chosen as the theme song by the contestants and models of Ford's "Supermodel Of The World" contest. The next single from her current "Storyteller" album likely will be "Ghetto Day." Pictured, from left, are **Vito Bruno**, **Waters'** manager; **Waters**; and **Joe Hunter**, president of **Ford Models**.

**NUGGETS:** Avant garde music-makers **Peter** and **Vanessa Daou** are taking a pause from their recent house hits on **Tribal America** to launch **Lotus Records**, an indie designed to explore experimental grooves and concepts like ambient/funk and jazz/trance. The first release on the label is "Zipliss," **Vanessa's** solo debut, a quasi-spoken-word collection comprising erotic poetry by novelist **Erica Jong**. Sweetly reminiscent of the duo's 1992 Columbia album "Head Music," this set is rich with intricately crafted melodies executed with classical keyboard finesse by **Peter**. Look for mixes of the single "Sunday Afternoons" by **Cosmic Baby** and **Chillfreeze** to be equally brainy and quirky. As for future house efforts, the **Daous** are open to outside label proposals, but are free of commitment... Remember **Ceybill Jefferies**? The lovely voice that fueled the international smash "Love So Special" has deftly reinvented herself as **Sweet Sable**, a swaggering new-jill-swinger who slinks with admirable hip-hop fervor on her **Street Life/Scotti Bros.** debut, "Old Times' Sake." Though we do miss some of the house drama of her past recordings, there is no denying the potency of "No More" and "Love Thang," both of which are ripe for R&B programmers and urban radio. Who says you can't start over?... After being a smidge quiet on the dance tip for a moment or so, **Relativity Records** is back in the game with "House & Soul: The New Dance Culture," a compilation of R&B-soaked twirlers that includes "It Works For Me" by **Sabrynaah Pope**, "Dream Drums" by **Lectroluv**, and "She's Crazy" by **Grampa**. Pretty cool. Now if only the label would start signing original material... Speaking of compilations, computer/rave heads should check out "L.A. Hard-

core, Volume 1," a set of caustic heavy-hitters guaranteed to inspire frantic wiggling. Among the juicier jams are "Panties" by **Xpanda**, "Smack" by **Paperboy 2000**, and "Burning Out" by **Mindbender**. Pick this one up on the Hollywood-rooted **VRG Records**... On a similar wavelength, producer/composer **Nicolai Vorkapich** has gathered some of his work to date for "Axia," an album named after his new indie label, distributed by **New York's Strictly Rhythm Records**. The tone of the music is decidedly plush and spacious, delivered with icy-cool synth aggression. Swim through the smartly structured "Force Of Peace" and "The Light."

**HAND ME MY PUMPS:** Is the U.S. going drag-happy? Apparently so. While we breathlessly wait to dine on **Patrick Swayze** and most of **New York's** TV club elite in "To Wong Foo," as well as **RuPaul's** second **Tommy Boy** opus, "Soul Food," fans of lip-lacquered lads can delight in "The Adventures Of **Priscilla**, Queen Of The Desert," a motion picture that can best be described as the transvestite equivalent of a **Bob Hope/Bing Crosby** road epic.

The film is enhanced by a genius **Island** soundtrack of kitschy disco and pop baubles. Much ado will rightfully be made of **Phillip Damien's** kinky interpretation of **Alicia Bridges'** "I Love The Nightlife," though we are having way more fun with **Charlene's** tacky "I've Never Been To Me" (give us a remix, pretty please), not to mention **Phil Kelsey's** restructuring of "I Will Survive" by **Gloria Gaynor**, "Billy Don't Be A Hero" by **Bo Donaldson & the Heywoods**, and "Shake Your Groove Thang" by **Peaches & Herb**, which is represented in its rare, original 12-inch form. Love it!

### Billboard. Dance HOT Breakouts

FOR WEEK ENDING AUG. 13, 1994  
CLUB PLAY

1. FOREVER AND A DAY BROTHERS IN RHYTHM PRESENT CHARVONI EPIC
2. HYMN MOBY ELEKTRA
3. ZAMI GIRL ADELE BERTEI IMAGO
4. WHISTLING IN PARADISE J. SOUND TOOLS LOGIC
5. MARCH THE LOOK SEXY

#### MAXI-SINGLES SALES

1. STRESS ORGANIZED KONFUSION HOLLYWOOD
2. STAY (I MISSED YOU) LISA LOEB & NINE STORIES RCA
3. FOREVER AND A DAY BROTHERS IN RHYTHM PRESENT CHARVONI EPIC
4. IT TAKES TWO ROB BASE & D.J. E-Z ROCK PROFILE
5. DEEP FOREST DEEP FOREST 550 MUSIC

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

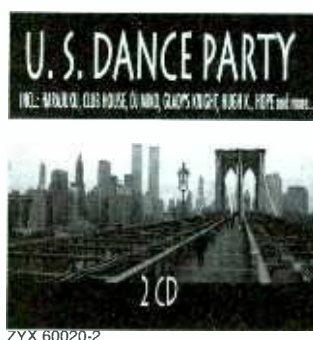
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
1	2	3	8	<b>BRING ME YOUR LOVE</b> ELEKTRA 66223 <small>1 week at No. 1</small>	DEE-LITE
2	3	7	7	LIFTED BY LOVE SIRE 41379/WARNER BROS.	K.D. LANG
3	9	13	6	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
4	6	9	7	BOMBADIN TOMMY BOY 629	808 STATE
5	1	2	9	THE RIGHT KINDA LOVER MCA 54851	◆ PATTI LABELLE
6	11	12	7	FEEL LIKE MAKING LOVE 550 MUSIC 77556/EPIC	◆ PAULINE HENRY
7	12	15	6	RIGHT IN THE NIGHT EPIC 77544	◆ JAM & SPOON FEATURING PLAVKA
8	14	16	6	IS IT ALL OVER MY FACE? CAJUAL 213	DAJAE
9	4	5	9	EMERGENCY ON PLANET EARTH COLUMBIA 77529	◆ JAMIROQUAI
10	16	19	7	NEW YORK EXPRESS STRICTLY RHYTHM 12254	HARDHEAD
11	20	40	3	ONE NIGHT IN HEAVEN EPIC 77613	◆ M PEOPLE
12	5	1	9	CAUGHT IN THE MIDDLE REPRISE 41573/WARNER BROS.	◆ JULIET ROBERTS
13	8	4	9	FEEL WHAT YOU WANT CHAMPION 95899/EASTWEST	◆ KRISTINE W
14	7	8	9	ANYTHING 550 MUSIC 77495/EPIC	◆ CULTURE BEAT
15	17	24	6	SO CONFUSED GREAT JONES 530 630/ISLAND	COLONEL ABRAMS
16	10	11	8	HOLIDAY DEEP CRAP 30060/CRAP	URBAN MOTION PROJECT II
17	22	31	4	LOVE SO STRONG IMAGO 25067	WILD PLANET
18	15	6	10	THAT SOUND MIAMI SOUL 004	RALPH FALCON FEATURING DOROTHY MANN
19	25	33	4	ARE YOU SATISFIED? TRIBAL AMERICA 58142/IRS	THE DAOU
20	26	34	5	EVERYBODY UP A&M 8294	UNCANNY ALLIANCE
21	13	10	11	WHEN YOU MADE THE MOUNTAIN EASTWEST 95906	◆ OPUS III
22	32	42	3	DEEP FOREST 550 MUSIC 77578/EPIC	◆ DEEP FOREST
23	18	14	12	LOVE COME HOME CHAMPION 95907/EASTWEST	OUR TRIBE FEATURING FRANKE PHAROAH
24	21	26	8	ACTIVATOR (YOU NEED SOME) VICIOUS MUZIK 004/EPIC	WHATEVER GIRL
<b>***POWER PICK***</b>					
25	41	—	2	AIN'T NOBODY AVEX GROUP 15529/CRITIQUE	JAKI GRAHAM
26	27	36	4	INNER CITY BLUES C-FOUR 1010	GARY
27	28	30	5	EL BAILE DE LA VELA EPIC PROMO	CHEITO
28	36	50	3	BETTER LATE THAN NEVER CHAMPION 95898/EASTWEST	LAFAYETTE
29	34	47	3	COME TO ME, ECSTASY CONTINUUM 15303	RED RED GROOVY
30	35	43	3	LET THE MUSIC (LIFT YOU UP) BIG BEAT 10156/ATLANTIC	LOVELAND
31	33	37	4	TROUBLE EIGHT BALL 040	JOI CARDWELL
32	19	18	25	JUMP TO IT ARISTA 1-2702	ARETHA FRANKLIN
33	40	49	3	IN THE DARK WE LIVE (THEE LITE) EMOTIVE 754	APHROHEAD
34	23	23	8	I CAN'T LET YOU GO EIGHT BALL 041	THE MACK VIBE FEATURING JACQUELINE
35	38	44	3	DOWN THAT ROAD CHRYSALIS 58036/EMI	◆ SHARA NELSON
36	24	20	10	NO LOVE LOST GROOVE ON 06/STRICTLY RHYTHM	CE CE ROGERS
37	30	22	9	YOU WON'T SEE ME CRY ATLANTIC 85657	◆ B-TRIBE
<b>***HOT SHOT DEBUT***</b>					
38	NEW ▶	1	1	BRING ME JOY VIBE MUSIC 016	MEECHIE
39	29	29	7	CLOSER TO GOD NOTHING/TVT/INTERSCOPE 95905/ATLANTIC	◆ NINE INCH NAILS
40	42	45	4	IT'S OVER NOW (IT'S ALRIGHT) ZOO 14138	◆ CAUSE & EFFECT
41	NEW ▶	1	1	DO YOU WANNA GET FUNKY COLUMBIA 77581	◆ C+C MUSIC FACTORY
42	NEW ▶	1	1	GIRLS & BOYS FOOD/SBK 58155/EMI	◆ BLUR
43	39	41	4	BELLS OF N.Y. COLUMBIA 77490	SLO MOSHUN
44	49	48	3	DANGER! CUTTING 300	ROCHELLE FLEMING
45	45	—	2	UNJUST WORLD MCA 54782	MORGAN HERITAGE
46	47	46	5	DO IT SMASH 445 815/ISLAND	YELLOW
47	31	17	12	MISLED 550 MUSIC 77451/EPIC	◆ CELINE DION
48	NEW ▶	1	1	ANOTHER NIGHT ARISTA 1-2725	REAL MCCOY
49	48	38	6	HOW GEE NEXT PLATEAU 120 023/FFRR	BLACK MACHINE
50	NEW ▶	1	1	DON'T STOP GIANT/REPRISE 41473/WARNER BROS.	◆ HAMMER

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. <b>SoundScan</b>					
1	1	1	7	<b>TAKE IT EASY</b> (M) (T) WEEDED 20094/NERVOUS <small>6 weeks at No. 1</small>	◆ MAD LION
<b>***HOT SHOT DEBUT***</b>					
2	NEW ▶	1	1	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	◆ CRAIG MACK
3	10	9	9	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	◆ DA BRAT
4	6	8	12	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617	◆ COOLIO
5	8	6	3	NO GUNS, NO MURDER (M) (T) (X) VP 5399	◆ RAYVON
6	4	7	3	DO YOU WANNA GET FUNKY (M) (T) (X) COLUMBIA 77581	◆ C+C MUSIC FACTORY
7	3	3	3	THIS D.J. (M) (T) (X) VIOLATOR/RAL 853 237/ISLAND	WARREN G
8	5	5	16	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
9	NEW ▶	1	1	ONE NIGHT IN HEAVEN (T) (X) EPIC 77613	◆ M PEOPLE
10	2	2	12	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
11	13	19	4	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161	◆ ICE CUBE
12	9	25	3	STROKE YOU UP (T) (X) BIG BEAT 10155/AG	◆ CHANGING FACES
13	7	4	5	GIVE IT UP (M) (T) (X) DEF JAM/RAL 853 317/ISLAND	◆ PUBLIC ENEMY
14	18	20	20	MOVING ON UP (T) (X) EPIC 77417	◆ M PEOPLE
15	16	16	15	WHAT'S UP (T) (X) ZYX 6691	◆ DJ MIKO
16	NEW ▶	1	1	BOOTI CALL (M) (T) (X) INTERSCOPE 95863	◆ BLACKSTREET
17	11	10	3	ON POINT (M) (T) (X) TOMMY BOY 623	◆ HOUSE OF PAIN
18	23	12	11	ANY TIME, ANY PLACE/TROB (T) (X) VIRGIN 38435	◆ JANET JACKSON
19	37	47	9	ANYTIME YOU NEED A FRIEND (M) (T) (X) COLUMBIA 77499	◆ MARIAH CAREY
20	27	27	3	LET THE MUSIC (LIFT YOU UP) (T) (X) BIG BEAT 10156/AG	LOVELAND
21	14	15	16	BACK & FORTH (T) (X) BLACKGROUND 42173/JIVE	◆ AALIYAH
22	15	11	5	GET IT TOGETHER (M) (T) (X) CAPITOL 58171	◆ BEASTIE BOYS
23	12	22	9	OH MY GOD (T) (X) JIVE 42211	◆ A TRIBE CALLED QUEST
24	22	29	6	TOOTSEE ROLL (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
25	35	26	7	LIFTED BY LOVE (T) (X) SIRE 41379/WARNER BROS.	K.D. LANG
26	24	28	6	THE RIGHT KINDA LOVER (T) MCA 54851	◆ PATTI LABELLE
27	21	17	15	BUCKTOWN (M) (T) WRECK 20069/NERVOUS	◆ SMIF-N-WESSUN
28	25	23	6	DIARY OF A MADMAN (T) GEE STREET 854 063/ISLAND	◆ GRAVEDIGGAZ
29	39	48	5	FUNKY Y-2-C (M) (T) (X) CHAOS 77462/COLUMBIA	◆ THE PUPPIES
30	30	13	3	ANOTHER NIGHT (T) ARISTA 1-2725	REAL MCCOY
31	NEW ▶	1	1	RAM DANCEHALL (M) (T) EPIC 77650	◆ SHABBA RANKS
32	20	41	10	YOUR LOVE IS SO DIVINE (M) (T) (X) SUNSHINE 12822	◆ MIRANDA
33	NEW ▶	1	1	GIRLS & BOYS (T) (X) FOOD/SBK 58155/EMI	◆ BLUR
34	RE-ENTRY	2	2	CAUGHT IN THE MIDDLE (T) (X) REPRISE 41573/WARNER BROS.	◆ JULIET ROBERTS
35	32	21	3	FEEL WHAT YOU WANT (M) (T) CHAMPION 95899/EASTWEST	◆ KRISTINE W
36	RE-ENTRY	36	36	FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
37	28	24	5	BLACK HAND SIDE/WEEKEND LOVE (T) (X) MOTOWN 4857	◆ QUEEN LATIFAH
38	NEW ▶	1	1	WRONG SIDE OF DA TRACKS (M) (T) BIG BEAT 10154/AG	◆ ARTIFACTS
39	38	36	11	BACK IN THE DAY (M) (T) (X) GIANT/REPRISE 41416/WARNER BROS.	◆ AHMAD
40	19	14	6	OLD TO THE NEW (T) RAL 853 239/ISLAND	◆ NICE & SMOOTH
41	29	31	11	90'S GIRL (T) (X) KAPER 62882/RCA	◆ BLACKGIRL
42	RE-ENTRY	2	2	CUBAN PETE (M) (T) CHAOS 77587/COLUMBIA	◆ JIM CARREY
43	34	37	13	WHERE MY HOMIEZ? (M) (T) MERCURY 858 463	◆ ILL AL SKRATCH
44	46	40	15	ALWAYS (T) (X) MUTE 66225/ELEKTRA	◆ ERASURE
45	36	38	5	RIGHT IN THE NIGHT (T) (X) EPIC 77544	◆ JAM & SPOON FEATURING PLAVKA
46	33	—	13	WARRIOR'S DRUM (T) BLACK FIST 27491/SELECT STREET	◆ KING JUST
47	45	49	8	CAN IT BE ALL SO SIMPLE (T) (X) LOUD 62890/RCA	◆ WU-TANG CLAN
48	NEW ▶	1	1	RUN TO THE SUN (X) MUTE 66208/ELEKTRA	◆ ERASURE
49	NEW ▶	1	1	LOVE WOMAN SO (M) (T) (X) VP 8001	MAD LION
50	26	42	9	THE WORLD IS YOURS (T) COLUMBIA 77513	◆ NAS

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

## THE HOTTEST COMPILATION

- CD 1
- COOL PASSION "PARTYZONE"
  - BDB MOVEMENT "TURNAROUND (AND WALK AWAY)"
  - HARAJUKU "ON MY OWN"
  - CLUB HOUSE FEAT. CARL "LIGHT MY FIRE"
  - DJ DEAO "DO THE RAVE STOMP"
  - DJ MIHO "WHAT'S UP"
  - GLADYS KNIGHT "I FEEL A SONG IN MY HEART"
  - MEN OF SOUL "I'LL BE THERE FOR YOU"
  - SPACE MASTER "STEP ON"
  - BOX OF LACES "ALL THAT SHE WANTS"
  - HUGH K. "SHINE ON"
  - SHARON S "WONDERFUL"



## OF THE SUMMER

- CD 2
- REGGY O. "LET THE MUSIC PLAY"
  - MASTERJAM "RHYTHM'S IN YOUR MIND"
  - BRONSKI BEAT "SMALLTOWN BOY '94"
  - KINGSTON CLUB "JUMP UP EVERYBODY"
  - HOPE "TREE FROG"
  - KURTIS BLOW "THE BREAKS '94"
  - PROHIBITION FEAT. HARMONICA CHARLIE THE UNKNOWN MAN "PROHIBITION GROOVE"
  - ABIGAIL "SMELLS LIKE TEEN SPIRIT"
  - HUGH K. "ONE MORE TIME"
  - HARAJUKU "PHANTOM OF THE OPERA"
  - K. C. & THE SUNSHINE BAND "GIVE IT UP"
  - DARE 2 B DIF'RENT "WORLD OF LOVE"

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ZYX MUSIC

## Polydor Grooms Comeaux For Success Singer, 17, Launched With Penney Tie-In

BY EDWARD MORRIS

NASHVILLE—Tapping into an association singer Amie Comeaux has had with J.C. Penney for the past 10 years, Polydor Records will launch the artist's debut album through an extensive performance and product tie-in with the department store chain.

Comeaux, who is 17, first sang at a Penney event when she was 7. She has been performing for the company's fashion shows since she was 13. At 16, she became a member of its "teen board" and began working in its catalog department.

Polydor president Harold Shedd, who co-produced Comeaux's album with David Briggs, has been grooming the Port Allen, La., native for her recording business entrance since he saw her starring in a local production of "Annie" when she was 11 years old.

Her album, "Moving Out," will be released Oct. 18, preceded by the single of the same name, which will go for radio adds on Sept. 12. The "Moving Out" music video will be released Aug. 22.

As part of the Penney promotion, Polydor will conduct a sweepstakes through stores in Louisiana and Tennessee. Its object will be to pick extras for the artist's second music video. Participating in the sweepstakes will be radio stations WNOE, New Orleans; WYNK, Baton Rouge, La.; and WSIX, Nashville.



COMEAUX

The promotion starts Aug. 6, when Comeaux officially signs her recording contract and performs in the J.C. Penney store at Baton Rouge's Cortana Mall. Shedd will be on hand to explain the contest and Comeaux's connection with the retailer.

Subsequently, Comeaux will perform at Hammond Square, Hammond, La. (Aug. 7); Rivergate Mall, Nashville (Aug. 13); Hickory Hollow Mall, Nashville (Aug. 20); Lakeside Mall, Metairie, La. (Aug. 27); North Shore Mall, Slidell, La.; Bell Promenade, Marrero, La. (Aug. 28); and Cool Springs Mall, Franklin, Tenn. (Sept. 3).

On her album cover and during her performances, Comeaux will wear J.C. Penney clothes.

Steve Miller, Polydor's VP/GM, says he hopes Comeaux's regional Penney tie-in will spread: "This is kind of a test to see how well it works. Ultimately, we'd like to roll it out in other regions, and we'd also really like to cultivate the relationship to where she could perhaps be the junior department spokesperson." He adds that the tie-in will be in place until at least June 1995.

In-store material for the promotion, Miller says, includes a Comeaux standup at the entrance of each partic-

ipating mall, and posters explaining the video sweepstakes and the dates and times of her performance. Penney will use music from her album in radio spots promoting her store appearances.

In both her size and the power of her vocals, Comeaux is reminiscent of the young Brenda Lee. "Moving Out," Miller says, "is an old K. T. Oslin [coming-of-age] song that's been lying around for 15 years—and nobody's recorded it... So here's Harold—who launched K. T.'s career [as her producer]—using a K. T. song to launch one of the youngest singers to ever have a deal."



Waiting With Wraymorr. The principal architects of TNN's "Country Music Video Album Hour" pause between scenes with featured guest Wraymorr Jennings, left. With the RCA artist, from left, are director Greg Crutcher, producer Robert K. Oermann, and host Shannon.

## Osborne Brothers Are Newest IBMA Hall Of Honor Inductees

NASHVILLE—The Osborne Brothers have been voted into the International Bluegrass Music Assn.'s Hall of Honor. Formal induction will take place during the IBMA awards show at RiverPark Center in Owensboro, Ky., Sept. 22.

In being added to the Hall of Honor, Bobby and Sonny Osborne will join current members Bill Monroe, Lester Flatt, Earl Scruggs, the Stanley Brothers, Don Reno and Red Smiley, Mac Wiseman, and Jim and Jesse McReynolds.

Hall of Honor inductees are chosen by the votes of IBMA's professional members. This is the first year that the winning act has been announced

prior to the awards show. An IBMA spokesman says that the early announcement will enable the association to integrate the Osbornes more fully into its 1994 "World of Bluegrass" trade show and convention Sept. 19-25, of which the awards show is a part.

The Osborne Brothers have been members of the Grand Ole Opry since 1964. Bobby, the older brother, earned his reputation as a mandolinist and a stratospheric tenor vocalist. Sonny is one of the most inventive and respected banjo players in the genre.

During the folk music boom of the late '50s and early '60s, the Osbornes were one of the first bluegrass acts to play on a college campus when they performed at Antioch College in 1959.

As recording artists, the Osbornes had their biggest hits while signed to Decca Records, among them "Rocky Top" (1968), "Tennessee Hound Dog" (1969), "Ruby" (1970), and "Georgia Pineywoods" (1971). In 1971, they won the Country Music Assn.'s vocal group of the year award.

The Osborne Brothers now record for Pinecastle Records. Their current album is "When The Roses Bloom In Dixieland."

This year, the IBMA awards show will be broadcast live via satellite to radio stations in 160 markets in the U.S., as well as to several worldwide radio networks.

EDWARD MORRIS



Coal Miner's Granddaughter. Loretta Lynn, left, duets with her daughter Cissie Lynn on TNN's "Music City Tonight."

## Local Firm Will Break Ground On CD Plant Also, Big Moves For A Pair Of Bluegrass Biz Mainstays

MUSIC BOX: Nashville's National Tape & Disc Corp. will soon begin construction on a CD manufacturing plant at Great Circle Road in Metrocenter. It will be the first such plant in Tennessee, and marks the newly renamed firm's entry into CD replication. Designed to produce CDs, CD-ROMs, CD videos, and audiocassettes, the 73,000-square-foot facility will cost \$8.5 million and has a target opening date of February 1995. According to the company, the facility will call for the addition of 75 new employees to the current staff of 95. National Tape & Disc clients include Thomas Nelson Publishers, Word Records, and Benson Records.

MAKING THE ROUNDS: Kirk Brandenberger, longtime accessories buyer for the WaxWorks chain (as well as a first-rate fiddler), is making the quintessential bluegrass gesture. He's moving back to the "old homeplace." In this case, the old home is in Keokuk, Iowa. Brandenberger will stay on with WaxWorks as a regional rep and will continue to operate his Prime Cuts Of Bluegrass service, which compiles cuts from several different albums onto a single CD to service to radio. "It's time for a change," he says. "I've been here [in Owensboro, Ky.] for 10 years, buying, and that's a real hot seat. I'll get back in the field and do some good out there."

Jon Hartley Fox will soon leave his post as special projects coordinator for the International Bluegrass Music Assn. in Owensboro to set up Nomad Music Co., an artist management service for bluegrass acts. Prior to joining the IBMA staff nearly three years ago, Fox was with IMG/King/Starday Records, and before that with Sugar Hill and Flying Fish. Fox will remain at IBMA until the conclusion of its "World of Bluegrass" conference in late September.

Flood, Bumstead, McCready & Sayles—the Nashville-based financial management company for such country music figures as Vince Gill, Wynonna, Mary Chapin Carpenter, and Clay Walker—has diversified into the sports field by taking on Frank Thomas of the Chicago White Sox and Luis Gonzalez of the Houston Astros.

Christmas is again upon us—at least album-wise. Arista/Texas has just completed "A Tejano Country Christmas," a project that puts a new spin on some old seasonal favorites as well as serving as a sampler for the label's first five signings: La Diferenzia, Freddy

Fender, Flaco Jimenez, Rick Orozco, and Joel Nava. Also on the shelves or headed in that direction are Sammy Kershaw's "Christmas Time's A Coming" on Mercury, and Pinecastle Records' various-artists collection, "Blue Ridge Mountain Christmas."

Songwriter Hugh Prestwood is in contention for an Emmy via his hit for Trisha Yearwood, "The Song Remembers When." Nominated for its use in the Yearwood special of that name, "The Song Remembers When" is the only country tune vying in the category of outstanding achievement in music and lyrics. Prestwood writes for BMG Music... Jennifer Ember Pierce, who is also a country songwriter, has written a how-to book on songwriting called "The Bottom Line Is Money." It is published by The Bold Strummer in Westport, Conn... The ubiquitous Vince Gill will host the 28th annual Country Music Assn. awards show,



by Edward Morris

Oct. 5 on CBS-TV... The Gatlin Brothers now have their own venue in the Fantasy Harbour complex at Myrtle Beach, S.C. The 2,000-seat theater will celebrate its grand opening Aug. 14... Lucy A. Powell is the new assistant director for research collections at the Center For Popular Music at Middle Tennessee State University in

Murfreesboro... Shanachie Home Video of Newton, N.J., has just released the video version of the acclaimed documentary, "High Lonesome: The Story Of Bluegrass Music"... Warner Western Records, through Real West Productions, has begun issuing a newsletter—"Warner Western Beat"—to retailers... Stephen McCord has been promoted to director of advertising and creative marketing at MCA Records... Vicki Horn has been added to the creative management department at Prime Time Music.

MARK YOUR CALENDAR: The Louise Mandrell Celebrity Shoot will be held Sept. 30-Oct. 1 at the Nashville Gun Club, and will be taped for a TNN special. In addition to Mandrell, participants in the trapshooting contest will include Alabama, Patrick Duffy, Barbara Mandrell, and Irlene Mandrell. Proceeds will go to the Boy Scouts Of America and National Awareness Of Scouting... The 15th annual Tennessee Fall Homecoming is set for Oct. 6-9 at the Museum Of Appalachia in Norris. Among the acts that will appear at the music and crafts event are Bill Monroe, Grandpa Jones, John Hartford, Elmer Bird, Mac Wiseman, and Jimmy Driftwood.

## PATTY LOVELESS RISES TO OCCASION ON EPIC'S 'WHEN FALLEN ANGELS FLY'

*(Continued from page 1)*

There is communication aplenty in "When Fallen Angels Fly," Loveless' second album for Epic Records. From the title cut, with its theme of love's redemptive power, through such lyrical essays on dreams thwarted as "You Don't Even Know Who I Am" and "Over My Shoulder," Loveless offers something revealing for everyone.

In gathering songs for the new album (which will be released Aug. 23), Loveless and her producer and husband, Emory Gordy Jr., tapped the cream of Nashville's writers. Billy Joe Shaver contributed "When The Fallen Angels Fly." Gretchen Peters and Tony Arata provided two songs each. Others represented on the album are Gordy and Jim Rushing, Jim Lauderdale, Gary Burr, Gary Nicholson and Bob DiPiero, and Roger Murrah and Marcus Hummon.

Loveless' affection for serious songs has been evident throughout her career, but it was increased immeasurably by the success earlier this year of the single "How Can I Help You Say Goodbye." Not only did the song reach fans in ways the soft-spoken Kentuckian is still trying to assess, it saved its parent album from dying at retail.

"That album ['Only What I Feel'] had stopped selling and was actually coming back in returns from the stores," says Allen Butler, executive VP/GM for Sony Music. "In fact, it was coming back faster than it was going out. But that song, within three weeks, completely turned it around."

Originally, Butler says, the song was not considered a potential single because label officials thought it was "too long and wouldn't work at radio." However, when new executives took over the label—and the apparently sinking, year-old album—they took a gamble, not only by releasing it as a single, but by building a full-scale promotional and marketing campaign around it.

The effort paid off big. According to SoundScan, "Only What I Feel" has sold more than 542,000 copies.

"It's unbelievable what that song has done, and how many people it has reached out there," Loveless says. "I'm

getting standing ovations. We go into another song right after that, and my guitar player almost has to break into the applause in order to get started on the next tune." Just as significant, she adds, is the fact that the song induces "people [to] share their thoughts with me about what they've been through."

To launch her second album for the label, however, Epic is leading with the uncharacteristically frothy "I Try To Think About Elvis." Says Butler, "We wanted to come with something kind of

light and uptempo to get us through the balance of the summer. Then we'll follow that up with one of the ballads."

He says there is considerable sentiment at the label for choosing "You Don't Even Know Who I Am" as the next single, but he adds that there is also some fear that it may be "too much of a downer to go through Christmas with."

The lingering effect of "How Can I Help You Say Goodbye" and the current popularity of "I Try To Think

About Elvis" are building radio and retail's anticipation for the new album.

"She did very well with that ballad, and her new song is taking off really quickly, too," says Alan Austin, MD at WBVR Russellville, Ky. "We're getting a lot of phone action on that. We do something called 'The Top Five At 5'—a lot of stations do it—where we do the five most-requested songs of the day. Not long after we started playing the song, it started showing up at No. 5 and No. 4."

Says Eric Vaughn, buyer for the WaxWorks/Disc Jockey chain, "The success [of 'How Can I Help You Say Goodbye'] had a factor in my buy of [the new album]. She's always been kind of singles-driven, retail-wise. You can always tell when she's got a real good single out, because the sales really skyrocket. Right now she's got a real good single out before the album comes out, and it's definitely had a reflection on us at retail. In my opinion, *(Continued on page 27)*

"No songs are as popular as the ones that tell the stories"

## The Country Realm

### A Billboard Spotlight

Country music has established itself by interweaving everyday triumphs and sorrows into a rich and expressive tradition. This musical genre continues to soar to new heights and gratify audiences worldwide.

In our October 8th issue, Billboard surveys the current state of country music, evaluates recent business activity, and explores its success in the international arena.

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## New Acts Added To The Marlboro Music Fair Tour

NASHVILLE—Asleep At The Wheel, Michelle Wright, and the Gibson Miller Band have been added to the Marlboro Music State Fair Tour.

They joined previously announced acts (Billboard, June 4) Clint Black, Tracy Lawrence, Clay Walker, Hal Ketchum, Brooks & Dunn, Faith Hill, Suzy Bogguss, Diamond Rio, and Rick Trevino.

Asleep will open for Black at the Colorado State Fair, Pueblo, Sept. 4. Gibson Miller will open for Black at the State Fair Of Virginia, Richmond, Sept. 30, and for Walker at the Arizona State Fair, Phoenix, Oct. 20. Wright also will play the Phoenix date.

Marlboro Music is produced by Glenn Smith Presents of San Antonio, Texas, with production coordination by See Factor Industry, Long Island City, N.Y.

# Billboard **HOT COUNTRY** SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 136 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

FOR WEEK ENDING AUGUST 13, 1994

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	7	13	<b>NO. 1</b> BE MY BABY TONIGHT S.HENDRICKS (E.HILL,R.FAGAN)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87236
2	1	1	9	SUMMERTIME BLUES K.STEGALL (E.COCHRAN,J.CAPEHART)	ALAN JACKSON (C) (V) ARISTA 1-2697
3	4	11	12	LOVE A LITTLE STRONGER M.POWELL,T.DUBOIS (C.JONES,B.CRITTENDEN,G.SWINT)	DIAMOND RIO (C) (V) ARISTA 1-2693
4	6	9	10	DREAMING WITH MY EYES OPEN J.STROUD (T.ARATA)	CLAY WALKER (V) GIANT 18139
5	2	5	13	NATIONAL WORKING WOMAN'S HOLIDAY B.CANNON,N.WILSON (R.MURRAH,P.TERRY,J.D.HICKS)	SAMMY KERSHAW (C) (V) MERCURY 858 722
6	9	15	11	HALF THE MAN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 62878
7	7	13	12	RENEGADES, REBELS AND ROGUES T.LAWRENCE,C.ANDERSON (P.NELSON,L.BOONE,E.CLARK)	TRACY LAWRENCE ATLANTIC ALBUM CUT
8	10	17	12	HANGIN' IN J.CRUTCHFIELD (S.BOGARD,R.GILES)	TANYA TUCKER (V) LIBERTY 79033
9	12	18	10	WHISPER MY NAME K.LEHNING (T.BRUCE)	RANDY TRAVIS (C) (V) WARNER BROS. 18153
10	13	16	11	GIRLS WITH GUITARS T.BROWN (M.C.CARPENTER)	WYNONNA (V) CURB 54875/MCA
11	5	2	18	THINKIN' PROBLEM B.CHANCEY (D.BALL,A.SHAMBLIN,S.ZIFF)	DAVID BALL (C) (V) WARNER BROS. 18250
12	20	25	8	THE MAN IN LOVE WITH YOU T.BROWN,G.STRAIT (S.DORFF,G.HARJU)	GEORGE STRAIT (C) (V) MCA 54854
13	18	27	6	WHAT THE COWGIRLS DO T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL (C) (V) MCA 54879
<b>***AIRPOWER***</b>					
14	22	31	6	XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS,H.STINSON (A.RANDALL,M.BERG)	TRISHA YEARWOOD (C) (V) MCA 54898
15	21	26	11	SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN,T.MARTIN,R.WILSON)	RICK TREVINO (C) (V) COLUMBIA 77535
16	19	22	15	INDEPENDENCE DAY P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	MARTINA MCBRIDE (C) (V) RCA 62828
17	8	3	18	EVERY ONCE IN A WHILE M.BRIGHT,T.DUBOIS (H.PAUL,V.STEPHENSON,D.ROBBINS)	BLACKHAWK (C) (V) ARISTA 1-2668
<b>***AIRPOWER***</b>					
18	29	34	5	THIRD ROCK FROM THE SUN J.SLATE,J.DIFFIE (J.GREENEBAUM,S.WHIPPLE,T.MARTIN)	JOE DIFFIE (C) (V) EPIC 77577
19	17	21	13	TAKE THESE CHAINS FROM MY HEART S.HENDRICKS (F.ROSE,H.HEATH)	LEE ROY PARNELL (C) (V) ARISTA 1-2695
<b>***AIRPOWER***</b>					
20	23	28	8	HARD TO SAY M.MILLER,M.MCANALLY (M.MILLER)	SAWYER BROWN CURB ALBUM CUT
<b>***AIRPOWER***</b>					
21	25	29	9	MORE LOVE J.STROUD (D.STONE,G.BURR)	DOUG STONE (C) (V) EPIC 77549
22	14	8	17	FOOLISH PRIDE G.BROWN (T.TRITT)	TRAVIS TRITT (C) (V) WARNER BROS. 18180
<b>***AIRPOWER***</b>					
23	28	32	8	WHAT'S IN IT FOR ME C.HOWARD (J.JARRARD,G.BURR)	JOHN BERRY (C) (V) LIBERTY 79035
24	31	33	11	COWBOY BAND J.BOWEN (M.POWELL,J.MEDDERS)	BILLY DEAN (C) (V) LIBERTY 79034
25	34	45	5	DOWN ON THE FARM J.STROUD,B.GALLIMORE (K.K.PHILLIPS,J.LASETER)	TIM MCGRAW CURB ALBUM CUT
26	16	6	17	I WISH I COULD HAVE BEEN THERE J.STROUD,J.ANDERSON (J.ANDERSON,K.ROBBINS)	JOHN ANDERSON (V) BNA 62795
27	11	4	16	LIFESTYLES OF THE NOT SO RICH & FAMOUS J.CRUTCHFIELD (B.HILL,W.TESTER)	TRACY BYRD (C) (V) MCA 54778
28	35	39	7	POCKET OF A CLOWN P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
29	40	49	4	SHE DREAMS M.WRIGHT (G.HARRISON,T.MENSY)	MARK CHESNUTT (C) (V) DECCA 54887
30	15	14	13	STOP ON A DIME J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,B.SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
31	37	44	6	ELVIS AND ANDY B.BECKETT (C.WISEMAN)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87229
32	24	19	17	WINK B.BECKETT (B.DIPIERO,T.SHAPIRO)	NEAL MCCOY (C) (V) ATLANTIC 87247
33	45	55	3	SHE THINKS HIS NAME WAS JOHN T.BROWN,R.MCENTIRE (S.KNOX,S.ROSEN)	REBA MCENTIRE (C) (V) MCA 54899
34	38	42	14	O WHAT A THRILL D.COOK (J.WINCHESTER)	THE MAVERICKS (C) (V) MCA 54780
35	33	24	20	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARREN (J.STEELE,C.FARREN)	BOY HOWDY CURB ALBUM CUT
36	32	23	16	I TAKE MY CHANCES J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	MARY CHAPIN CARPENTER (V) COLUMBIA 77476
37	50	67	3	I TRY TO THINK ABOUT ELVIS E.GORDY,JR. (G.BURR)	PATTY LOVELESS (C) (V) EPIC 77609

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	51	64	3	WHO'S THAT MAN N.LARKIN,H.SHEDD (T.KEITH)	TOBY KEITH (C) (V) POLYDOR 853 358
39	36	30	19	LITTLE ROCK J.HOBBS,E.SEAY,P.WORLEY (T.DOUGLAS)	COLLIN RAYE (V) EPIC 77436
40	39	36	19	THAT AIN'T NO WAY TO GO D.COOK,S.HENDRICKS (R.DUNN,K.BROOKS,D.COOK)	BROOKS & DUNN (V) ARISTA 1-2669
41	26	12	19	THAT'S MY BABY G.FUNDIS (L.WHITE,C.CANNON)	LARI WHITE (C) (V) RCA 62764
42	41	37	20	DON'T TAKE THE GIRL J.STROUD,B.GALLIMORE (C.MARTIN,L.W.JOHNSON)	TIM MCGRAW (C) (V) CURB 76925
43	30	10	15	ONE NIGHT A DAY A.REYNOLDS (G.BURR,P.WASNER)	GARTH BROOKS (V) LIBERTY 17972
44	42	40	18	WHENEVER YOU COME AROUND T.BROWN (V.GILL,P.WASNER)	VINCE GILL (C) (V) MCA 54833
45	52	56	4	NOBODY'S GONNA RAIN ON OUR PARADE J.LEO (B.PARKER,W.RAMBEAUX)	KATHY MATTEA (C) (V) MERCURY 858 800
46	46	48	8	I'LL GO DOWN LOVING YOU D.COOK (C.HARTFORD,S.HOGIN,M.POWELL)	SHENANDOAH (V) RCA 62867
47	27	20	17	(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN A.REYNOLDS,J.ROONEY (A.ANDERSON,H.KETCHUM)	HAL KETCHUM (C) (V) CURB 76922
48	56	—	2	THE CITY PUT THE COUNTRY BACK IN ME B.BECKETT (M.GEIGER,W.MULLIS,M.HUFFMAN)	NEAL MCCOY (C) (V) ATLANTIC 87213
49	49	51	7	SHE LOVES ME LIKE SHE MEANS IT L.PETERZELL,R.E.ORRALL,C.WRIGHT,J.STROUD (R.E.ORRALL,B.SPENCER,ANGELO)	ORRALL & WRIGHT (C) (V) GIANT 18162
50	61	—	2	WHEN YOU WALK IN THE ROOM P.TILLIS,S.FISHELL (J.DESHANNON)	PAM TILLIS (C) (V) ARISTA 1-2726
51	43	35	11	BUT I WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)	FAITH HILL (C) (V) WARNER BROS. 18179
52	53	52	7	BEEN THERE J.LEO (D.SCHLITZ,B.LIVSEY)	TERRY MCBRIDE & THE RIDE (C) (V) MCA 54853
53	48	43	19	WHY HAVEN'T I HEARD FROM YOU T.BROWN,R.MCENTIRE (S.KNOX,T.W.HALE)	REBA MCENTIRE (C) (V) MCA 54823
54	68	—	2	MAN OF MY WORD J.HOBBS,E.SEAY,P.WORLEY (A.SHAMBLIN,G.BURR)	COLLIN RAYE (C) (V) EPIC 77632
55	73	—	2	TEN FEET TALL AND BULLETPROOF G.BROWN (T.TRITT)	TRAVIS TRITT (C) (V) WARNER BROS. 18104
56	55	57	7	STATE FAIR R.LANDIS (M.CATES)	DOUG SUPERNOW (C) (V) BNA 62851
57	54	53	18	THE CHEAP SEATS J.LEO,L.M.LEE,ALABAMA (M.HUMMON,R.SHARP)	ALABAMA (V) RCA 62623
58	59	62	6	LABOR OF LOVE S.FISHELL,R.FOSTER (R.FOSTER,C.BULLENS)	RADNEY FOSTER (C) (V) ARISTA 1-2716
59	58	61	8	HE'S A GOOD OLE BOY B.BECKETT,H.SHEDD (H.HOWARD)	CHELY WRIGHT (C) (V) POLYDOR 853 056
60	62	69	3	JUKEBOX JUNKIE J.CUPIP (J.CUPIP,J.HONEYCUTT,K.MELLONS)	KEN MELLONS (C) (V) EPIC 77579
61	RE-ENTRY	6	6	CALLIN' BATON ROUGE A.REYNOLDS (D.LINDE)	GARTH BROOKS LIBERTY ALBUM CUT
62	60	59	19	IT WON'T BE OVER YOU S.HENDRICKS (T.BRUCE,T.MCHUGH)	STEVE WARINER (V) ARISTA 1-2672
<b>***HOT SHOT DEBUT***</b>					
63	NEW	1	1	HEART OVER MIND R.LANDIS (S.MUNSEY,B.ALAN)	LORRIE MORGAN (V) BNA 62946
64	65	68	3	ONE GOOD MAN S.BOGARD,M.CLUTE (S.BOGARD,R.GILES)	MICHELLE WRIGHT (C) (V) ARISTA 1-2727
65	NEW	1	1	WATERMELON CRAWL J.CRUTCHFIELD (B.BROCK,Z.TURNER)	TRACY BYRD (C) (V) MCA 54889
66	NEW	1	1	HAS ANYBODY SEEN AMY J.SCIAFFA,J.COTTON (J.VEZNER,D.HENRY)	JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920
67	75	—	2	IF I EVER LOVE AGAIN J.STROUD,J.CARLTON (C.WRIGHT,B.SPENCER)	DARON NORWOOD GIANT ALBUM CUT
68	67	72	5	HARD LUCK WOMAN A.REYNOLDS (P.STANLEY)	GARTH BROOKS MERCURY ALBUM CUT
69	63	60	17	WHOLE LOTTA LOVE ON THE LINE S.HENDRICKS (A.TIPPIN,D.KEES)	AARON TIPPIN (V) RCA 62832
70	69	73	4	WESTERN FLYER R.PENNINGTON,R.BALL (D.MYRICK,T.WOOD)	WESTERN FLYER (V) STEP ONE 479
71	71	—	2	LET ME DRIVE M.WRIGHT (B.DIPIERO,G.HOUSE)	GREG HOLLAND (C) (V) WARNER BROS. 18152
72	72	70	20	WOMAN, SENSUOUS WOMAN M.WRIGHT (G.S.PAXTON)	MARK CHESNUTT (C) (V) MCA 54822
73	NEW	1	1	GET A LITTLE CLOSER C.HOWARD,R.L.GREGG (K.WILLIAMS,K.BLAZY,N.THRASHER)	RICKY LYNN GREGG (C) (V) LIBERTY 79039
74	57	54	8	LOVE AND LUCK T.BROWN,M.STUART (M.STUART,B.DIPIERO)	MARY STUART (C) (V) MCA 54840
75	74	—	5	WILD LOVE B.CHANCEY,P.WORLEY (D.LINDE)	JOY LYNN WHITE (C) (V) COLUMBIA 77565

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

## HOT COUNTRY RECURRENTS

1	—	—	1	WALKING AWAY A WINNER J.LEO (T.SHAPIRO,B.DIPIERO)	KATHY MATTEA MERCURY
2	1	—	2	WISH I DIDN'T KNOW NOW N.LARKIN,H.SHEDD (T.KEITH)	TOBY KEITH MERCURY
3	2	1	4	A GOOD RUN OF BAD LUCK J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
4	4	2	7	YOUR LOVE AMAZES ME C.HOWARD (A.HUNT,C.JONES)	JOHN BERRY LIBERTY
5	5	3	7	PIECE OF MY HEART S.HENDRICKS (B.BERNS,J.RAGAVOY)	FAITH HILL WARNER BROS.
6	6	4	15	I SWEAR S.HENDRICKS (F.J.MYERS,G.BAKER)	JOHN MICHAEL MONTGOMERY ATLANTIC
7	3	—	2	HOW CAN I HELP YOU SAY GOODBYE E.GORDY,JR. (B.B.COLLINS,K.TAYLOR-GOOD)	PATTY LOVELESS EPIC
8	—	—	1	SPILLED PERFUME S.FISHELL,P.TILLIS (P.TILLIS,D.DILLON)	PAM TILLIS ARISTA
9	7	6	7	IF BUBBA CAN DANCE (I CAN TOO) D.COOK (M.RAYBON,M.MCGUIRE,B.MCDILL)	SHENANDOAH RCA
10	9	8	15	NO DOUBT ABOUT IT B.BECKETT (J.S.SHERILL,S.SESKIN)	NEAL MCCOY ATLANTIC
11	8	5	3	BEFORE YOU KILL US ALL K.LEHNING (K.FOLLESE,M.T.BARNES)	RANDY TRAVIS WARNER BROS.
12	13	9	11	MY LOVE J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS,T.BARNES)	LITTLE TEXAS WARNER BROS.
13	14	10	8	IF THE GOOD DIE YOUNG J.STROUD (P.NELSON,C.WISEMAN)	TRACY LAWRENCE ATLANTIC

14	12	11	16	I JUST WANTED YOU TO KNOW M.WRIGHT (G.HARRISON,T.MENSY)	MARK CHESNUTT MCA
15	10	7	3	DADDY NEVER WAS THE CADILLAC KIND B.BECKETT (B.NELSON,D.GIBSON)	CONFEDERATE RAILROAD ATLANTIC
16	11	16	15	HE THINKS HE'LL KEEP HER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	MARY CHAPIN CARPENTER COLUMBIA
17	16	12	16	ROCK MY WORLD (LITTLE COUNTRY GIRL) D.COOK,S.HENDRICKS (B.LABOUNTY,S.O'BRIEN)	BROOKS & DUNN ARISTA
18	22	13	46	CHATTAAHOOCHEE K.STEGALL (A.JACKSON,J.MCBRIDE)	ALAN JACKSON ARISTA
19	15	14	12	I'M HOLDING MY OWN S.HENDRICKS (T.ARATA)	LEE ROY PARNELL ARISTA
20	19	—	2	ROPE THE MOON S.HENDRICKS (J.BROWN,J.DENTON,A.BROWN)	JOHN MICHAEL MONTGOMERY ATLANTIC
21	24	25	15	STANDING OUTSIDE THE FIRE A.REYNOLDS (J.YATES,G.BROOKS)	GARTH BROOKS LIBERTY
22	23	21	16	I'VE GOT IT MADE J.STROUD,J.ANDERSON (M.BARNES)	JOHN ANDERSON BNA
23	—	22	18	GOODBYE SAYS IT ALL M.BRIGHT,T.DUBOIS (J.MACRAE,C.BLACK,B.FISCHER)	BLACKHAWK ARISTA
24	20	20	22	LIVE UNTIL I DIE J.STROUD (C.WALKER)	CLAY WALKER GIANT
25	25	24	31	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	LITTLE TEXAS WARNER BROS.

Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart



# COUNTRY CORNER



by Lynn Shults

**REGISTERING HIS THIRD NO. 1** is John Michael Montgomery with "Be My Baby Tonight" (3-1). The song was written by Ed Hill and Rich Fagen and produced by Scott Hendricks. Montgomery first hit the scene in October 1992 with "Life's A Dance," and he has been dancin' ever since. His debut album, "Life's A Dance" (44-44), and his current album, "Kickin' It Up" (3-3), are both platinum. The Atlantic label has now occupied the No. 1 position on the Hot Country Singles & Tracks chart for 13 of 1994's 33 weeks (that's 39%). The WEA group's country labels—Atlantic, Giant, and Warner Bros.—have combined to top the chart for 22 of the 33 weeks (67%).

**THE MOST ACTIVE TRACK** on the Hot Country Singles & Tracks chart is "When You Walk In The Room" (61-50) by Pam Tillis, followed by "Third Rock From The Sun" (29-18) by Joe Diffie; "Who's That Man" (51-38) by Toby Keith; "She Thinks His Name Was John" (45-33) by Reba McEntire; "I Try To Think About Elvis" (50-37) by Patty Loveless; "Man Of My Word" (68-54) by Collin Raye; "Xxx's And Ooo's" (22-14) by Trisha Yearwood; "Half The Man" (9-6) by Clint Black; "The City Put The Country Back In Me" (56-48) by Neal McCoy; and "Whisper My Name" (12-9) by Randy Travis.

**BREAKING INTO THE TOP 10** on the Top Country Albums chart is "What A Crying Shame" (12-8) by the Mavericks. The album is the week's Greatest Gainer, with a retail sales increase of almost 12% over the previous week. The development of the album is unusual in that album sales normally follow hit singles. In this case, the band's single "O What A Thrill" moves from No. 38 to No. 34 in its 14th week on the Hot Country Singles & Tracks chart. The success of the album and SoundScan sales data suggest a direct link between markets with large university populations, a strong country radio station, and CMT. Markets showing the album's highest sales penetration per TV household, in order of rank, are Austin, Texas; Lincoln, Neb.; Charleston W.Va.; Nashville; Albuquerque; Kansas City, Mo.; Lexington, Ky.; Fresno, Calif.; San Diego; Colorado Springs, Colo.; Portland, Ore.; Seattle; and Spokane, Wash.

**ALBUM SALES HAVE THE SUMMERTIME BLUES.** "Not A Moment Too Soon" by Tim McGraw continues to sit atop the album chart, even though the album's retail sales were off by more than 14% from the previous week. "Love A Little Stronger" (17-13) by Diamond Rio wins the week's Pacesetter award with a retail gain of almost 14%. Albums also moving forward in this soft market are "Read My Mind" (5-5) by Reba McEntire and the first comedy album to crack the top 50 in quite some time, "You Might Be A Redneck If..." (53-49) by Jeff Foxworthy.

**PLAYTIME ON MUSIC ROW** continues its annual summertime trend. The most recent highlight was "The Vinny" golf tournament, hosted by Vince Gill. The two-day event attracted a host of pro-tour golfers and a cast of celebrity athletes, ranging from baseball greats Johnny Bench and Brooks Robinson to Amy Grant and Garth Brooks. Brooks continues to pave an international trail that will hopefully open doors for other country musicians. He'll tour Australia in August, then go back to Europe in September. Brooks, Trisha Yearwood, and their respective producers, Allen Reynolds and Garth Fundis, are in the first stages of developing songs for possible duets by the two singers.

## CMT Sets Multimedia Promos For Ohio, Calif. Campaigns Tie In TV, Radio, Arenas, Baseball, More

NASHVILLE—CMT: Country Music Television has announced multimedia promotional campaigns to attract more viewers in Cincinnati and Sacramento, Calif. The eight-week promotions will run through mid-September and will involve a wide array of cable systems, country radio stations, venues, and sports teams. In addition, CMT will run radio and TV spots in each market, and there will be ad tie-ins with local businesses.

In Cincinnati, CMT will be a sponsor of 27 Cincinnati Reds home games and five major country concerts at the city's Riverbend Music Center. Cable systems involved are Warner Cable of Greater Cincinnati and TKR of Northern Kentucky. Participating radio stations are WYGY and WUBE.

As part of its Reds sponsorship, CMT will run a 30-second spot on Riverfront Stadium's Jumbotron screen during each game and will sponsor a country song to be played between innings.

The Riverbend Music Center tie-ins are with shows headlined by Vince Gill, Lorrie Morgan, Brooks & Dunn, Reba McEntire, and Travis Tritt. At some of the concerts, fans will be given CMT hats and refrigerator magnets.

In Sacramento, CMT will work through Sacramento Cable TV, Post-Newsweek Cable of Modesto, Continental Cablevision of Stockton, Continental Cablevision of Yuba, Sammons Cable of Turlock, KRAK, KNCI, the California State Fair & Exposition, the Cal-Expo Amphitheatre, and the Stockton Ports baseball team.

During the 18-day state fair, CMT will show promotional spots on video monitors during breaks between performances at the event's California Country Stage. It also will sponsor Wynonna's concert at the Amphitheatre and other country music shows at the California Country Stage.

One day of the fair will be designated as "CMT Day" and will be spotlighted through signs and sponsorship of one-third of the fair tickets.

There will be four "CMT Nights" at the Stockton Ports games in Sacramento. Included in this segment of the promotion will be signs, announcements on the electronic message board and the public address systems, distribution of CMT premi-

ums, and mentions on live radio broadcasts of the games through August.

Plans call for similar blitz promotions in other CMT markets during the fourth quarter of this year.



**Cashing In.** Members of the Gibson Miller Band met country idol Johnny Cash after their appearance on the Entertainment Radio Networks awards show, during which Cash was honored. Shown, from left, are Steve Grossman, Blue Miller, Cash, Dave Gibson, and Doug Kahan.

## PATTY LOVELESS RISES TO OCCASION

(Continued from page 25)

it may break her."

Butler reports that the label has started working on various TV tie-ins for the album, in addition to pursuing corporate endorsements. But he says there are no details to announce yet on either front.

### 'HERE I AM'

Butler gives Loveless the credit for naming the album. Initially the label had decided to call it "Here I Am." But Loveless called him and lobbied "passionately" for the "Fallen Angels" title.

"['Here I Am'] felt too egotistic," Loveless says. "I could understand what they were getting at [with that title]. It was like saying, 'Patty Loveless has really finally arrived. Here she is.' But I'm not that kind of person. I don't want the whole subject to be around me. This album is not just about me, but about a lot of people out there."

Any fears that it might be awkward for Loveless' husband to produce her were short-lived, Butler says. "You're

scared at first about a husband and wife working that closely together for that long—that it may not work. But they're a perfect match in the studio. It's like magic between them."

Loveless, who began using Gordy as a co-producer when she was still with MCA Records (she left that label in 1992), agrees. "I trust him wholly. Whenever he's criticizing me, I don't feel intimidated at all. I take it as creative criticism... This guy has such love for the music, and he gives his all for the project."

In recent months, Loveless has split her touring schedule between opening for big names like Vince Gill, co-headlining with such acts as Restless Heart, and headlining her own shows at 3,000- to 5,000-seat venues.

Summing up her aims for "When Fallen Angels Fly," Loveless says, "I want this album to be one of those that when people listen to it, it gives them some release and hope and encourages them not to give up."

## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 52 **BEEN THERE** (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) CPP  
 1 **BE MY BABY TONIGHT** (New Haven, BMI/Music Hill, BMI/OI, ASCAP) CPP  
 51 **BUT I WILL** (WB, ASCAP/East 64th, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI/Yasa, BMI) WBM  
 61 **CALLIN' BATON ROUGE** (Combine, ASCAP/EMI Blackwood, BMI) HL  
 57 **THE CHEAP SEATS** (Careers-BMG, BMI/Longitude, BMI) WBM/HL  
 48 **THE CITY PUT THE COUNTRY BACK IN ME** (Sixteen Stars, BMI/Dixie Stars, ASCAP)  
 24 **COWBOY BAND** (Careers-BMG, BMI/Conasauga Troubadors, BMI) HL  
 42 **DON'T TAKE THE GIRL** (Eric Zanetti, BMI) CPP  
 25 **DOWN ON THE FARM** (Texas Wedge, ASCAP/Noosa Heads, BMI) CPP  
 4 **DREAMING WITH MY EYES OPEN** (Famous, ASCAP/Poogie Bear, ASCAP/Bug, ASCAP) HL/PPP  
 31 **ELVIS AND ANDY** (Almo, ASCAP) CPP  
 17 **EVERY ONCE IN A WHILE** (EMI Blackwood, BMI/Stroudacaster, BMI/WB, ASCAP) CPP/WBM/HL  
 22 **FOOLISH PRIDE** (Post Oak, BMI) HL  
 73 **GET A LITTLE CLOSER** (Sony Cross Keys, ASCAP/Major Bob, ASCAP/Sophie's Choice, BMI)  
 10 **GIRLS WITH GUITARS** (EMI April, ASCAP/Getarealjob, ASCAP) HL

- 6 **HALF THE MAN** (Blackened, BMI) CPP  
 8 **HANGIN' IN** (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) CPP/WBM  
 68 **HARD LUCK WOMAN** (Hon Productions America, ASCAP/Polygram Int'l, ASCAP) HL  
 20 **HARD TO SAY** (Travelin' Zoo, ASCAP) HL  
 66 **HAS ANYBODY SEEN AMY** (Reynsong, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP)  
 63 **HEART OVER MIND** (Royhaven, BMI/Starstruck Angel, BMI)  
 59 **HE'S A GOOD OLE BOY** (Sony Tree, BMI) HL  
 67 **IF I EVER LOVE AGAIN** (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP)  
 16 **I'LL GO DOWN LOVING YOU** (Sony Tree, BMI/Careers-BMG, BMI) HL  
 16 **INDEPENDENCE DAY** (Sony Cross Keys, ASCAP) HL  
 36 **I TAKE MY CHANCES** (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/PPP  
 37 **I TRY TO THINK ABOUT ELVIS** (MCA, ASCAP/Gary Burr, ASCAP) HL  
 62 **IT WON'T BE OVER YOU** (MCA, ASCAP/Kicking Bird, BMI) HL  
 26 **I WISH I COULD HAVE BEEN THERE** (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Colter Bay, BMI) CPP  
 60 **JUKEBOX JUNKIE** (Cupit, BMI/Cupit Memaries, ASCAP)  
 58 **LABOR OF LOVE** (Polygram Int'l, ASCAP/St Julien, ASCAP/Mommy's Geetar, BMI) HL  
 71 **LET ME DRIVE** (Little Big Town, BMI/American Made,

- BMI/Housenotes, BMI)  
 27 **LIFESTYLES OF THE NOT SO RICH & FAMOUS** (MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP/MCA, ASCAP) HL  
 39 **LITTLE ROCK** (Sony Tree, BMI) HL  
 3 **LOVE A LITTLE STRONGER** (Great Cumberland, BMI/Diamond Struck, BMI/Circle Of Life, BMI/Heart Doctor, ASCAP/Angela DeLugo, ASCAP/Storm Front, BMI/John Juan, BMI/Ensign, BMI) CPP/HL  
 74 **LOVE AND LUCK** (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI) HL/WBM  
 12 **THE MAN IN LOVE WITH YOU** (Boots And Spurs, BMI/Spurs And Boots, ASCAP)  
 54 **MAN OF MY WORD** (Hayes Street, ASCAP/Almo, ASCAP/Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP)  
 21 **MORE LOVE** (That's A Smash, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL  
 5 **NATIONAL WORKING WOMAN'S HOLIDAY** (Murray, BMI/Castle Street, BMI/Ears Last, ASCAP/On The Mantel, ASCAP) CPP  
 45 **NOBODY'S GONNA RAIN ON DUR PARADE** (Longitude, BMI/Rio Zen, BMI/Reynsong, BMI/Howe Sound, BMI) HL  
 64 **ONE GOOD MAN** (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenck, BMI) CPP  
 43 **ONE NIGHT A DAY** (MCA, ASCAP/Gary Burr, ASCAP/Foreshadow, BMI/Uncle Pete, BMI) CLM/HL  
 34 **O WHAT A THRILL** (Musique Chanteclair, ASCAP/Bug, ASCAP) HL  
 28 **POCKET OF A CLOWN** (Coal Dust West, BMI/Warner-

- Tamerlane, BMI) WBM  
 7 **RENEGADES, REBELS AND ROGUES** (Sony Tree, BMI/Sony Cross Keys, ASCAP/Tracy Lawrence, ASCAP) HL  
 15 **SHE CAN'T SAY I DIDN'T CRY** (Starstruck Angel, BMI/Stroudacaster, BMI) CPP  
 29 **SHE DREAMS** (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass Ring, ASCAP) HL  
 49 **SHE LOVES ME LIKE SHE MEANS IT** (EMI April, ASCAP/Jkids, ASCAP/Stroudavarious, ASCAP/Polygram Int'l, ASCAP) HL/PPP  
 33 **SHE THINKS HIS NAME WAS JOHN** (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI) HL  
 56 **STATE FAIR** (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM  
 30 **STOP ON A DIME** (Square Lake, ASCAP/Howlin' Hits, ASCAP) CPP  
 2 **SUMMERTIME BLUES** (Warner-Tamerlane, BMI) WBM  
 19 **TAKE THESE CHAINS FROM MY HEART** (Milene, ASCAP) CPP  
 55 **TEN FEET TALL AND BULLETPROOF** (Post Oak, BMI)  
 40 **THAT AIN'T NO WAY TO GO** (Sony Tree, BMI/Buffalo Prairie Songs, BMI/Don Cook, BMI) HL  
 41 **THAT'S MY BABY** (Almo, ASCAP/LaSongs, ASCAP/Taste Auction, BMI/Wacissa River, BMI) CPP  
 35 **THEY DON'T MAKE 'EM LIKE THAT ANYMORE** (Farren Curtis, BMI/Mike Curb, BMI/Full Keel, ASCAP/Farrenuff, ASCAP/CurbSongs, ASCAP) WBM  
 11 **THINKIN' PROBLEM** (New Court, BMI/Low Country, BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI April, ASCAP) CPP/HL

- 18 **THIRD ROCK FROM THE SUN** (Major Bob, ASCAP/Rio Bravo, BMI/Stroudacaster, BMI/Baby Mae, BMI) CPP  
 47 **(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN** (AI Andersons, BMI/Mighty Nice, BMI/Heckstone, BMI/Foreshadow, BMI) CLM  
 65 **WATERMELON CRAWL** (Acuff-Rose, BMI/Coburn, BMI)  
 70 **WESTERN FLYER** (BMG, BMI/Careers-BMG, BMI) HL  
 23 **WHAT'S IN IT FOR ME** (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM  
 13 **WHAT THE COWGIRLS DO** (Benefit, BMI/Englishtown, BMI) WBM  
 44 **WHENEVER YOU COME AROUND** (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM  
 50 **WHEN YOU WALK IN THE ROOM** (EMI, BMI/Unart, BMI)  
 9 **WHISPER MY NAME** (WB, ASCAP/Big Tractor, ASCAP) WBM  
 69 **WHOLE LOTTA LOVE ON THE LINE** (Acuff-Rose, BMI) CPP  
 38 **WHO'S THAT MAN** (Songs Of PolyGram, BMI/Tokeco, BMI) HL  
 53 **WHY HAVEN'T I HEARD FROM YOU** (Bash, ASCAP/Life Of The Record, ASCAP) HL  
 75 **WILD LOVE** (EMI Blackwood, BMI/Linde Manor, BMI) HL  
 32 **WINK** (Little Big Town, BMI/American Made, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBM/PPP  
 72 **WOMAN, SENSUOUS WOMAN** (Acoustic, BMI) CPP  
 14 **XXX'S AND OOO'S (AN AMERICAN GIRL)** (Sony Tunes, ASCAP/Mother Diane, ASCAP/August Wind, BMI/Great Broad, BMI/Longitude, BMI) HL/WBM

# TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	1	1	19	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77659 (9.98/13.98) 18 weeks at No. 1	NOT A MOMENT TOO SOON	1
2	2	2	5	<b>ALAN JACKSON</b> ARISTA 18759 (10.98/15.98)	WHO I AM	1
3	3	4	27	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
4	4	3	8	<b>VINCE GILL</b> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
5	5	5	14	<b>REBA MCENTIRE</b> ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
6	6	6	7	<b>DAVID BALL</b> WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
7	7	7	12	<b>TRAVIS TRITT</b> ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
<b>*** Greatest Gainer ***</b>						
8	12	13	26	<b>THE MAVERICKS</b> MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	8
9	9	9	48	<b>GARTH BROOKS</b> ▲ <sup>4</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
10	10	10	75	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
11	11	11	95	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
12	8	8	11	<b>SOUNDTRACK</b> ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	4
<b>*** Pacesetter ***</b>						
13	17	—	2	<b>DIAMOND RIO</b> ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
<b>*** Hot Shot Debut ***</b>						
14	<b>NEW</b>	—	1	<b>JOE DIFFIE</b> EPIC 64357/COLUMBIA (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	14
15	15	14	109	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>2</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
16	20	27	46	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	16
17	19	21	71	<b>DWIGHT YOAKAM</b> ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
18	14	12	6	<b>SAMMY KERSHAW</b> MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
19	13	15	25	<b>NEAL MCCOY</b> ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	13
20	18	18	26	<b>BLACKHAWK</b> ARISTA 18708 (9.98/15.98)	BLACKHAWK	17
21	16	16	12	<b>LORRIE MORGAN</b> BNA 66379 (9.98/15.98)	WAR PAINT	7
22	22	23	44	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
23	21	19	64	<b>LITTLE TEXAS</b> ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
24	27	28	14	<b>RANDY TRAVIS</b> ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
25	23	17	22	<b>VARIOUS ARTISTS</b> ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
26	28	30	44	<b>GEORGE STRAIT</b> ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
27	24	20	38	<b>FAITH HILL</b> ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
28	32	35	8	<b>TRACY BYRD</b> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	26
29	29	25	203	<b>GARTH BROOKS</b> ▲ <sup>10</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
30	31	26	98	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
31	26	29	19	<b>CONFEDERATE RAILROAD</b> ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
32	25	24	52	<b>CLAY WALKER</b> ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
33	30	22	27	<b>COLLIN RAYE</b> ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
34	34	32	21	<b>JOHN BERRY</b> LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
35	35	37	155	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
36	37	36	42	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	33	31	14	<b>PAM TILLIS</b> ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
38	36	34	58	<b>JOHN ANDERSON</b> ● BNA 66232 (9.98/15.98)	SOLID GROUND	12
39	39	38	100	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
40	42	46	23	<b>RICK TREVINO</b> COLUMBIA 53560/SONY (9.98 EQ/15.98) HS	RICK TREVINO	23
41	38	33	67	<b>PATTY LOVELESS</b> ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9
42	41	42	274	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
43	45	41	55	<b>CLINT BLACK</b> ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
44	44	44	90	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
45	43	45	67	<b>TOBY KEITH</b> ● MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	17
46	40	39	42	<b>ALABAMA</b> ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
47	49	53	38	<b>TANYA TUCKER</b> ● LIBERTY 89048 (10.98/15.98)	SOON	18
48	48	40	11	<b>KATHY MATTEA</b> MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
49	53	52	29	<b>JEFF FOXWORTHY</b> WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	49
50	47	47	64	<b>WYNONNA</b> ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
51	50	50	151	<b>GARTH BROOKS</b> ▲ <sup>9</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
52	46	43	51	<b>AARON TIPPIN</b> ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
53	51	48	9	<b>HAL KETCHUM</b> CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
54	52	51	118	<b>CONFEDERATE RAILROAD</b> ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
55	55	49	14	<b>JOHNNY CASH</b> AMERICAN 45520*/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	23
56	54	55	168	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
57	58	57	67	<b>JOE DIFFIE</b> ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
58	59	61	49	<b>SHENANDOAH</b> RCA 66267 (9.98/15.98) HS	UNDER THE KUDZU	38
59	56	54	6	<b>LARI WHITE</b> RCA 66395 (9.98/15.98)	WISHES	54
60	60	58	21	<b>BILLY DEAN</b> LIBERTY 28357 (10.98/15.98)	GREATEST HITS	29
61	62	65	18	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	61
62	57	56	7	<b>BILLY DEAN</b> LIBERTY 27760 (10.98/15.98)	MEN'LL BE BOYS	51
63	61	60	129	<b>JOHN ANDERSON</b> ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
64	64	62	115	<b>BILLY RAY CYRUS</b> ▲ <sup>7</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
65	71	—	42	<b>SAWYER BROWN</b> CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
66	66	63	73	<b>SAMMY KERSHAW</b> ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
67	68	71	33	<b>DOUG STONE</b> EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20
68	69	70	102	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
69	63	64	206	<b>ALAN JACKSON</b> ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
70	70	67	4	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	67
71	<b>RE-ENTRY</b>	—	2	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	71
72	74	66	122	<b>WYNONNA</b> ▲ <sup>3</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	1
73	67	59	29	<b>BOY HOWDY</b> CURB 77656 (6.98/9.98) HS	SHE'D GIVE ANYTHING	19
74	65	68	14	<b>LINDA DAVIS</b> ARISTA 18749 (9.98/15.98) HS	SHOOT FOR THE MOON	28
75	<b>RE-ENTRY</b>	—	92	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 98743 (10.98/16.98)	THE CHASE	1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING AUGUST 13, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (7.98/12.98) 147 weeks at No. 1	GREATEST HITS	169
2	2	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	169
3	5	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	167
4	3	<b>GEORGE JONES</b> ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	154
5	4	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	169
6	6	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	167
7	7	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	45
8	10	<b>CONWAY TWITTY</b> ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	58
9	9	<b>GEORGE JONES</b> GUSTO 380/IMG (8.98)	AT HIS BEST	4
10	8	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 7170* (9.98/13.98)	GREATEST HITS	168
11	16	<b>GEORGE STRAIT</b> ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	16
12	11	<b>KEITH WHITLEY</b> ▲ RCA 52277 (9.98/13.98)	GREATEST HITS	28
13	13	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	52

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	12	<b>REBA MCENTIRE</b> ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	139
15	17	<b>ALABAMA</b> ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	30
16	24	<b>KENNY ROGERS</b> ▲ LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	73
17	15	<b>DWIGHT YOAKAM</b> ● REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	119
18	25	<b>MARY CHAPIN CARPENTER</b> ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	42
19	23	<b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	36
20	20	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26094 (9.98/13.98)	COUNTRY CLUB	17
21	14	<b>WAYLON JENNINGS</b> ▲ <sup>2</sup> RCA 3378* (8.98)	GREATEST HITS	53
22	22	<b>VINCE GILL</b> ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	167
23	19	<b>TANYA TUCKER</b> ● CAPITOL 91814 (9.98/13.98)	GREATEST HITS	8
24	18	<b>DOUG STONE</b> ● EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	43
25	—	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	8

Catalog albums are older titles which are registering significant sales. © 1994, Billboard/BPI Communications and SoundScan, Inc.

## Secada Tops Selena, Earns 5th No. 1

**A FIFTH OF SECADA:** As expected, Jon Secada's "Si Te Vas" (EMI Latin)—the Spanish-language counterpart to his recent top 10 pop hit "If You Go"—unseats Selena's "Amor Prohibido" (EMI Latin) this week from the No. 1 slot on the Hot Latin Tracks chart. The nine-week run by "Amor Prohibido" atop the chart falls one week short of the record, held by four songs. Selena's follow-up track, "Bidi Bidi Bom Bom," taken from her best-selling album "Amor Prohibido," enters Hot Latin Tracks this week at No. 30.

Secada, meanwhile, has gotten off to the chart's fastest start ever. Five of his first six singles have reached No. 1, with the sixth track, "Tiempo Al Tiempo," peaking at No. 9. Four of his chart-toppers were culled from his Grammy-winning 1992 album, "Otro Día Más Sin Verte." Secada's sophomore album, also titled "Si Te Vas," was No. 7 on the Bill-



by John Lannert

board Latin 50 last week and figures to be in the Grammy hunt this year. Secada is faring well on The Billboard 200 as well, with his latest Anglo release, "Heart, Soul & A Voice," scoring a gold disc in July.

**ZUCCHERO'S BLUES:** As reported in last week's column, PolyGram has released "Diamante," a smashing 13-song album by Italy's earthy rock and blues luminary Zucchero ("Sugar") that features seven songs in Spanish, seven in Italian, and occasional, pulpit-shaking sound bites from Rev. Arthur Miles and Rufus Thomas. So far, the U.S.

market is excluded from PolyGram's shipment, but hopefully that will change; "Diamante" is a stunning testimony to Zucchero's well-honed sensitivity to all things urgently soulful. His near-total lack of recognition stateside could end with a back-door crossover campaign via college and alternative radio.

Possessing a raspy baritone that bleeds when scratched, this son of Italian farmers generally growls and grovels about female travails in the best tradition of old-school Southern soul stirrers. Zucchero, however, is scarcely a warmed-over reminder of a revered '60s Delta soul man, or even of his idol, Joe Cocker. He brings to the table an original, rough-over-tender vocal personality that has drawn the admiration of Eric Clapton and Miles Davis, the latter having recorded Zucchero's classic "Dune Mosse."

"Diamante" is sort of a greatest hits compendium, boasting a supporting cast that includes Clapton, David Sancious, J. Blackfoot, Clarence Clemons, the Memphis Horns (Wayne Jackson, Andrew Love), and opera superstar Luciano Pavarotti. Argentina's ace singer/songwriter Fito Páez supplied the smart Spanish-language verse.

**RELEASE UPDATE:** "Segundo Romance," Luis Miguel's follow-up to his 1991 gold album of golden oldies, "Romance," is set to ship Aug. 30 on WEA Latina. The first single is the much-covered evergreen "El Día Que Me Quieras." Juan Carlos Calderón, Armando Manzanero, and Kiko Cibrián produced the album... Chaos/Columbia and Sony Discos are releasing separate soundtracks to the upcoming film "I Like It Like That" in September. Chaos' album is English-language except for two cuts, while the Sony record will be in Spanish, accompanied by the English-language title track... Arista/Texas is set to ship the label's debut release—a self-titled record from Tejano act La Diferenzia—Sept. 13... Superstar Juan Gabriel is scheduled to play his premiere concert at Las Vegas' glitzy MGM Grand Sept. 15... Brazilian diva Daniela Mercury is expected to release her second album for Sony Brasil later this month... EMI Argentina's fab reggae band Los Pericos are recording "Pampa's Reggae," set to ship in the middle of September. A performer at Billboard's 5th annual International Latin Music Conference earlier this year, the band closed "World Beat Night" Aug. 2 at Reggae Sunsplash in Kingston, Jamaica. Los Pericos open a five-city North American swing Sunday (7).

**PAN-AM FEST TURNS 10:** Always-active Chicago concert promotion firm Cárdenas/Fernández & Associates will produce the 10th annual Pan-American Festival Aug. 20-21 at Soldier Field. Headlining the diverse musical bill are venerable Caribbean tropical acts Oscar D'León, Grupo Niche, Johnny Ventura, and Eddie Santiago, hot banda acts Banda R-15, Banda El

(Continued on next page)

## Hot Latin Tracks™

					COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE				
1	2	2	12	JON SECADA SBK/EMI LATIN	◆ SI TE VAS 1 week at No. 1	★★★★ No. 1 ★★★★★			
2	3	4	9	RICARDO MONTANER EMI LATIN	◆ QUISIERA				
3	4	5	6	JUAN GABRIEL ARIOLA/BMG	◆ PERO QUE NECESIDAD				
4	1	1	17	SELENA EMI LATIN	◆ AMOR PROHIBIDO				
5	5	3	11	RICARDO ARJONA SONY	◆ TE CONOZCO				
6	6	9	6	LOS FUGITIVOS RODVEN	DIABLO				
7	8	8	8	TONY VEGA RMM/SONY	ELLA ES				
8	7	6	12	THE BARRIO BOYZZ SBK/EMI LATIN	◆ UNA NOCHE DE AMOR				
9	9	11	7	KAIRO SDI/SONY	◆ EN LOS ESPEJOS DE UN CAFE				
10	14	13	7	VICEVERSA MAX	◆ ELLA				
11	11	12	8	JULIO IGLESIAS COLUMBIA/SONY	◆ CRAZY				
12	13	14	4	JUAN LUIS GUERRA 440 KAREN/BMG	◆ LA COSQUILLITA				
13	12	15	8	LORENZO ANTONIO WEA LATINA	◆ CUANDO, COMO Y PORQUE				
14	17	20	4	MARCOS LLUNAS POLYGRAM LATINO	PARA OLVIDAR				
15	16	18	5	VARIOUS ARTISTS MAX	MERENGUE MIX				
16	15	17	6	INDUSTRIA DEL AMOR UNICO/FONOVISIA	DOS ENAMORADOS				
17	10	7	19	LA MAFIA SONY	◆ VIDA				
18	19	30	4	PIMPINELA POLYGRAM LATINO	HAY AMORES QUE MATAN				
19	24	22	3	ALEJANDRO FERNANDEZ SONY	SI DIOS ME QUITA LA VIDA				
					★★★★ POWER TRACK★★★★				
20	32	—	2	LOS FANTASMAS DEL CARIBE RODVEN	CELINA				
21	18	29	3	GERARDO EMI LATIN	◆ MARIA ELISA				
22	28	—	2	VICENTE FERNANDEZ SONY	MISERIA				
23	22	31	4	EDGAR JOEL RODVEN	LO QUE NO HARIAS POR AMOR				
24	20	32	3	LA MAFIA SONY	CADA VUELTA DE ESQUINA				
25	23	28	6	ANTONIO AGUILAR, HIJO EMI LATIN	POR TI NO VOY A LLORAR				
26	30	35	3	REY RUIZ SONY	SI TE PREGUNTAN				
27	38	36	3	GILBERTO SANTA ROSA SONY	ME VOLVIERON A HABLAR DE ELLA				
28	34	—	2	ANA GABRIEL SONY	ESTAS EMOCIONES				
29	25	38	3	CHEITO CRESCENT MOON/SONY	◆ EL BAILE DE LA VELA				
					★★★★ HOT SHOT DEBUT★★★★				
30	NEW ▶	—	1	SELENA EMI LATIN	BIDI BIDI BOM BOM				
31	NEW ▶	—	1	JERRY RIVERA SONY	DIA Y NOCHE PIENSO EN ELLA				
32	21	21	6	M. A. SOLIS Y LOS BUKIS FONOVISIA	A AQUELLA				
33	NEW ▶	—	1	BANDA Z FONOVISIA	LA NINA FRESA				
34	35	—	2	HECTOR TRICOCHÉ RODVEN	ESE SOY YO				
35	33	24	6	WICHY CAMACHO WEA LATINA	DARIA EL ALMA				
36	NEW ▶	—	1	GRUPO MOJADO FONOVISIA	ME MUERO SIN TI				
37	26	23	10	PANDORA EMI LATIN	EL CANALLA				
38	NEW ▶	—	1	MAZZ EMI LATIN	NADIE COMO TU				
39	NEW ▶	—	1	LOS TOROS BAND J&N/EMI LATIN	DEJALA MIA				
40	36	33	5	GRACIELA BELTRAN EMI LATIN	PILARES DE CRISTAL				

○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

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## ASCAP Fetes Top Latin Songs, Writers

The American Society of Composers, Authors and Publishers (ASCAP) held its second annual "El Premio ASCAP" June 24 at the Amnesia International nightclub in Miami Beach, Fla. More than 300 industryites were in attendance as ASCAP honored the member songwriters and publishers whose ASCAP-licensed songs reached the top of the Latin radio charts in the U.S.



The highlight of "El Premio ASCAP" was the presentation of the Founders Award to Tito Puente by fellow ASCAP member Sheila E. Shown here celebrating Puente's honor, from left, are Puente, Sheila E, ASCAP president and event co-host Marilyn Bergman, and GRP recording artist/ASCAP member Arturo Sandoval, who performed at the awards ceremony.



Armando Larringa, left, writer of ASCAP's Song Of The Year, "Me Estoy Enamorando," is shown with Ellen Moraski, center, director of the Latin American region for Sony Discos Music Publishing Inc., and Ivan F. Alvarez, ASCAP membership manager.



EMI Latin recording artist and ASCAP awardee Rudy Perez, left, congratulates songwriter/producer Juan Carlos Calderón for winning one of the two Songwriter Of The Year awards. The other went to Omar Alfanno.



ASCAP winners Jorge Luis Piloto, left, and María Flores, right, are all smiles after the awards show, as is Piloto's wife Zoraida, center. Piloto is A&R director for Sony Discos Inc., and Flores is manager of Unimúsica.

### LATIN NOTAS

(Continued from preceding page)

Mexicano, and Banda MR7, and resurgent Tejano act Elsa García & Co. Also set are Mexican pop/cumbia grupos Los Abelardos and Grupo Ladrón, underrated salsaero David Pabón, and Central American tropical band La Gran Familia.

**MISCELLANEA:** Master Brazilian songsmith Caetano Veloso is slated to make his Mexican debut

Sept. 9 at the Auditorio Nacional in Mexico City... Producer Bebu Silveti has beautifully dressed up "No Me Queda Más"—the upcoming third single from Selena's "Amor Prohibido" album—with a tasty string arrangement that should convert this pretty mariachi love testimonial into an across-the-board smash... Brazilian diva Elba Ramalho has cut the opening theme to

TV Globo's novela "Tropicaliente." That track replaces "Coração Da Gente" on her stateside release "Devora-Me," due out in August... Warner Brasil pop-rockers Barão Vermelho commence a six-date swing in Brazil to support their just-released album, "Carne Crua."

**CHART NOTES:** As mentioned above, "Si Te Vas" has eased into the top rung on Hot Latin Tracks. But the single's shelf-life at No. 1 could be short, as label mate Ricardo Montaner, whose "Quisiera" rises 3-2, and Juan Gabriel's hard-charging "Pero Que Necesidad" (4-3) close within 100 points. Elsewhere in the top 10, Tony Vega's "Ella Es" (RMM/Sony) is shaping up to be the biggest salsa single on the chart this year. "Ella Es," which moves up 8-7 this week, has spent five weeks in the top 10. Spanish techno-pop duo Viceversa (14-10) nabs not only its first top 10 hit, but also the first top 10 chart entry for its record label, Max.

The rest of Hot Latin Tracks reveals no position surges, save Los Fantasmas Del Caribe's "Celina" (Rodven), which zips 32-20. The new artist on the chart this week is Banda Z, who debuts at No. 33 with the witty banda/cumbia stomp "La Niña Fresca" (Fonovisa).

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## TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	OVERALL RANK
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <b>SoundScan</b>					
★★ NO. 1 ★★					
1	1	21	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ <sup>2</sup> ANGEL 55138 (10.98/15.98)	CHANT	
2	2	203	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ <sup>2</sup> LONDON 430433 (10.98 EQ/15.98)	IN CONCERT	
3	4	3	VAN CLIBURN RCA 62695 (9.98/15.98)	IN MOSCOW	
4	5	34	GERSHWIN/WODEHOUSE NONESUCH 79287/ELEKTRA (10.98/15.98)	GERSHWIN PLAYS GERSHWIN	
5	3	21	LUCIANO PAVAROTTI LONDON 433260 (10.98 EQ/15.98)	MY HEART'S DELIGHT	
6	6	53	LUCIANO PAVAROTTI LONDON 436719 (10.98 EQ/15.98)	AMORE	
7	7	42	LUCIANO PAVAROTTI LONDON 425099 (10.98 EQ/15.98)	TI AMO	
8	9	13	GLENN GOULD SONY CLASSICAL 46686 (9.98 EQ/15.98)	32 SHORT FILMS	
9	10	118	UPSHAW/ZINMAN NONESUCH 79282/ELEKTRA (10.97/15.97)	GORECKI: SYMPHONY NO. 3	
10	12	2	MARIA CALLAS EMI CLASSICS 55016 (9.98/15.98)	LA DIVINA 2	
11	RE-ENTRY		CLEVELAND ORCH. (THOMAS) SONY CLASSICAL 33172 (14.98 EQ)	ORFF: CARMINA BURANA	
12	8	18	LUCIANO PAVAROTTI LONDON 443220 (10.98 EQ/15.98)	GREAT STUDIO RECORDINGS	
13	11	22	KONRAD RUHLAND SONY CLASSICAL 53899 (9.98 EQ/15.98)	GREGORIAN CHANT	
14	13	37	TALLINN CHAMBER ORCHESTRA (KALJUSTE) ECM 20003 (10.98/15.98)	ARVO PART: TE DEUM	
15	NEW		VARIOUS ARTISTS LONDON 443953 (10.98 EQ/15.98)	THE OPERA LOVER'S "PHILADELPHIA"	

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	OVERALL RANK
★★ NO. 1 ★★					
1	1	27	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO	
2	2	31	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST	
3	3	10	LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES	
4	4	72	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS	
5	5	14	CINCINNATI POPS (KUNZEL) TELARC 80342 (10.98/15.98)	GREAT FANTASY ADVENTURE ALBUM	
6	6	36	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY	
7	NEW		KIRI TE KANAWA LONDON 443600 (10.98 EQ/15.98)	KIRI! HER GREATEST HITS LIVE	
8	10	4	BOURNEMOUTH SYM. RELATIVITY 1220 (10.98/15.98)	SYMPHONIC PIECES FROM LES MISERABLES	
9	9	65	BOSTON POPS (WILLIAMS) SONY CLASSICAL 53380 (9.98 EQ/15.98)	UNFORGETTABLE	
10	11	92	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS	
11	RE-ENTRY		LONDON SYMPHONY ORCHESTRA RCA 61938 (9.98/15.98)	SYMPHONIC MUSIC OF YES	
12	7	27	PLACIDO DOMINGO ATLANTIC 82350 (9.98/15.98)	THE BROADWAY I LOVE	
13	RE-ENTRY		YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177 (9.98 EQ/15.98)	HUSH	
14	RE-ENTRY		FRANK ZAPPA BARKING PUMPKIN 71600/RHINO (10.98/16.98)	YELLOW SHARK	
15	8	57	LUCIANO PAVAROTTI LONDON 443220 (10.98 EQ/15.98)	PAVAROTTI SONGBOOK	

## TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	OVERALL RANK
★★ NO. 1 ★★					
1	1	3	THE CHOIR OF VIENNA SPECIAL 5118/ESSEX ENT. (3.98/4.98)	MYSTICAL CHANTS	
2	2	8	CARRERAS-DOMINGO-PAVAROTTI SONY MASTERWORKS 64394 (5.98 EQ/9.98)	ALL-STAR TENORS	
3	3	3	CARRERAS-DOMINGO-PAVAROTTI RCA 21273 (6.98/10.98)	ESSENTIAL THREE TENORS	
4	4	8	SILOS MONKS DG 445399 (5.98 EQ/10.98)	MYSTERY OF SANTO DOMINGO	
5	5	8	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS	
6	8	2	VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES	
7	7	8	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES	
8	6	3	CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL 47176 (5.98 EQ/10.98)	FAVORITE ARIAS	
9	11	6	VARIOUS ARTISTS RCA 62666 (5.98/9.98)	CHILL TO THE CHANT	
10	9	6	LUCIANO PAVAROTTI DEJA VU 124 (9.98/13.98)	GOLD	
11	10	8	WURTTENBERG ORCHESTRA VOX ALLEGRETTO 8098 (2.99/4.49)	PACHELBEL CANON & OTHER WORKS	
12	12	8	ROYAL PHILHARMONIC (CLARK) K-TEL 611-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1	
13	NEW		VARIOUS ARTISTS MADACY 5401 (4.99/6.99)	BEST OF MOZART	
14	15	2	VAN CLIBURN RCA 61961 (6.98/10.98)	RACHMANINOFF: CONCERTO NO. 2	
15	14	3	VARIOUS ARTISTS ENCORE 67782/EMI CLASSICS (3.98/4.98)	PUCCINI: ARIAS	

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. © 1994, Billboard/BPI Communications and SoundScan, Inc.

## Classical KEEPING SCORE



by Christie Barter

**J**UST BACK FROM England's Glyndebourne Festival and its performances of "Don Giovanni" and "The Rake's Progress." The Stravinsky opera was presented in the David Hockney production, which, since it was introduced at Glyndebourne in 1975, has traveled to virtually every opera capital (including, in this country, New York and San Francisco). It's the oldest surviving physical production in Glyndebourne's repertory, though it was repainted for this revival. As conducted by music director **Andrew Davis**, it is also one of the company's most winning productions.

The Mozart, conducted by **Simon Rattle**, is a new production created for the new house. And while the venue, which opened in May, is a great success, the new "Don" generally has been panned. Deservedly so, I'd say—except musically. The young Swiss bass-baritone **Gilles Cachemaille**, who sings the title role, and the English soprano **Amanda Roocroft**, the Donna Elvira, are particularly outstanding, and Rattle draws a strong yet agile performance from the **Orchestra Of The Age Of Enlightenment**.

I mention this because we may be getting new recordings of the Mozart/Da Ponte operas—"Don Giovanni," "The Marriage Of Figaro," and "Cosi fan tutte"—with Rattle conducting. He would thus be following in the footsteps of the venerated **Fritz Busch**, whose recordings of these operas go back to the very first Glyndebourne seasons in the mid-'30s, and **Bernard Haitink**, who, as Glyndebourne's music director, recorded them in the '80s. In both instances, EMI (or its predecessor, the Gramophone Company) was there with mikes at the ready.

The hint of a new project involving Rattle is contained in a forward, written by the festival's current general director, **Anthony Whitworth-Jones**, to a valuable new book just published in England, "Glyndebourne Recorded," by **Paul Campion** and **Rosy Runciman**. Giving new meaning

to the word "discography," it traces the history of audio and video recordings made in Glyndebourne's name for the past 60 years. More than 150 recordings are covered with, in each case, full details as to cast, conductor, orchestra, leader, continuo player, recording dates, venues, recording producers and engineers—and much, much more. The publisher is **Julia McRae**, who is based at Random House, 20 Vauxhall Bridge Road, London SW1.

Accompanying the book is a mid-priced EMI compilation bearing the same title, "Glyndebourne Recorded," spanning the 60 years from those first Busch recordings to the present, via the **Rossini** conducted by **Vittorio Gui**, **Haitink's Mozart**, and **Rattle's "Porgy And Bess."** There are 20 tracks in all, lasting more than 75 minutes.

**T**HE LATEST in Boston Skyline's "From the Vault" series is a lovely album of "16th Century Italian & French Dance Music," recorded for Philips more than 20 years ago by **Musica Reservata**. The group is directed by its founder, **Michael Morrow**, and joined on at least one track by **Christopher Hogwood** on harpsichord.

The goals of this new series are "first, to make available fine albums of the 1950s and 1960s that were both genuinely beloved and acclaimed as milestones, [and], second, to demonstrate the extraordinary sound quality captured on the best masters of the period." Both of the LPs coupled on the new album were Grand Prix du Disque winners.

Boston Skyline's contribution to the Christmas season will be an album by the **Elizabethan Singers**, "Sir Cristemas," featuring the contents of two previously released LPs, one of which is a Grammy-nominated 1967 collection of carols on the Argo label.

Six albums of Christmas music are due from Berlin Classics of North Hollywood, Calif., including two at mid-price: **Bach's "Christmas Oratorio,"** with the late **Arlene Auger**, **Annelies Burmeister**, **Peter Schreier**, and **Theo Adam** as soloists with the **Dresden Philharmonic** under **Martin Flanig**; and choral music of the season by **Schutz** performed by the **Dresden Kreuzchor** under **Rudolf Mauersberger**. Included among the full-price titles are a 1993 Christmas Eve vespers service, also from Dresden, and an album of Christmas concertos by **Bach**, **Vivaldi**, **Corelli**, and others, played by the **Virtuosi Saxoniae**.

## Jazz BLUE NOTES



by Jeff Levenson

**D**RUMMER **BILL GOODWIN**, who has prodded altoist **Phil Woods'** various quartets and quintets since forever (actually 1974), has donned his producer's cap and amassed material for a five-disc box chronicling the saxophonist's groups over the last 20 years. The set, scheduled for early next year, will be issued by Mosaic.

Goodwin and bassist **Steve Gilmore** are originals in those groups; the piano chair and frontline positions have been occupied by **Mike Mellilo**, **Hal Galper**, **Harry Leahy**, **Tom Harrenn**, **Hal Crook**, **Jim McNeely**, and **Brian Lynch**. It is commonly held that all have contributed to one of jazz's archetypal acoustic groups (leader Woods himself will tell you as much, depending the primacy of acoustic at the drop of a critic's poll).

Over two decades, Goodwin has emerged as more than the stalwart drummer behind the saxophonist—he is a producer with astute judgment and acute ears (60 or so of his albums attest to that fact). His most recent successes include **Keith Jarrett's "At the Deer Head Inn"** (Goodwin's first top 10 record on Billboard's jazz charts), and the newly issued "Three Is A Crowd," a self-led trio date from TCB Records featuring guitarist **Vic Juris** and organist **Craig Kastelnik**.

The Mosaic music will draw from recordings originally made for Antilles, Blackhawk, and Milestone, among other labels.

**N**O, NOT NEW YORK'S EX: After years of success with a line of classical recordings, Koch International is going jazz. It will feature a new line of jazz titles including works from saxist **Bruce Eskovitz**, harpist **Carol Emanuel**, and pianist **Paul Tardif**. They'll step up to the plate in October. Koch also is adding a number of labels to its distribution roster: The Postcard label has titles from pianists **Paul Bley** and **Alan Pasqua**, bassist **Reggie Workman**, and saxist (and label co-founder) **Ralph Simon**; Justin Time has works from pianists **Bley**, **Fred Hirsch**, and **Oliver Jones**, as well as trumpeter **Denny Christianson**, bandoneon master **Astor Piazzola**, and bluesman **John Lee Hooker** (works by these last two will be issued on an imprint called Rising Sun); and RTE, from Europe, has live recordings featuring such jazz greats as **Thelonious Monk**, **Cannonball Adderley**, **Sidney Bechet**, and **Count Basie**.

**T**OLD TO, REMEMBERED BY (What's The Difference?): Producer **Bob Thiele**, who has given voice to an amazing number and range of artists—how does **Steve Allen**, **Louis Armstrong**, **Jack Kerouac**, **Buddy Holly**, **John Coltrane**, **Steve & Eydie**, **Liberace**, **Charles Mingus**, and **Debbie Reynolds** sound to you?—has decided to tell all in "What A Wonderful World," an autobiography scheduled for publication early next year by Oxford University Press. (Actually, forget about how they all sound to you. If you want to party like it's 1999, you only need dig **Debbie Reynolds**. And why isn't **Albert Schweitzer** on that list, anyway?)

Helping Thiele remember his storied career is none other than all-knowing raconteur-cum-scribe **Bob Golden**, who has met everyone in show business at least once. (Though not **Schweitzer**, I don't believe. Pity.)

## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	5	<b>TONY BENNETT</b> COLUMBIA 66214	★★★ No. 1 ★★★ 5 weeks at No. 1 MTV UNPLUGGED
2	2	3	<b>GROVER WASHINGTON, JR.</b> COLUMBIA 64319	ALL MY TOMORROWS
3	3	12	<b>DIANE SCHUUR/B.B. KING</b> GRP 9767	HEART TO HEART
4	4	11	<b>LENA HORNE</b> BLUE NOTE 28974/CAPITOL	WE'LL BE TOGETHER AGAIN
5	5	37	<b>TONY BENNETT</b> COLUMBIA 57424	STEPPIN' OUT
6	6	59	<b>HARRY CONNICK, JR.▲</b> COLUMBIA 53172	25
7	7	39	<b>CASSANDRA WILSON</b> BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
8	9	18	<b>ETTA JAMES</b> PRIVATE 82114	MYSTERY LADY
9	11	43	<b>SOUNDTRACK</b> HOLLYWOOD 61357/ELEKTRA	SWING KIDS
10	8	3	<b>JIMMY SCOTT</b> SIRE 45629/WARNER BROS.	DREAM
11	10	11	<b>ROY HARGROVE QUINTET</b> VERVE 523 019	WITH THE TENORS OF OUR TIME
12	12	16	<b>JOHN SCOFIELD &amp; PAT METHENY</b> BLUE NOTE 27765/CAPITOL	I CAN SEE YOUR HOUSE FROM HERE
13	NEW ▶		<b>MEL TORME/GEORGE SHEARING</b> CONCORD 4341	VINTAGE YEARS
14	17	8	<b>VARIOUS ARTISTS</b> VERVE 523 150	CARNEGIE HALL SALUTES THE JAZZ MASTERS
15	NEW ▶		<b>ELLA FITZGERALD</b> VERVE 521 867	THE BEST OF THE SONG BOOKS: THE BALLADS
16	14	10	<b>CHICK COREA</b> GRP 9774	EXPRESSIONS
17	16	18	<b>TERENCE BLANCHARD</b> COLUMBIA 57793	THE BILLIE HOLIDAY SONGBOOK
18	15	14	<b>ARTURO SANDOVAL</b> GRP 9761	DANZON (DANCE ON)
19	13	37	<b>ELLA FITZGERALD</b> VERVE 519 084	THE BEST OF THE SONGBOOKS
20	20	6	<b>EDDIE PALMIERI</b> ELEKTRA NONESUCH 61649/ELEKTRA	PALMAS
21	18	14	<b>MACEO PARKER</b> NOVUS 63175/RCA	SOUTHERN EXPOSURE
22	NEW ▶		<b>JAZZ AT LINCOLN CENTER PRESENTS</b> COLUMBIA 66379	THEY CAME TO SWING
23	22	2	<b>NNENNA FREELON</b> COLUMBIA 64323	LISTEN
24	19	16	<b>KEITH JARRETT/GARY PEACOCK/PAUL MOTIAN</b> ECM 21531	AT THE DEER HEAD INN
25	23	11	<b>THE FREE SPIRITS FEAT. JOHN MCLAUGHLIN</b> VERVE 521 870	TOKYO LIVE

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	87	<b>KENNY G▲</b> ARISTA 18646	★★★ NO. 1 ★★★ 49 weeks at No. 1 BREATHLESS
2	2	11	<b>NORMAN BROWN</b> MOJAZZ 0301/MOTOWN	AFTER THE STORM
3	3	8	<b>DAVID SANBORN</b> ELEKTRA 61620	HEARSAY
4	4	10	<b>AL JARREAU</b> REPRIS 45422/WARNER BROS.	TENDERNESS
5	5	13	<b>JOHN TESH PROJECT</b> GTS 34573	SAX BY THE FIRE
6	6	3	<b>EVERETTE HARP</b> BLUE NOTE 89297/CAPITOL	COMMON GROUND
7	10	10	<b>BONEY JAMES</b> WARNER BROS. 45611	BACKBONE
8	7	17	<b>INCOGNITO</b> VERVE FORECAST 522 036/VERVE(HS)	POSITIVITY
9	9	23	<b>GERALD ALBRIGHT</b> ATLANTIC 82552	SMOOTH
10	8	5	<b>EARL KLUGH</b> WARNER BROS. 45596	MOVE
11	11	3	<b>STANLEY CLARKE AND FRIENDS</b> EPIC 57506	LIVE AT THE GREEK
12	12	18	<b>PAUL HARDCASTLE</b> JVC 2033	HARDCASTLE
13	14	12	<b>PATTI AUSTIN</b> GRP 4023	THAT SECRET PLACE
14	15	13	<b>GIL SCOTT-HERON</b> TVT 4310	SPIRITS
15	13	13	<b>NANCY WILSON</b> COLUMBIA 57425	LOVE, NANCY
16	18	49	<b>FOURPLAY●</b> WARNER BROS. 45340	BETWEEN THE SHEETS
17	16	24	<b>THE BENOIT/FREEMAN PROJECT</b> GRP 9739	THE BENOIT/FREEMAN PROJECT
18	17	55	<b>DAVE KOZ</b> CAPITOL 98892	LUCKY MAN
19	19	21	<b>BOB JAMES</b> WARNER BROS. 45536	RESTLESS
20	20	26	<b>CANDY DULFER</b> RCA 66248	SAX-A-GO-GO
21	23	2	<b>KEIKO MATSUI</b> WHITE CAT 77716/UNITY	DOLL
22	RE-ENTRY		<b>BOBBY LYLE</b> ATLANTIC 82590/AG	RHYTHM STORIES
23	22	37	<b>RONNY JORDAN</b> 4TH & B'WAY 444060/ISLAND(HS)	THE QUIET REVOLUTION
24	21	8	<b>JOE MCBRIDE</b> HEADS UP 3025	A GIFT FOR TOMORROW
25	24	20	<b>MARION MEADOWS</b> NOVUS 63167/RCA	FORBIDDEN FRUIT

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# We've Got Something To Stand Up And Shout About.

Four New Releases From Word/Epic.

august

september

september

september



Helen Baylor  
"The Live Experience"



O'Landa Draper &  
The Associates Choir  
"Live-A Going Home  
Experience"

"Stand Up-A Collection  
Of America's Greatest  
Choirs"

Including:  
Rev. Milton Brunson  
Mississippi Mass Choir  
John P. Kee  
James Cleveland  
Wilmington Chester  
Mass Choir  
O'Landa Draper



Rev. Milton Brunson  
Presents Tyrone Block  
And The Christ  
Tabernacle Combined  
Choirs

The Greatest Names And Latest Talents In Gospel Music.



epic records group

Shirley Caesar - Rev. Milton Brunson And The Thompson Community Singers - Bishop Norman L. Wagner And The Mt. Calvary Concert Choir  
Anointed - PH Factor - Acappella - Helen Baylor - O'Landa Draper & The Associates Choir - Babbie Mason  
Rev. Milton Brunson Presents Tyrone Block And The Christ Tabernacle Combined Choirs - Greater Victory Temple Choir

# GOSPEL

A BILLBOARD  
EXPANDED  
SECTION



THE MISSISSIPPI MASS CHOIR IS THE NO. 1 GOSPEL GROUP

## High-Powered Gospel Genre Energized By Both Traditional And Transitional

BY LISA COLLINS

This has been a pivotal year in gospel's rapid evolution. New faces, labels and players have transformed the music, energizing sales across the board in 1994. Booming revenues and exposure have inspired widespread examination of once unquestioned tradition, with gospel finding itself between

and executives like Vicki Mack-Lataillade, who offer a progressive take on gospel's marketing and packaging, point squarely to its solid advances.

But make no mistake; gospel is not trying to keep up. Its pace is instead reflective of the longing to retain control of an industry that has caught the eye of the mainstream marketplace, and it prefers to direct itself in the path of its country-music cousins. It's

Gospel has outgrown its church-choir persona and freely aspires to a higher level of professionalism.

worlds—in a limbo where old rules no longer apply and new ones are not yet in force. The future is arriving before hardliners are ready to bury the past, and the result is an industry on the edge—and on the verge. In short, it's a whole new game.

And with the advent of women executives and a growing gospel hip-hop community, the complexion of some of its players is reflective of the outside world that gospel once shut out. The ascension of new labels like Gospo-Centric, CGI and Intersound,

outgrown its church-choir persona and freely aspires to a higher level of professionalism.

"Gospel has a new face because the artists and the artistry is changing," reports Pepperco Records founder and president Brenda Culpepper. "The public is demanding a more qualitative sound. We used to have a blueprint. You could take product, throw it out there and accurately predict the response. As Kirk Franklin has shown, that's no longer true."

*Continued on page 36*

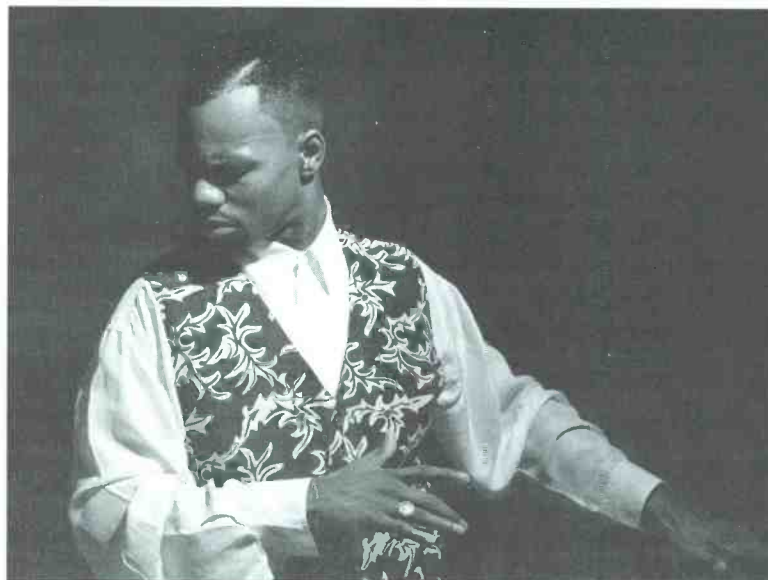
## Artists Fuel Gospel's Rebirth And Attract A Broader Base Of Faithful Fans

BY LISA COLLINS

Marked by a tremendous increase in sales activity, gospel is on the upswing. Behind its increasing popularity and rising revenues is a whole new breed

"There has been a major turnover in personalities. An emergence of new names, because—with the exception of those like Shirley Caesar—the old ones are disappearing." Biggum and other gospel insiders believe this has led to a new buyer profile.

"Fact is," says Biggum, "today's



New traditionalist Kirk Franklin

of artists, as gospel in the '90s has become almost exclusively a new-artist game.

According to Milton Biggum, executive director of Savoy Records,

gospel hardliners aren't as blindly devoted. In the last few years, they've become a great deal more receptive to new styles, creating the atmosphere for the likes of a Kirk Franklin,



Heavenly Hip-Hop: A-1 S.W.I.F.T.

who has become the reigning superstar on gospel's newcomer scene."

"People are genuinely excited by this guy," says James Bullard, who

*Continued on page 38*

## Gospel's Big Boom Inspires Radio To Add Stations And Increase Air Time

■ BY ERIC BOEHLERT

**G**ospel radio is on the rise, and lots of folks in the field feel a gospel airwaves explosion may be right around the corner. The increasing number of better-sounding gospel records, which are selling more copies and getting played more often on the radio, has the elements of an eruption.

"It's not quite like country," says gospel syndicator Greg Jones, referring to the format's growth, "but it's right behind it."

Up until 1990, virtually all contemporary gospel music heard on the

music-intensive black gospel station. Station GM Joyce Cooper-Craig says WWON plays at least eight songs an hour, a marked increase from past gospel outposts, which often used music as filler between paid preachers. Cooper-Craig also boasts that, from a professional production standpoint, "WWON sounds like your No. 1 FM station."

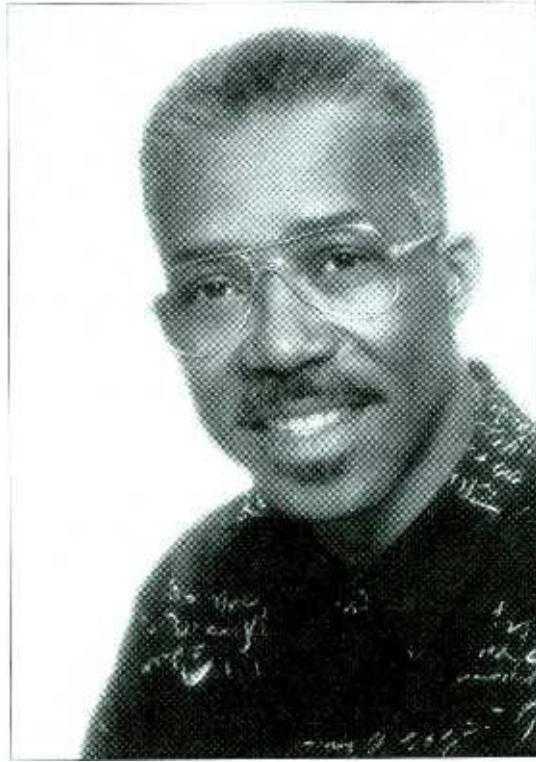
"Twenty-four-hour stations are like a new venue for us," says Tony Couch, president of Malaco Records, who believes if listeners are simply exposed to gospel they will snatch up the records. The music has gone from two

weekly two-minute artist profiles, just signed on in June. "Inside Gospel" and "It's A Celebration" are two others in the growing number of gospel programming options.

As is frequently the case with radio format trends, the gospel move has been driven, in part, by economics. Suddenly, gospel has emerged as a viable option for some station managers. "Business people see the success of Bebe and Cece Winans [and] Al Green, and they realize the marketability and profitability of these artists," says Jones. "They're realizing there's something there, some money



Syndicated Greg Jones



Gospel radio host Ray Edwards

radio came from mainstream music stations, such as country or R&B, that set aside a few hours on Sunday morning for songs of inspiration. (Jones estimates that 90% of R&B stations offer gospel on Sundays.) In just the last few years, though, a significant number of full-time gospel stations with a heavy emphasis on music (as

hours a week to a 24-hour basis, which makes the job for Couch's radio promotion man Jeff Powell that much easier.

"Within the last two years, everything has turned around," says Powell, who no longer is restricted to just calling on gospel specialty-show hosts to try to get Malaco records spun.

to be made." It helps, says Jones, that "companies like Kmart and McDonalds are starting to realize gospel has a large audience."

According to the *M Street Journal*, which tracks radio formats, the number of Southern gospel stations nearly doubled between 1992 and 1993, from 104 outlets to 183. Black gospel sta-

A significant number of full-time gospel stations with a heavy emphasis on music have cropped up across the country, captured respectable ratings and given the music welcomed new platforms.

opposed to the ministry often heard on traditional gospel outlets) have cropped up across the country, captured respectable ratings and given the music welcomed new platforms.

In August 1993, Larry Robinson, owner of God's World bookstore in Detroit, took over then-dark WWON Detroit and signed on as a full-time,

With more hours now accessible to gospel, more syndicated players are appearing. Longtime leader Anderson Communications' "Inspirations Across America" is in its 11th season with its two-hour Sunday morning program, which is heard on 110 stations. Greg Jones' new "Gospel Reflections," made up of daily or

tions jumped 30% (from 88 to 117), while traditional gospel remained essentially flat (63 to 59).

*M Street Journal* publisher Robert Unmacht reports that the recent rise of new country stations has played a role in gospel's radio growth. Unmacht says that, almost overnight, major markets found two, sometimes three,

## Gospel's Conversion To SoundScan Is A Welcome Idea, But How Will It Work?

**H**istorically, gospel music has not been a numbers game. "Where are the figures?" mainstreamers have lamented in an attempt to establish the genre's profitability—a profitability always assumed but almost never documented. For years, gospel representatives have reveled in the mystery, adopting and even cultivating a hush-hush persona, much of which was attributed to the fact that so much of their business was strictly cash-and-carry. And while the last decade has brought change, in accordance with what gospel insiders see as a necessary '90s update, there is considerable off-the-record nervousness about the advent of SoundScan.

Gospel hopes to follow the lead of the contemporary-Christian marketplace and its highly successful Christian Music Trade Association (CMTA) program for implementation of the system into Christian bookstores. But the program—uniting CMTA with the Christian Music & Video Retailers (CMVR) and Spring Arbor Distributors—was one in which the Christian industry took the reins.

Initial conversations with traditional gospel labels quickly escalated to the level of "no progress," the biggest impasse being the financial investment in developmental funds necessary to implement the program. Given the fact that the majority of the Christian marketplace had pre-existent computer systems equipped with inventory and bar-code tracking capability, those funds were a great deal lower than what is estimated for the more traditional gospel retailer.

However, Billboard is more hopeful about a second round of talks being planned. "Currently, we are using the SoundScan R&B core panel to monitor gospel sales," reports Suzanne Baptiste, senior chart manager at Billboard. "And by the time we convert the chart in the end of November (the beginning of our 1995 chart year), we hope to add more gospel specialty stores."

That would address the biggest concern leveled by such gospel

representatives as GospoCentric Records CEO Vicki Mack-Lataillade, who says, "The [retailers] who break our records are not on SoundScan. That means any major [mainstream] names who record a gospel record would probably show up in SoundScan before recognized gospel talent, since hardcore gospel buyers don't frequent those stores."

"If they were to take just R&B and chains, I don't think they'd get but 25% of the sales," adds Jerry Mannery. "I think we all welcome SoundScan but just need more time to put something in place that will assist the stores that sell our product in getting the necessary equipment."

With an average cost of \$6,000 to \$10,000, the standard outfitting of gospel retailers will be no small task. But money is only half the battle. The tension against SoundScan has been fueled by misinformation—sometimes no information. Larry Robinson, who owns and operates God's World in Detroit, says that "35% of [his] volume is done on the road or at church and local gospel programs. If John P. Kee appears at COBO Hall here in Detroit, I can move up to 600 units in the lobby. Will that count?"

"Yes!" insists Mike Shallot, COO of SoundScan. He plans to address that question and others like it in the next round of talks with label reps during a series of meetings now being formulated with the gospel community. "Reporting is just one part of what SoundScan provides," says Shallot. "We also help pinpoint inventory patterns and create more profitable stores. This system can track sales not only at gospel-music gatherings and concerts, but even at weekend flea markets."

For the moment, the jury is out. "It's definitely positive," says James Bullard, director of the gospel division at Intersound Records. "But we've yet to see the outcome. I believe, as gospel is brought more into the mainstream, a great many inconsistencies will work themselves out. In the long run, SoundScan will give us a greater platform." —L.C.

big FM country stations battling each other. That left smaller, usually AM, country stations that had been around for years suddenly squeezed out. Many opted to switch to gospel, particularly Southern gospel, which Unmacht defines as predominantly white religious music, yet distinct from contemporary Christian.

Another key factor accounting for gospel's rise has been the growing number of duopolies, which means station managers having to decide what to do formatically with additional sta-

tions. Gospel again topped many lists, particularly in the South.

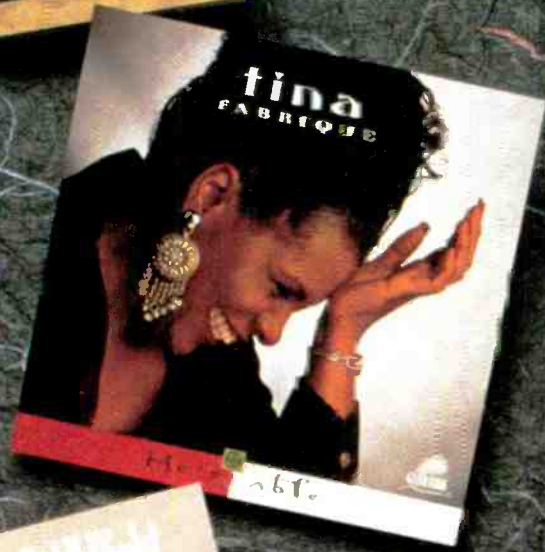
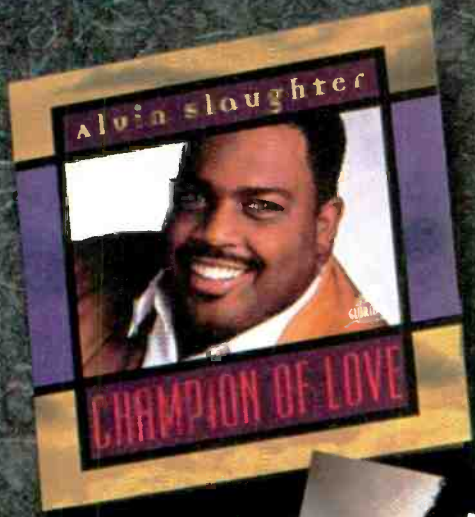
Perhaps most importantly, from radio's perspective, gospel records have improved in quality. "The music today is not confined to the church," says Ray Edwards, who hosts a gospel program on WOL Washington, D.C. "It's moved beyond the church walls and has embraced R&B, which helps. There's more music, better songwriting and better production."

Fellow gospel jock Mark Anthony at

*Continued on page 40*



# This Is Glorious Music

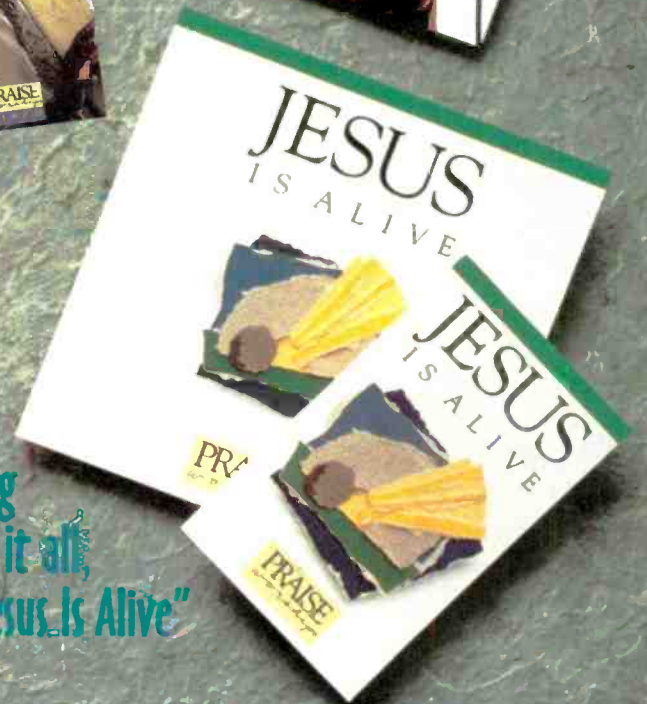


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## Numerous Conventions Give Gospel Industry Opportunity To Congregate

■ BY LISA COLLINS

One outgrowth of the progression in gospel music is its booming convention market. From the last week of June through the end of August, the convention circuit is in session, with gospel's biggest names in attendance. At last count, the number of gospel-music-oriented conven-



Take 6 takes to conventions.



The Shirley Caesar Evangelistic Crusade is part of the convention circuit.

tions was 20 and still climbing.

Increased popularity has translated into big bucks for artists, recording labels, specialty retailers and host

with the average conventioneer spending \$2,000 per week. Its church-based counterpart, the Church Of God In Christ (COGIC) Convention, last year drew more than 40,000 to Memphis. Its growing political clout secured the presence of President Clinton.

"The convention circuit thrives because they offer opportunities for people to network and, foremost, to present artists to the public and industry-at-large," explains Teresa Hairston, publisher of *Score*, the gospel industry's biggest magazine. "Kirk Franklin, who is one of this year's biggest success stories, didn't take off until after the workshop—where people were able to see and experience him firsthand," notes Hairston. "For all its growth, gospel is still a touch-and-feel marketplace. It's a show-me thing. Audiences want to feel the effect of an artist's anointing, to experience their sincerity."

Gospel up-and-comer Charles Woolfolk landed a contract with Benson Records

after taking part in the GMWA's New Artist Showcase. Under the coordination of independent radio promoter Dan Underwood, the showcase has

ming to a wider net than ever; industry power brokers don't dare underplay the impact of the convention circuit, particularly the GMWA. Says one, "You'd better have a presence with the GMWA one way or another. It's not possible to come up in gospel without them."

"The convention circuit is essential to breaking a record in gospel," says Vicki Mack-Lataillade, president and founder of Gospo-Centric Records. "What makes it so powerful is that all the spheres of influence are in place. Your average attendee could be a choir director, gospel announcer or church pastor with influence over up to 1,000 people or more. They are my primary [targets] because the consumer base is so deep, your money goes a lot further."

"At one concentrated event, you've got 10 to 10,000 people with the added benefit of it being a point-of-purchase," adds Deborah Walker, marketing/communications specialist for Bellmark Records. "They can go right into the lobby and buy product. But success is not a given. You have to know how to work them, and sometimes getting your artists in the mix is not always easy. Take Bobby Jones, for example. His 'Gospel Explosion' is televised, and everybody wants in."

The goal for Mack-Lataillade, Walker and other gospel executives is to "get your artist in front of the full body," at a nightly musical or industry gathering, like an annual awards program or an announcers luncheon at the GMWA. There's good financial reason—not all of it long-term. For a cadre of about 10 top gospel retailers, the convention circuit accounts for 40% of their yearly revenues. An unidentified source cites that upwards of \$20,000 can be generated in one week of sales at the annual COGIC Convention. Likewise, the range for the Gospel Music Workshop averages between \$15,000 and \$20,000.

Mack-Lataillade cites the GMWA's famed "midnight madness sale" (where vendors slash prices to 50% off) as the biggest barometer in pinpointing product potential. "It's where the rubber meets the road in consumer response," she says. "You'll know immediately if your artist is a winner. In fact, you'll find many of the label execs working the booths to make sure their music is being played and to get a read on the reaction not just to their records but to other artists. Best of all, these consumers could care less about stroking you, so

you get the truth."

The history of gospel's convention circuit began with Thomas Dorsey's founding of the National Convention

Continued on page 40

### HIGH-POWERED

Continued from page 33

Young, savvy and committed, Franklin is a prime example of today's gospel artist. His highly charged, high-tech and stylized "new tradition-

Cleveland or a Shirley Caesar—many of whom are still in some positions of power—the new guard is made up mostly of industry movers and shakers," she says.

But while gospel has opened up in sales, it's shored up its borders on

"The thing that's most exciting is that we're seeing growth in alternative market venues, which range anywhere from outlets like The House Of Blues to gospel's TV visibility."

—Steve Devick, CGI Records

al" debut just one year ago scored him upwards of 200,000 units in sales, the No. 1 slot on Billboard's gospel music charts, two Dove Awards, two Stellar awards and a guest spot on the "Arsenio Hall Show."

Culpepper credits gospel's new guard for the biggest changes in the genre. "Where the old guard was primarily made up of artists like a James

almost every other level. "It's a great deal more political," says Doug Williams, co-founder of Blackberry Records. "More or less, it's who you know—or who you can get to say a few words for you. The competition is so tough. You hate to say the word 'competitive,' but so many things are being done behind the scenes and under the table to make things



Savvy veteran Vickie Winans



Blackberry Records' Doug Williams

happen."

"The thing that's most exciting is that we're seeing growth in alternative market venues," says CGI Records CEO Steve Devick. "They range anywhere from outlets like The House Of Blues to gospel's TV visibility. We're launching a local gospel program here in Chicago as part of our efforts to do all we can to extend our audience base. Thus far, we have seen a tremendous receptiveness from audiences across the board."

Some, like Chuck Myricks, who heads Word's gospel division, are most excited by a "growing focus on the CBA marketplace, which will mean additional units along with more

Continued on page 38

The GMWA's New Artist Showcase has become a mainstay, and "labels have been known to sign artists on the spot," says coordinator Dan Underwood.

cities. Estimates are that the Gospel Music Workshop Of America—whose average attendance figures fluctuate anywhere from 10,000 to 15,000—generates upwards of \$2 million annually,

become a mainstay. "Labels have been known to sign artists on the spot," says Underwood. "It's one of the few test venues you can find."

Fact is, while gospel is program-

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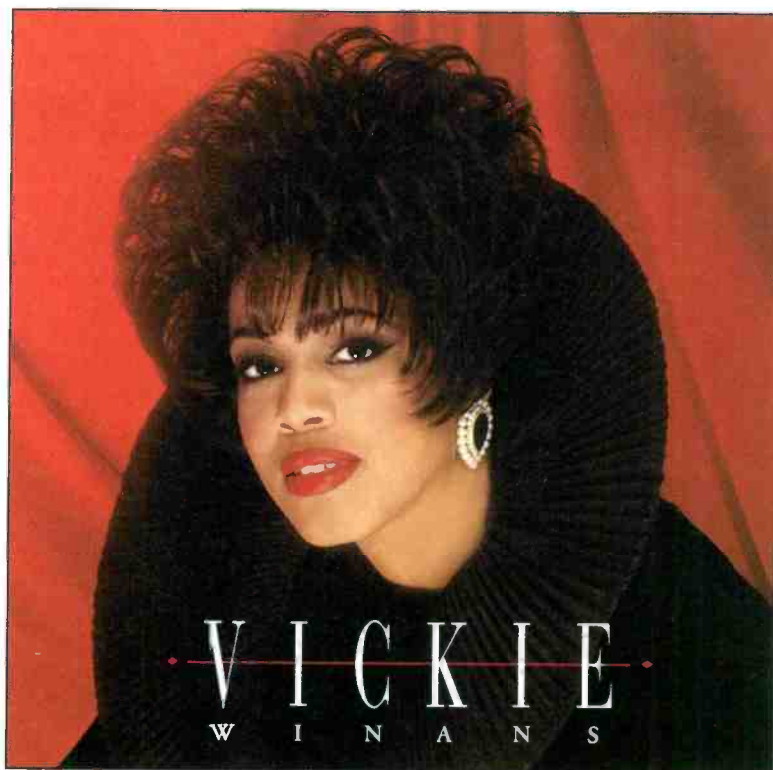
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## ARTISTS

Continued from page 33

heads Atlanta-based Intersound's gospel division. "They have taken another look at this genre because of the kind of gospel music Kirk Franklin makes."

Franklin is part of a core inner circle of top-selling gospel artists—including Hezekiah Walker, Yolanda

phones in the back of the church. Also, the preparation of an artist in terms of how well they produce product has become a factor in making gospel artists much more valuable recording commodities."

Among this year's emerging stars is Bishop Paul Morton & The Greater St. Stephen Mass Choir. While the group's debut offering from Blackberry Records has been on the charts for more than six months, Morton's biggest gift is in bridging the gap between the

A.L. Jinwright Mass Choir. Scoring the most impressive gains is Bishop Norman L. Wagner & The Mount Calvary Concert Choir. Sales of their second release, "Excellent," propelled the project to the No. 3 slot on Billboard's gospel charts.

"Gospel audiences have become both more sophisticated and receptive," says Teresa Hairston, publisher of *Score*, the nation's leading gospel music monthly. "They're looking for a well-produced sound, good production, individuality, creativity and an album that is four to five deep

## HIGH-POWERED

Continued from page 36

opportunities for them to see our artists, encouraging the growth of the idiom."

Another key area of growth being targeted by Myricks and others is the sub-30 group. "It's nowhere near the majority of our sales," Myricks concedes, "but the kids expressing inter-

total product—from the imaging of an artist to the packaging of the product—and on the business side."

James Bullard, who directs the gospel division at Atlanta-based Intersound Records, still recalls a time when the packaging was so substandard that buyers were ashamed to hold it up as they walked to the cash register. "We still have a ways to go," he admits, "but, on average, gospel

"It's nowhere near the majority of our sales, but the kids expressing interest represent a different type of groove for us and are becoming increasingly influential."

—Chuck Myricks, Word

est represent a different type of groove for us and are becoming increasingly influential."

Blackberry's Williams agrees. "When we first started, our average gospel buyer was what we term 'settle-age' (25 to 60)," he says. "But with the more contemporary tunes, we're picking up the 15-to-25 crowd. The

manufacturers have stepped up to bat in the packaging of their artists."

Alan Freeman, president of Atlanta International Record Company (AIR), says it's an issue of money. "There was a time when we operated more at distributing houses," he notes. "Now that gospel is being taken much more seriously, we have become more sophisticated. A natural evolution of that is a bigger financial investment from the labels. And the more money you pour into a product, the higher your expectation on all levels—from radio to retail to imaging."

"Imaging is now a 10 on the scale for me," says Bullard. "For that reason, we're banking on Vicki Winans. In understanding how important marketing and imaging is, she has positioned herself to have corporate sponsorship. I believe she'll be the next superstar in gospel."

Winans is one of the old guard savvy enough to make the transition. Fact is, according to those like KHVN music director Drew Dawson, the urban flair has become passé and viewed almost solely as an attempt at



Bishop Norman L. Wagner



Anointed



A.L. Jinwright Mass Choir

Adams, O'Landa Draper and Ricky Dillard—who have found success over the past few years with "new traditional gospel," a style forged by

church and gospel recording artists. (His annual Full Gospel Baptist Church Conference attracted more than 60,000 participants.)

in great cuts," she says. "But above all, they're open. I believe even gospel rap is going to find its place more as the stations accept the fact

Mounting interest in positive rap has even sparked the evolution of such specialist publications as *Heaven's Hip Hop*.

John P. Kee.

"Production quality is perhaps the biggest factor," says KHVN program director Drew Dawson. "We've come a long way from a couple of micro-

Other names to watch on the choir scene are James Hall & The Worship & Praise Choir; Minister Charles Woolfork & The Praise Covenant Choir, and the Charlotte, N.C.-based

that gospel is expanding and growing. And they are doing that as they seek to attract a broader base of listeners."

Continued on page 42



Intersound's James Bullard



CGI Records' Steve Devick



AIR's Alan Freeman

numbers are moderate, but it's quite a bit as far as sales are concerned."

But gospel's biggest strides are in the areas of standardization and professionalism. "And that's top to bottom," Williams says. "Take the gospel stations. More and more are actually programming and putting songs in rotation. That didn't happen before. Today, a premium is placed on the

crossover revenues. "Some of those artists need to decide what side of the fence they're on," says Dawson. "I can tell you now that if the music doesn't have enough of the gospel flavor, it's not going to get played here."

"While crossover can be wonderful," concludes Biggum, "the mainstay of the gospel community will always be the church." ■

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## CONVENTIONS

Continued from page 36

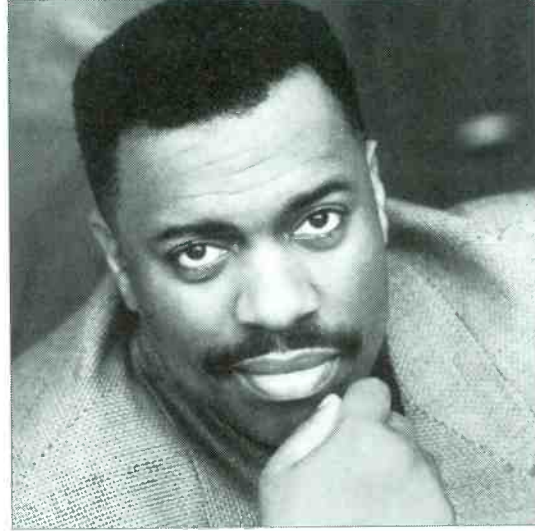
Of Choirs & Choruses in 1932. Yet it wasn't until James Cleveland birthed the Gospel Music Workshop Of America in 1966 that the circuit took form. Three years later, Shirley Caesar launched her annual evangelistic crusade, and in 1981 came Edwin Hawkins' Music & Arts Seminar.

"Since Cleveland's death, a dozen or more conventions have cropped up," observes Tillsa Stinson, VP A&R at Chicago-based CGI Records. "John P. Kee has one; Bobby Jones has one; even David Curry, who directs the Mississippi Mass Choir, has one. And while different conventions appeal to different segments of the market, the best conventions are those with large music departments or a heavy musical influence. If nothing else, you went to Bobby Jones Gospel Explosion, COGIC and GMWA. But lately, con-



Andrae Crouch

Verity Records director Demetrius Alexander agrees. "With conventions like Azuza, we reach a whole new segment," he says. "It's also a way to



John P. Kee

available product.

"The convention circuit is also great for positioning artists into the gospel community," he continues. "Take an act like Take 6. Because sincerity is often crucial to the success of an act and their music encompasses more than one style, it's important for people to know they're still committed to gospel. These conventions are also places where artists like Andrae Crouch—absent from the gospel recording scene for 10 years—can revitalize their careers."

The evolution of today's gospel circuit has not diminished the clout and influence of the Gospel Music Workshop Of America, according to Sheila Smith, who stepped in as acting exec-

utive director of the group when her husband, Ed Smith, died suddenly this year. "What has most helped this convention is the fact that we've adapted with the trends," she says. "And in growing, we've expanded beyond our initial mission of preserving the music and providing a forum for individuals to showcase their talents to realizing the need to become more savvy with the business side of gospel."

Perhaps the GMWA's biggest show of savvy has come with the establishment of a clearinghouse/forum within their structure for the networking of all the conventions. ■

## RADIO

Continued from page 34

WRNE Pensacola, Fla., and WDLT Mobile, Ala., agrees. "There's a good gospel mix," he says. "Producers are more advanced, there's more quality, and labels are doing a great job at spending more time with music before



Bebe & Cece Winans

releasing it." The result, he says, is increased gospel sales and increased listener interest.

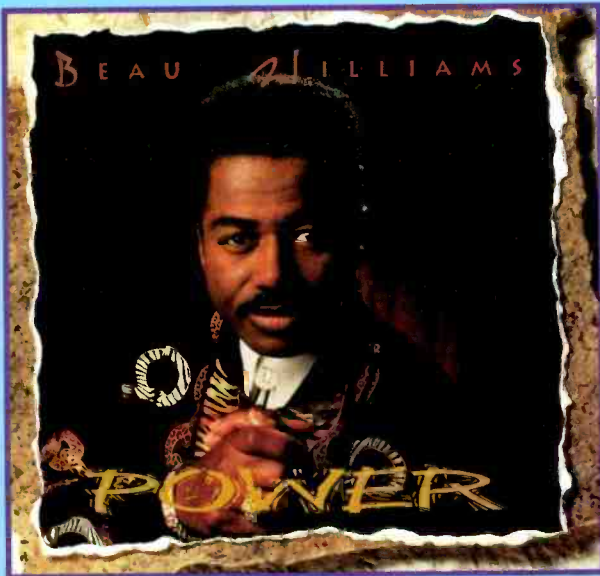
Not to be overlooked in the growth of gospel is the message of the music. "I've been in gospel radio for 25 years," reports Edwards, "and I've seen more gospel music selling and people leaning towards it [recently], because this is the day and time for it. Crime and killings have taken their toll on people," and listeners are searching for strength, he says. "They get it through gospel music." ■

For a cadre of about 10 top gospel retailers, the convention circuit accounts for 40% of their yearly revenues.

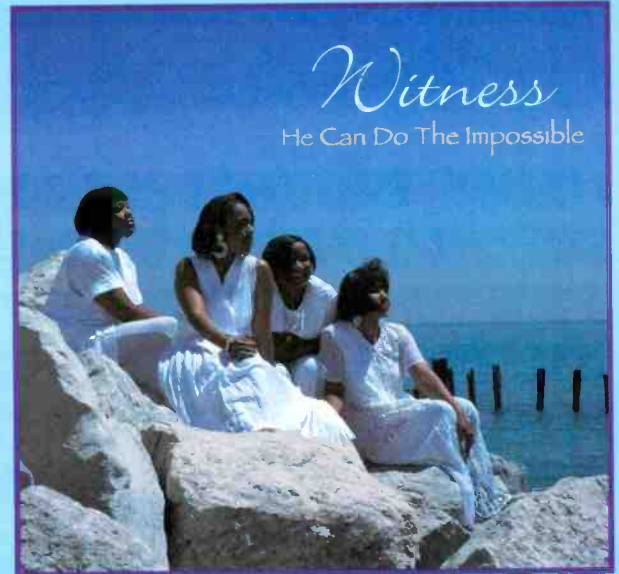
ventions like Azuza (Rev. Carlton Pearson's Tulsa-based assembly) and Bishop Paul S. Morton's Full Gospel Baptist Church Conference are coming up in power."

ment ties between the church and gospel. And often you'll see an immediate response in sales to the artist. The first time Yolanda Adams went to Azuza, they sold out of every piece of

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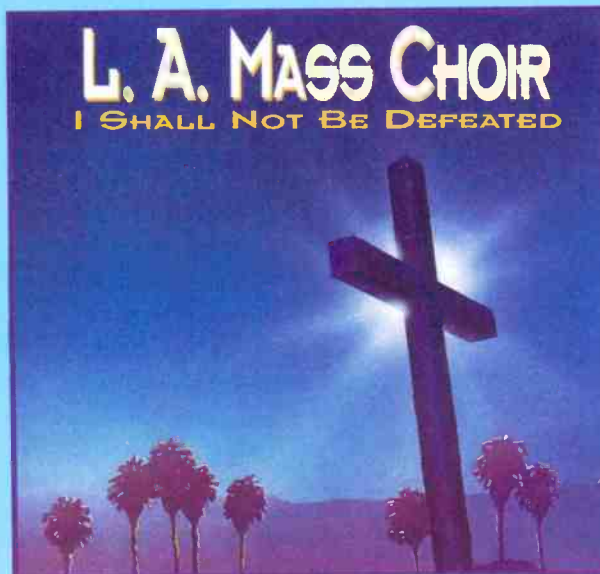


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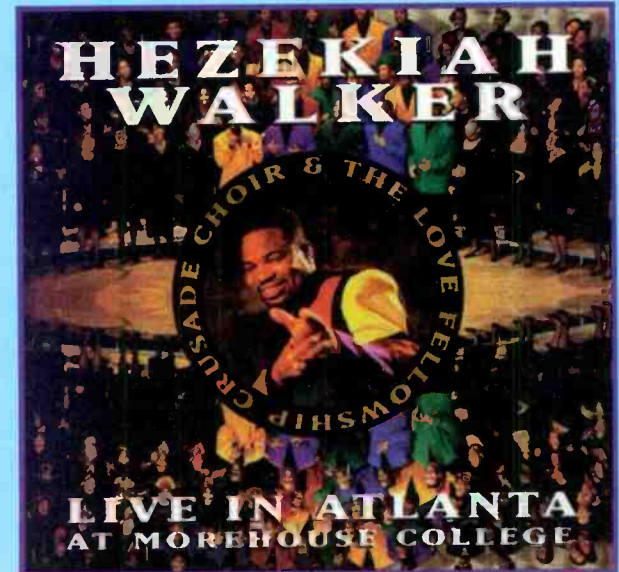


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## ARTISTS

Continued from page 38

That's good news to gospel's burgeoning hip-hop crowd, led by Gospo-Centric's A-1 S.W.I.F.T. Hoping to become gospel's equivalent to top-selling, contemporary-Christian hip-hopppers DC Talk, the husband-and-wife rap unit scored an impressive 30,000-plus advance sales with their debut release, "Turn Yourself Around." Others to watch include the

Frontline group, Gospel Gangstas, who are winging their way up the Contemporary Christian charts. Mounting interest in positive rap has even sparked the evolution of such specialist publications as *Heaven's Hip Hop*.

Helping to revitalize the once-failing quartet scene are the Canton Spirituals, who, after more than three decades in gospel, broke wide open with the release of "Live In Memphis" on Blackberry Records.

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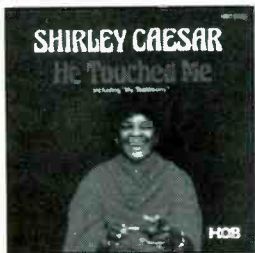
Lawrence Matthews



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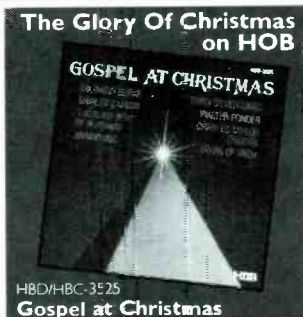
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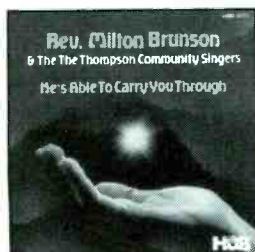
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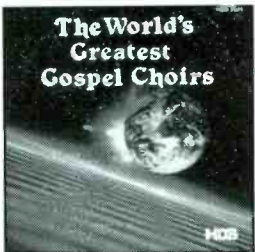
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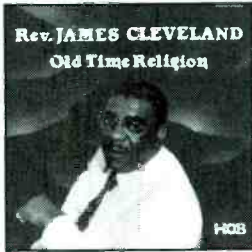
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Lawrence Matthews is lighting up the vocal scene, and blazing the alternative trail is Allen & Allen, whose innovative blend of gospel and jazz has made for an impressive sales debut. Also cropping up is a new breed of vocal groups that includes Anointed, Crusade, Zion and Savoy's newly signed five-man unit, Devoted. The acceptance of these groups, sporting slick musical production and secular appeal, has signalled an even more significant trend.

"For a long time, the vibe was that you had to cross over to be competitive," says Fred Hammond, Commissioned co-founder and a noted producer. "The biggest change with gospel's growing popularity is that artists are caring less about crossing over and more about sticking to the message. The upshot musically is on the technical side, where we're seeing the advent of younger, fresher producers—like Skeeter Winans—as artists seek to get more innovative."

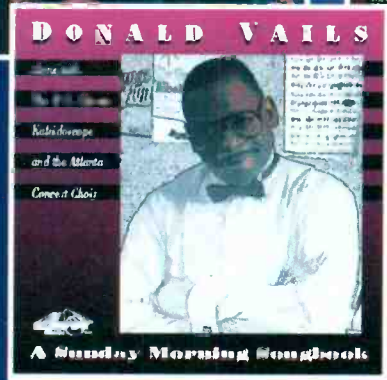
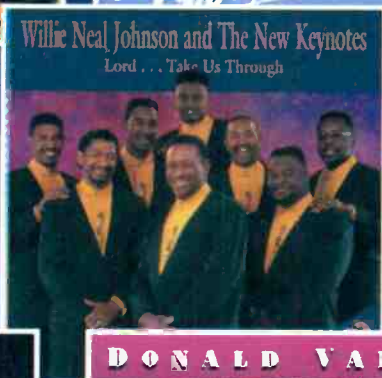
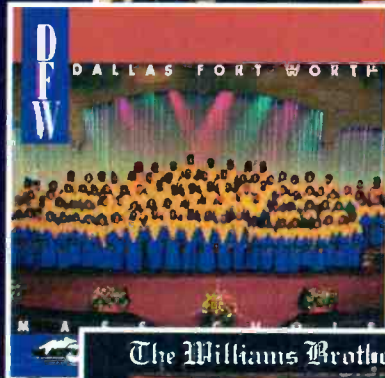
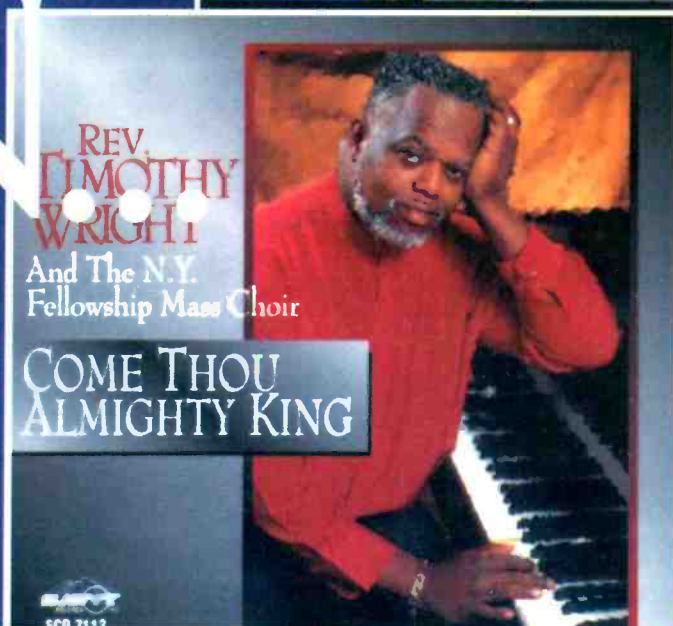
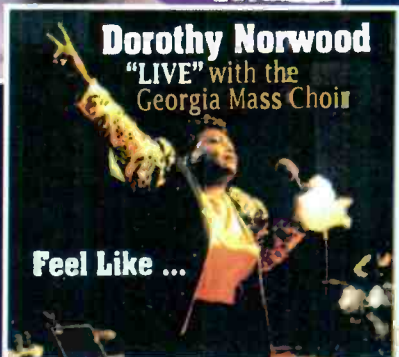
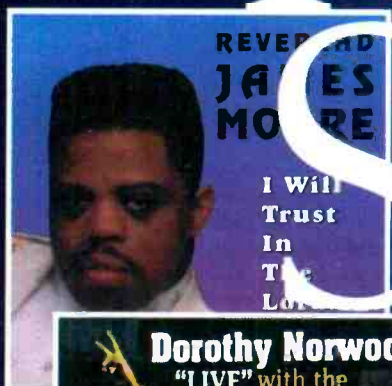
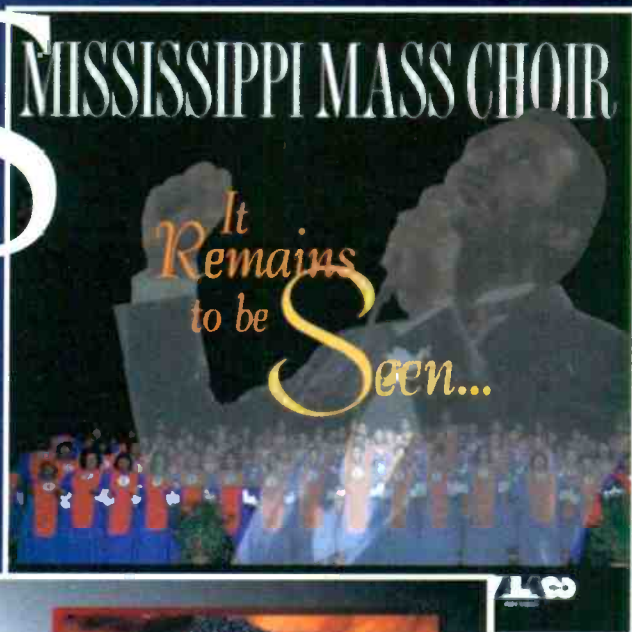
"What has become all too clear," says Hairston, "is that labels that don't invest in quality product for their artists will find that their record sales probably won't exceed 50,000. For others, the last year alone has shown that sales—even amongst new artists—can soar into the 200,000-plus range." ■

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ARTISTS & MUSIC

## VH-1 Sets Sights On U.K. Adults Channel To Offer Locally Made Programming

■ BY DOMINIC PRIDE

LONDON—Having captured a continent's teen-agers with a steady flow of Europop, MTV Networks Europe now seeks a generation that many media players are struggling to attract: the British baby-boomer.

On Sept. 30, the European version of VH-1 will bow with a format designed to appeal to the 25-49 demographic, an audience that is not being catered to by terrestrial TV, and which has demonstrated limited interest in the youth-oriented nature and European flavor of MTV Europe.

Both the channel and its label suppliers are hoping VH-1 will be able to stimulate an elusive and somewhat passive adult music consumer, says Brent Hansen, director of programming and production for MTV Networks Europe. Terrestrial channels provide few music programs aimed at non-"youth" audiences, he notes.

"When we were launching this channel, we thought that these people had been alienated by existing programming," Hansen says. "Most of these people don't want to see rap or speed metal. The focus groups we worked with in research said, 'offer us what we think we deserve and we will watch it.'"

VH-1 will be broadcast on U.K. satellite TV via the Astra satellite. Since the network is aimed mainly at U.K. viewers, it will not be offered to Continental Europe's cable operators right away.

Although the U.K. version of VH-1 will share its moniker and a small amount of programming with its U.S. namesake, programming will be made in Britain for Brits, Hansen says. "British music is the most powerful in the world," Hansen says. "Look at the kind of feelings that bands like the Clash still engender. Once you have that appreciation of music, you never lose that. It's still there with this group."

VH-1, Hansen adds, will not pa-

tronize its viewers. "We will assume some knowledge of music," he says. "The best thing we can do is to make people feel we are with them in what they are thinking."

MTV Europe has a fast-moving, street orientation, with graffiti backgrounds and a bombardment of colorful animation, which its detractors term an assault on the senses. VH-1, on the other hand, will be "more like being in your den," says Hansen.

Rock, country, and soul music will be programmed in specific time slots. Weekday programming will be structured on a daily schedule, while weekends will be programmed around special themes. The network is now acquiring the rights to such archival shows as BBC's famous live program, "The Old Grey Whistle Test," and Hansen says the channel will come alive at about 10 p.m. nightly, "which is when people start to [channel] surf."

In recent years, several players in the entertainment media have made attempts to capture the mature demographic, which appears to be shying away from traditional outlets for music. Emap, publisher of Q magazine, has launched the monthly Mojo, which is packed with nostalgic treatises on the likes of the Rolling Stones and Marvin Gaye. Virgin 1215, the national album rock station founded by Richard Branson, revels in '70s and '80s culture.

VH-1 will try to carve its own niche, says Hansen. "It won't be Mojo on TV," he says. "We want to keep people involved in what's going on now. It's not going to be boys with guitars. There will be a soulful, tuneful aspect to it."

At the same time, the network will not assume its audience is uninterested in current music. Much of the network's programming will complement MTV Europe rather than be assembled in isolation, Hansen says.

While MTV Europe now transmits across three time zones and

does not compete directly with national programming, VH-1 will have to battle directly with four terrestrial broadcasters and the satellite TV programs made for the U.K., such as the Rupert Murdoch-owned Sky channels.

Broadcasting to one culture rather than 15 will be a bonus, though, says Hansen. "There's a humor, complete with irony and sarcasm, which [exists] in British culture, which isn't there across the whole of Europe," he says.

One obstacle VH-1 will face is that cable penetration is relatively low in the U.K., and satellite viewing is still considered a down-market pastime, associated chiefly with sports and pornography.

Hansen admits that there is a problem with the existing satellite penetration, but argues, "We think [VH-1] can provide an impetus to watch satellite TV."

Still, he admits that VH-1 needs to assert its identity quickly and create a brand name to distinguish itself from the plethora of programs currently airing on satellite.

(Continued on next page)

## PRODUCTION NOTES

### LOS ANGELES

• Power Films director **Craig Henry** shot TLC's new "Creep" video for LaFace Records. **Lisa Levine** directed photography on the shoot; **Kim Moye** produced.

• Weezer's debut DGC video, "Undone—The Sweater Song," is a Satellite Films production directed by **Spike Jonze**.

• Director **Mitchell Walker** is the eye behind **Paula Cole's** debut Imago video, "I Am So Ordinary."

• Industrial Artists' **Eric Zimmermann** directed the Rosemarys' new Fox Records video "Catherine." **Gary Tieche** directed photography; **Adam Stern** produced.

• Coolio's latest Tommy Boy video, "I Remember," is a Chelsea Pictures production directed by **Jim Swaffield**. **Anghel Decca** directed photography; **Joseph Nardelli** produced.

### NEW YORK

• **Bradley Sellers** recently reeled "Glamorous," the new video for Collision Arts/Giant's **Jesus Lizard**. The clip includes footage from a performance at CBGB's.

• Director **Mike Weiss** has wrapped principal photography on a documentary of Vancouver-based alternative rockers the **Smugglers**. **Sara Rychtarik** is producing the film about the Mint Records band.

• **Hype Williams** of Big Dog Films directed **Cassirine's** new Warner Bros. video "Why Not Take All Of Me." **Ouida Washington** and **Nancy Riggs** produced the clip.

## Playboy Gets 'Rocks' On PPV; Scopitone Revived For Exhibit

PLAYBOY VIDEO: Playboy TV is packaging its 60-minute music video program "Playboy's Hot Rocks" with various shows in its "Rock Video Girls" series and offering them as four-hour, pay-per-view blocks during August. The move marks the first time music videos have anchored a pay-per-view block on the network.

**Pauly Shore**, star of the new movie "In The Army Now," is co-hosting the Aug. 19 "Playboy's Hot Rocks" episode with Playmate Of The Year **Jenny McCarthy**.

**David Bowie** is August's "Hot Rocks" artist of the month, and the two "Hot Rocks" installments will feature such clips as an uncensored (and rarely broadcast) version of 1983's "China Girl" video, as well as "Boys Keep Swinging" and "The Jean Genie," among others. The "classic clip of the month" is **Nine Inch Nails'** "Closer," which will be presented in an uncensored format on both of the August shows.

Playboy TV recently focused its efforts on the pay-per-view market versus the traditional cable subscription market, and senior VP of programming and production **Richard Bencivengo** says music video helps generate business among the young-adult, male demographic, particularly on Friday nights.

"Hot Rocks" is a really successful show for us, and when we can create a thematic block by putting it with other music shows, we think it will do very well," he says. "The music video form is eminently watchable, but it's not watchable forever. You need to put a spin on it. We make it sexy."

SOUTH AFRICAN POP FANS are seeing MTV programming for the first time, thanks to a license agreement with the South African Broadcasting Corp. The move is the first step toward launching a 24-hour network there.

MUSIC VIDEO Historians passing through the Bay Area Aug. 13-14 should stop at the San Francisco Exploratorium to see the Scopitone, an early video jukebox introduced in the late '50s and early '60s.

Archivist/collector **Wade Wright** will demonstrate the French machine, which plays 36 musical filmlets by such acts as **Nancy Sinatra**, **Debbie Reynolds**, and **Neil Sedaka**.

The coin-operated Scopitone enjoyed a brief vogue that lasted until about 1967, says Wright. Its demise was related to a number of factors: Distribution was extremely limited, the machine was costly to service and program, and the novelty quickly wore off for music fans who increasingly were turning to the home television set to enjoy a wide variety of free music programming.

THE BEAT GOES ON: **Charlene Warner**, producer of Richmond, Va.-based "Tropical Beat," reports that she has acquired the exclusive rights to shoot a reggae showcase, celebrating **Bob Marley's** 50th birthday, during the 1995 MIDEM convention in Cannes, France. The footage will be packaged for pay-per-view and home video release next year.

Warner will produce the show with Chicago's **Wexler Enterprises**. She anticipates a Mardi Gras-like festival featuring top reggae stars, as well as dancers, floats, and French performers.

Much of the footage will appear on her own "Tropical Beat" program after the Feb. 1 event.

# THE EYE



by Deborah Russell

REEL NEWS: **Lisa Levine**, a former L.A. director's rep, is now based in Seattle, independently representing **Bad Dog Films** director **Adolfo Doring** and **Section 8 Films** director **Duncan Sharp**... The Hudson Delta Group is a new production house helmed by **DP Larry Revene**, composer/sound engineer **Donald Garland**, and editor/special effects expert **Krystol Cameron**.

Network news: **Stacey Killian Hagewood** is now director of creative services at CMT. **Tom Rima** is now

manager of the country network's on-air promotions, and **Ann Buchman** is now manager of on-air features... **Traci Todd** is now manager of video programming at TNN.

Label Licks: **Shawn Kilmurray** of San Francisco's "Music Video 8" is now based in New York as international production coordinator for **Elektra Entertainment**. He remains executive producer of "Music Video 8," but programming and operational questions should be directed to **Alex Yeung** at 415-495-5595.

LOCAL HOOK-UPS: The Austin (Texas) Music Network has linked with Austin-based album alternative outlet **KGSR** to cross-promote its programming. Each Wednesday during drive time, Austin Music Network media coordinator **Kent Benjamin** previews the upcoming TV highlights for **KGSR** listeners. In addition, the network distributes printed programming guides to music stores in Austin, and "the demand exceeds our ability to print them," Benjamin claims... Seattle-based "Strictly Hip-Hop" is a new weekly video show airing Saturdays at 1 a.m. on independent station **KTZZ**. Seattle-based rapper **Class** hosts the 30-minute show, which features clips from such acts as **Ice Cube**, **A Tribe Called Quest**, **Lords Of The Underground**, and **Leaders Of The New School**. Program director **Robert Bassett** also works as a nightclub DJ, and he plans future cross-promotions with local venues.



**Men Of Steel.** Director **Marty Thomas** is the eye behind Above The Law's **Ruthless/Relativity** video "Black Superman." Pictured during a break in shooting, in the back row from left, are **Tone Loc**, **Riviera/Panic Films** producer **Bruce Spears**, and **Above The Law's** **K-OSS** and **KMG**. Crouching in the front row, from left, are **Eazy-E**, **Above The Law's** **Cold 187m**, and **Thomas**.

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 ★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily  
 1899 9th Stree NE,  
 Washington, D.C. 20018

- 1 Da Brat, Funkdafied
- 2 Lady Of Rage, Afro Puffs
- 3 Janet Jackson, Any Time, Any Place
- 4 Mariah Carey, Anytime You Need A...
- 5 Ce Ce Peniston, I'm Not Over You
- 6 Shai, The Place Where You Belong
- 7 Xscape, Love On My Mind
- 8 Tevin Campbell, Always In My Heart
- 9 Crystal Waters, 100% Pure Love
- 10 El DeBarge, Can't Get Enough
- 11 Janet Jackson, Heaven Or Hell
- 12 Angela Winbush, Inner City Blues
- 13 Ahmad, Back In The Day
- 14 Aaron Hall, I Miss You
- 15 For Real, You Don't Wanna Miss
- 16 Aaliyah, Back & Forth
- 17 Lalah Hathaway, Let Me Love You
- 18 Patti LaBelle, The Right Kinda Lover
- 19 Nona Gaye & ♪, Love Sign
- 20 Wu-Tang Clan, Can It Be All So Simple
- 21 Nas, The World Is Yours
- 22 Outkast, Southernplayalisticadillacmuzik
- 23 Organized Konfusion, Stress
- 24 Patra Feat. Yo-Yo, Romantic Call
- 25 Coolio, Fantastic Voyage
- 26 Blackgirl, 90's Girl
- 27 Melvin Riley, Whose Is It?
- 28 Warren G., This D.J.
- 29 Keith Sweat, When I Give My Love
- 30 Artifacts, Wrong Side Of Da Tracks

★ ★ NEW ADDS ★ ★

Jonathan Butler, I'm On My Knees  
 Tina Moore, Color Me Blue  
 Tanya Blount, Through The Rain  
 Tylene Collins, Thanks To You  
 Sudden Change, Nodd Ya Head  
 Dis-N-Dat, Party  
 Margie Coleman, Winnin' Ova You



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Tim McGraw, Don't Take The Girl
- 2 Tanya Tucker, Hangin' In
- 3 George Strait, The Man In Love With You
- 4 Martina McBride, Independence Day
- 5 Randy Travis, Whisper My Name
- 6 Tracy Lawrence, Renegades, Rebels And...
- 7 Alan Jackson, Summertime Blues
- 8 Vince Gill, What The Cowgirls Do
- 9 Diamond Rio, Love A Little Stronger
- 10 Clay Walker, Dreaming With My Eyes ...

- 11 John Michael Montgomery, Be My Baby...
- 12 Larry Stewart, Heart Like A Hurricane
- 13 Kenny Chesney, Somebody's Callin'
- 14 Rick Trevino, She Can't Say I Didn't Cry
- 15 Sammy Kershaw, National Working ...
- 16 Joe Diffie, Third Rock From The Sun †
- 17 Patty Loveless, I Try To Think About ... †
- 18 Tracy Byrd, Watermelon Crawl †
- 19 Rodney Crowell, Big Heart †
- 20 Confederate Railroad, Elvis And Andy †
- 21 James House, A Real Good Way To ... †
- 22 Pam Tillis, When You Walk In The ... †
- 23 Chris LeDoux, Honky Tonk World †
- 24 Tim McGraw, Down On The Farm
- 25 David Ball, Thinkin' Problem
- 26 Hal Ketchum, (Tonight We Just Might)...
- 27 Shenandoah, I'll Go Down Loving You
- 28 Dan Seals, All Fired Up
- 29 Rodney Foster, Labor Of Love
- 30 Mark Chesnut, She Dreams
- 31 The Mavericks, O What A Thrill
- 32 Lorie Morgan, If You Came Back From ...
- 33 Linda Davis, Love Didn't Do It
- 34 Orrall & Wright, She Loves Me Like...
- 35 Sawyer Brown, Hard To Say
- 36 Terry McBride & The Ride, Been There
- 37 Ricky Lynn Gregg, Get A Little Closer
- 38 Marty Stuart, Love And Luck
- 39 Jon Randall, This Heart
- 40 Doug Supernaw, State Fair
- 41 Kathy Mattea, Nobody's Gonna Rain On ...
- 42 Daron Norwood, If I Ever Love Again
- 43 Cleve Francis, Love Or The Lack ...
- 44 Toby Keith, Who's That Man
- 45 David Lee Murphy, Fish Ain't Bitin'
- 46 John & Audrey Wiggins, Has Anybody ...
- 47 Billy Ray Cyrus, Ain't Your Dog No ...
- 48 Dwight Yoakam, Pocket Of A Clown
- 49 Faith Hill, But I Will
- 50 Chely Wright, He's A Good Ole Boy

★ ★ NEW ADDS ★ ★

Bryan Austin, Is It Just Me  
 Dawn Sears, Nothern But Good  
 Don Cox, In My Father's Eyes  
 George Duca, Teardrops  
 Mark Collie, Hard Lovin' Woman  
 Sammy Kershaw, Third Rate Romance  
 Victoria Shaw, Tears Dry



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Soundgarden, Black Hole Sun
- 2 Coolio, Fantastic Voyage
- 3 Collective Soul, Shine
- 4 Offspring, Come Out And Play \*
- 5 John Mellencamp, Wild Night
- 6 Stone Temple Pilots, Vasoline
- 7 Da Brat, Funkdafied
- 8 Lisa Loeb & Nine Stories, Stay
- 9 Candlebox, Far Behind
- 10 Green Day, Basket Case \*
- 11 Warren G., This D.J.
- 12 Public Enemy, Give It Up

- 13 Boyz II Men, I'll Make Love To You
- 14 Stone Temple Pilots, Big Empty
- 15 Warren G & Nate Dogg, Regulate
- 16 Beastie Boys, Sabotage \*
- 17 Spin Doctors, You Let Your Heart Go...
- 18 Mazzy Star, Fade Into You
- 19 Aerosmith, Crazy
- 20 Nine Inch Nails, Closer
- 21 Toad The Wet Sprocket, Fall Down
- 22 Alice In Chains, I Stay Away
- 23 Live, Selling The Drama
- 24 Smashing Pumpkins, Rocket
- 25 Rolling Stones, Love Is Strong
- 26 House Of Pain, On Point
- 27 Cracker, Get Off This
- 28 Blur, Girls & Boys
- 29 Jim Carrey, Cuban Pete
- 30 Aerosmith, Amazing
- 31 Counting Crows, Round Here
- 32 Ace Of Base, Don't Turn Around
- 33 Red Hot Chili Peppers, Under The Bridge
- 34 Nirvana, Heart-Shaped Box
- 35 Mariah Carey, Anytime You Need A...
- 36 US3, Cantaloup
- 37 Aerosmith, Cryin'
- 38 Smashing Pumpkins, Disarm
- 39 Babyface, When Can I See You
- 40 Aaron Hall, I Miss You
- 41 Tevin Campbell, Always In My Heart
- 42 Pretenders, I'll Stand By You
- 43 Janet Jackson, If
- 44 Cypress Hill, Insane In The Brain
- 45 Salt-N-Pepa, Shoop
- 46 Counting Crows, Mr. Jones
- 47 Crystal Waters, 100% Pure Love
- 48 Aaliyah, Back & Forth
- 49 Heavy D & The Boyz, Nuttin' But Love
- 50 Lady Of Rage, Afro Puffs

★ ★ NEW ADDS ★ ★

Collective Soul, Breathe  
 Jim Carrey, Cuban Pete  
 C+C Music Factory, Do You Want To ...  
 Pantera, Planet Caravan  
 Hootie & The Blowfish, Hold My Hand  
 Motorhead/Ice T/Whitfield Crane, Born To Raise Hell



30 hours weekly  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 John Michael Montgomery, Be My Baby...
- 2 Hal Ketchum, (Tonight We Just Might)...
- 3 Maverick Choir, Amazing Grace
- 4 Clay Walker, Dreaming With My Eyes ...
- 5 Alan Jackson, Summertime Blues
- 6 Dwight Yoakam, Pocket Of A Clown
- 7 David Ball, Thinkin' Problem
- 8 Sammy Kershaw, National Working ...
- 9 Tanya Tucker, Hangin' In
- 10 Tracy Lawrence, Renegades, Rebels ...
- 11 Diamond Rio, Love A Little Stronger

- 12 Randy Travis, Whisper My Name
- 13 Sawyer Brown, Hard To Say
- 14 Tim McGraw, Down On The Farm
- 15 George Strait, The Man In Love With ...
- 16 Vince Gill, What The Cowgirls Do
- 17 Martina McBride, Independence Day
- 18 Billy Ray Cyrus, Ain't Your Dog No ...
- 19 Faith Hill, But I Will
- 20 Shenandoah, I'll Go Down Loving You
- 21 Statler Brothers, What We Love To Do
- 22 Marty Stuart, Love And Luck
- 23 Doug Supernaw, State Fair
- 24 Mark Chesnut, She Dreams
- 25 Kathy Mattea, Nobody's Gonna Rain On ...
- 26 Confederate Railroad, Elvis And Andy
- 27 Joe Diffie, Third Rock From The Sun ...
- 28 Cleve Francis, Love Or The Lack ...
- 29 Patty Loveless, I Try To Think About ...
- 30 Chris LeDoux, Honky Tonk World

★ ★ NEW ADDS ★ ★

Rodney Crowell, Big Heart  
 Larry Stewart, Heart Like A Hurricane  
 Marc Beeson, A Wing And A Prayer  
 Jeff Foxworthy, Redneck Stomp



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Toni Braxton, You Mean The World...
- 2 Collective Soul, Shine
- 3 Counting Crows, Round Here
- 4 John Mellencamp, Wild Night
- 5 Rolling Stones, Love Is Strong
- 6 Melissa Etheridge, Come To My Window
- 7 Mariah Carey, Anytime You Need A...
- 8 Elton John, Can You Feel The Love ...
- 9 Gin Blossoms, Until I Fall Away
- 10 Spin Doctors, You Let Your Heart Go...
- 11 Lisa Loeb & Nine Stories, Stay
- 12 Richard Marx, The Way She Loves Me
- 13 Seal, Prayer For The Dying
- 14 Babyface, When Can I See You
- 15 Ace Of Base, Don't Turn Around
- 16 Bonnie Raitt, Love Sneakin' Up On You
- 17 Bonnie Raitt, You
- 18 Counting Crows, Mr. Jones
- 19 Bruce Springsteen, Streets Of Philadelphia
- 20 Melissa Etheridge, I'm The Only One
- 21 Enigma, Return To Innocence
- 22 10, 000 Maniacs, Because The Night
- 23 Madonna, I'll Remember
- 24 Gin Blossoms, Found Out About You
- 25 Toad The Wet Sprocket, Fall Down
- 26 Nona Gaye & ♪, Love Sign
- 27 Des'ree, You Gotta Be
- 28 ♪, The Most Beautiful Girl In The World
- 29 All-4-One, I Swear
- 30 Jon Secada, If You Go

★ ★ NEW ADDS ★ ★

Edie Brickell, Good Times  
 Living Colour, Sunshine Of Your Love  
 Sarah McLachlan, Good Enough  
 Pink Floyd, High Hopes

## Artists & Music

### UNDERGROUND ON INTERNET

(Continued from page 1)

promoting, showcasing, and distributing their music. They digitized demo tapes, put them online, and waited to see what would happen.

Quickly, the service gained national attention as the media and much of corporate America tried to understand what to make of the Internet.

On June 10, Geffen became the first major label to enter the picture when it placed a 30-second clip of Cell's "Milky" online. Geffen director of marketing Luke Wood says the move is consistent with Geffen's progressive marketing style. "Geffen's corporate culture embraces this type of forward thinking," Wood says. "Cell comes from a strong indie background, and fits in well with the IUMA format," Wood continues. "They had a show coming up in the Bay Area, and we figured this would make for good publicity."

#### PURELY PROMOTIONAL

Wood says copyright and royalty issues were not too difficult to resolve in this case. "We signed the standard IUMA agreement," Wood says. "It was as far from a traditional business deal as you can get. It's purely promotional, and putting a 30-second clip online is very different from putting a full song online."

Wood says bootlegging isn't a threat. "The sound quality isn't competitive with Cell's recorded music," he says. "It may even be in mono."

"We're still putting most of our energy into the commercial [online] services," Wood says. "The Internet is a great opportunity, but it still has kinks to work out. It has a long way to go before it's quick and easy to use."

Geffen plans to find a niche on the Internet—a user-friendly site independent of IUMA, with its own server, page, sound clips, photos, tour and new release information, and band biographies.

"We want to do it ourselves. We're developing our own World-Wide Web page, and we expect to have our own site, *Geffen.com*, running by the end of the summer," Wood says.

Mark Robinson, formerly of the indie band Unrest, says IUMA recruited his Arlington, Va.-based label Teen Beat to go online. "They called me," Robinson says. "I really didn't know what the Internet was. They explained the Internet and IUMA, and it sounded really interesting, so we gave them some songs. I haven't actually seen the Teen Beat section yet, and I'm still not sure I know what the Internet is."

As Patterson tells it, a fan from Maryland placed the call to Robinson. "He had called us asking if he could help out as an IUMA rep, and we told him to do what he could," Patterson says. "He immediately began dumping a lot of time and money into IUMA."

Now, Teen Beat has its own section of IUMA, which includes music by its artists, such as Eggs and Blast Off Country Style. Robinson says IUMA provides access to statistics on how many times a band or label's material has been downloaded, but he hasn't figured out how to check yet. Geffen's Wood

also reports difficulty checking the number of times Cell's clip has been downloaded.

Nevertheless, Robinson is excited about his label's position on IUMA and plans to use it to launch his new band, Air Miami, which will have a two-song EP, "Airplane Rider," on Teen Beat and IUMA in September. Robinson also is gearing up for a Teen Beat tour in September and October, which will be promoted via IUMA and include label bands like Versus, Blast Off Country Style, Tuscedero, Air Miami, Cath Carroll, and Johnny Cohen.

Many of the strides IUMA has made in recent months can be attributed to the addition of eight volunteers, who help the founders with much of the archive's work, and the addition of a partner, John Luini.

So far, no one is getting rich off IUMA, which relies on "donations" from participating bands and labels. (IUMA's Lord says the service received \$50 for putting the Cell clip online.) Patterson says IUMA has the technological means to make big bucks—a system in which users can purchase anything in the IUMA online catalog with a single keystroke, a password, and a credit card number—but the founders intentionally are stalling the implementation of such access.

"I don't think the net is ready for anything that complicated yet," Patterson says. "And we're not ready to take on the [royalty] issue yet."

In the interim, IUMA is testing other music industry limits. On July 20, IUMA released "Full Blown Days" by Western Front, which it describes as the first complete online album in "a high-fidelity format." The album, on Quagmire Records, includes 16 songs that users can download onto a recordable medium; lyrics, album art, and liner notes are available in an accompanying graphics file that can be printed out. Download time for the 53-minute album is about seven-eight hours.

Quagmire co-founder Tim Alexander, who is also a member of Western Front, says the label is going to create its own distribution system and deal exclusively through the Internet.

"We won't be selling anything," he says. "We will pay artists reasonable flat fees for their art and recordings, and then distribute them for free."

Meanwhile, IUMA says it will have a full-length album by a PolyGram-signed rap act online by mid-August. This could not be confirmed by press time.

### VH-1 U.K.

(Continued from preceding page)

Long-term, Hansen says he hopes VH-1 can inform and incite the inactive adult music buyer to return to the retail arena.

"The most logical thing we can do is to channel people towards the record store and [help] them not feel stupid when they're asking for something," he says. "These people want to buy music. We want them to know what they want to buy."

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 13, 1994.



Continuous programming  
 12000 Biscayne Blvd  
 Miami, FL 33181

#### AMERICA'S NO. 1 VIDEO

Luke, It's Your Birthday

#### BOX TOPS

Sir Mix-A-Lot, Put 'Em On The Glass  
 69 Boyz, Tootsie Roll  
 The Puppies, Funky Y-2-C  
 Above The Law, Black Superman  
 Immature, Never Lie  
 Outkast, Southern...  
 Aaron Hall, I Miss You  
 III Al Scratch, Where My Homiez  
 Warren G & Nate Dogg, Regulate  
 Patra/Yo-Yo, Romantic Call  
 Coolio, Fantastic Voyage  
 Hammer, Don't Stop

#### ADDS

Artifacts, Wrong Side Of Da Tracks  
 Big Mountain, Sweet Sensual Love  
 Billy Lawrence, Happiness  
 B.O.N.E., Thugs-N-Harmony, Thuggish...  
 Da Youngsta's, Hip Hop Ride  
 Deadeye Dick, New Age Girl  
 Ex-Girlfriend, X In Your Sex  
 Green Jelly, Slave Boy  
 K7, Move It Like This  
 K-Squad, Haul And Pull It  
 Keith Sweat, When I Give My Love  
 Killing Joke, Millennium  
 Kronic, Summertime  
 Legion, Legion Groove  
 M People, One Night In Heaven  
 No Face, No Brothas Allowed  
 Patra, In The Mood  
 Rayvon, No Guns For Murder  
 Rolling Stones, Love Is Strong  
 Rollins Band, Disconnect  
 Seed, Rapture  
 Sophie B. Hawkins, Right Beside You

Tanya Blount, Through The Rain  
 Tori Amos, Past The Mission  
 Underground Kingz, It's Supposed...



Continuous programming  
 11500 9th St N  
 St Petersburg, FL 33716

Lena Horne, Do Nothing 'Til...  
 Randy Travis, Whisper My Name  
 Buckwheat Zydeco, Hey Baby  
 Jim Carrey, Cuban Pete  
 Dave Ball, Thinkin' Problem  
 Indigo Girls, Least Complicated  
 The Byrds, Turn Turn Turn  
 Chaka Demus & Pliers, Twist & Shout  
 Raul DiBlasio, Hasta Que Te Conoci  
 Tracy Lawrence, Renegades, Rebels...  
 The Mavericks, O What A Thrill  
 October Project, Return To Me  
 Ace Of Base, Don't Turn Around  
 Lisa Loeb & Nine Stories, Stay  
 Wet Wet Wet, Love Is All Around  
 Harry Connick Jr., (I Could Only) Whisper...  
 Dr. John, Television  
 Huey Lewis & The News, But It's Alright  
 Jamie O'Hara, It Ain't Over...  
 Kathy Troccoli, Tell Me Where It Hurts



Six hours weekly  
 1 Centre Street  
 Room 45, New York, NY 10007

MC Eith, All For The Money  
 Mad Lion, Take It Easy  
 Wu Tang Clan, Can It Be All...  
 Crooklyn Dodgers, Crooklyn  
 Janet Jackson, Any Time, Any Place  
 Naughty By Nature, Kickow Kickow  
 Craig Mack, Flava In Ya Ear  
 Gang Starr, Code Of Da Streets  
 Wynton Marsalis, Buckshot Le Fonque  
 Rage, Afro Puffs  
 Beres Hammond, No Disturb Sign  
 All-4-One, I Swear

Joe Sinistr, Under The Sun  
 Terror Fabulous, Action  
 Jamie Foxx, Infatuation  
 Original Flavor, All That  
 House Of Pain, On Point  
 Salt-N-Pepa, Heaven 'N Hell  
 Vicious, Freaks  
 Heavy D & The Boyz, Nuttin' But Love



Continuous programming  
 Hawley Crescent  
 London NW18TT

Wet Wet Wet, Love Is All Around  
 All-4-One, I Swear  
 Big Mountain, Baby I Love Your Way  
 Prodigy, No Good  
 Youssou N'Dour/Neneh Cherry, 7 Seconds  
 Stiltskin, Inside  
 Reel To Real, Go On Move  
 2 Unlimited, The Real Thing  
 Crash Test Dummies, Mmm Mmm...  
 Cappella, U & Me  
 Rolling Stones, Love Is Strong  
 Prince Ital & Marky Mark, United  
 The B.C.-52's, (Meet) The Flintstones  
 Mariah Carey, Without You  
 Joe Cocker, Summer In The City  
 C J Lewis, Sweets For My Sweet  
 East 17, Around The World  
 Reel To Real, I Like To Move It  
 Mariah Carey, Anytime You Need A...  
 Maxx, No More



Continuous programming  
 2806 Opryland Dr  
 Nashville, TN 37214

Cindy Morgan, I Will Be Free  
 DC Talk, Jesus Is Just Alright  
 Twila Paris, God Is In Control  
 DC Talk, The Hard Way  
 Rich Mullins, Here In America

Audio Adrenaline, Big House  
 Eric Champion, Touch  
 Michael Sweet, All This And Heaven...  
 Gary Chapman, Sweet Glow Of Mercy  
 Geoff Moore, Life Together  
 Al Denison, Say It With Love  
 Commissioned, Love Is The Way  
 Take 6, Biggest Part Of Me  
 Rich Mullins, Creed  
 S.C. Chapman, Heaven In The... (ADD)



One hour weekly  
 216 W Ohio  
 Chicago, IL 60610

Joan Jett And The Blackhearts, Go Home  
 Living Colour, Sunshine Of Your Love  
 Stabbing Westward, Lies  
 Tori Amos, Past The Mission  
 Collective Soul, Breathe  
 Indigo Girls, Least Complicated  
 Luscious Jackson, City Song  
 MC 900 Foot Jesus, If I Only Had...  
 Jawbox, Cooling Card  
 Helmet, Biscuits For Smut  
 Toad The Wet Sprocket, Fall Down  
 L7, Andres  
 Fuzzy, Flashlight



1/2-hour weekly  
 46 Gifford St  
 Brockton, MA 02401

Stabbing Westward, Lies  
 Orangutang, Shiny Like Gold  
 Weezer, Undone: The Sweater Song  
 Oasis, Supersonic  
 Joan Jett And The Blackhearts, Go Home  
 Lotion, Head  
 Meat Puppets, We Don't Exist  
 Killing Joke, Millennium  
 Stomptbox, No Woods  
 Dambuilders, Shrine  
 Suddenly Tami, Lamp

# International

## U.K. Platinum Certifications Up, Spotting Biz's Health

■ BY JULIE BOODHOO

LONDON—In a sign of continued strength for the U.K. record business, three times as many albums received platinum certifications in Britain during the first six months of 1994 as did so during the same period last year, according to the British Phonographic Industry.

*Among albums released since January 1993, the top titles are Mariah Carey's 'Music Box' and Dina Carroll's 'So Close'*

Twenty-four albums were certified platinum during the first half of 1994, up from eight in the first six months of 1993, BPI reports. Albums receive silver certifications for sales of 60,000 units, gold for 100,000 units, and platinum for 300,000 units.

The two highest-selling albums on the list—both moving more than 2.1 million units overall—were "Tubular Bells" by Mike Oldfield, released by Virgin Records in July 1973, and "The Bodyguard" soundtrack, released by Arista Records in November 1992.

Wet Wet Wet's "Love Is All Around" on PolyGram was the only single to achieve platinum certification for sales of 600,000 units, following its exposure in the film "Four Weddings And A Fu-

neral." Three singles released in the first half of 1994 received gold certification for sales of 400,000 units: "The Sign" by Ace Of Base, "Without You" by Mariah Carey, and "Doop" by Doop. Additionally, 12 singles received silver certifications for sales of 200,000 units.

On the accompanying chart, Billboard has culled from BPI certifications those albums released during 1993 and 1994 which have reached platinum or platinum-plus status.

Among those albums released since January 1993, the two top-selling titles are "Music Box" by Mariah Carey, on Columbia Records, and "So Close" from Dina Carroll, on A&M Records. Both have been certified quadruple-platinum for sales of 1.2 million. "So Close" also was the top-selling album last year, with certified sales exceeding 900,000 units.

Bjork's "Debut," on One Little Indian Records, was the sole independent-label album to go double-platinum, with sales of 600,000 plus. "The Very Best of Walt Disney" compilation album, on the self-distributed Pickwick Records label, received platinum certification with sales of 300,000.

Comparing the certifications of 1993-94 albums among the major distributors, EMI saw the highest number with eight. BMG distributed labels saw six of their albums go platinum or greater; PolyGram had five; Sony had three; and Warner had one.

Among the 1994 albums that received platinum certifications, "Our Town—The Greatest Hits" by Deacon Blue, on Columbia Records, and the "100% Reggae, Vol. 2" compilation album on Telstar Records have been the fastest-selling albums, taking just two months to sell 300,000 copies each.



**Jazz Royalty.** Columbia Records artist Wynton Marsalis was in London recently, and played a concert at St. James Palace to aid the Family Welfare Assn. Marsalis, left, was greeted prior to the concert by Queen Elizabeth II, center, and Princess Margaret.

## German Programmers Debate Music's Place On TV Shows

■ BY WOLFGANG SPAHR

HAMBURG—Program planners at German TV stations want to ban music from their schedules because it hurts their ratings.

Says one programmer bluntly, "As soon as the music starts, people go to the bathroom."

This theory appears to be confirmed in a survey recently published by the German polling group FORSA in the TV listings guide TV-Movie. According to the magazine, 48% of all viewers think appearances by artists or music groups on entertainment shows are "a good idea," and 5% of these believe music programming is "a very good idea."

But 41% of those viewers surveyed are "not too keen" on music programming, and 10% of these respondents went as far as to say they were "not keen at all." The remaining 11% of those polled did not reply.

By their own admission, 37% of all those polled watch performances by musicians or groups on entertainment shows, while 3% do not watch the musical interludes. Another 14% say they do something else during such appearances, and 19% say they switch to another channel. Another 27% change their behavior according to what sort of music is played, and the remaining 10% had no opinion.

Based on the average viewer ratings, this means that the most popular German TV show, "Wetten Dass . . . ?," hosted by German favorite Thomas Gottschalk, loses more than 400,000 viewers by playing music, an activity producers find essential in order to conceal scene changes or allow actors to change clothes.

The makers of "Wetten Dass . . . ?" have long been aware of the problem. Fred Kogel, head of entertainment at the state-owned ZDF, also recognizes the problem. In his opinion, between 400,000 and 1.5 million viewers are lost during each musical interlude, depending on the type of music.

Even with popular stars such as Mariah Carey and Phil Collins, "Wetten Dass . . . ?" can expect to lose about 1 million viewers. As a result, it re-

cently cut its music spots from four to two per show, although Kogel says the music "provides relaxation between the excitement of the show, allowing concentration to rise again after the slot."

Among suggestions for improving the dilemma is one from Wolfgang Brackhan of broadcaster ARD, who is in charge of the family entertainment show "Die Goldene Eins." He says there should be a move away from "placements for the record industry" and toward integrating the artists into the show. Devices for doing that would include film clips, interviews, and photo

(Continued on page 51)

## Report Claims Taiwan Labels' Market Shares

■ BY GLENN SMITH

TAIPEI—A recent newspaper report revealing the purported market shares of Taiwan's top record companies has sent a voyeuristic stir through the highly secretive music industry here.

The article appeared July 21 in The Great News, a newspaper with heavy coverage of the local entertainment industries. It was supposedly based on confidential IFPI data, although Robin Lee, a top official at the label association's Members' Foundation in Taiwan, says it does not have market share information.

The statistics published in the newspaper were based on total sales of Mandarin and Taiwanese recordings. Local sales of international repertoire were not included.

According to The Great News, the island's top four record companies were UFO (the Warner Music International affiliate) with 20% market share, followed by PolyGram (19%), and two independents, Rock Records (14%) and Dieng Jung (12%). Only relative rankings were given for the other top 10 companies.

However, when interviewed by Billboard, Agnes Lee of The Great News—who wrote the July 21 report—gave additional data for the

(Continued on page 50)

## Ricordi Plans Milan Megastore Will Be Italy's Largest Music Shop

■ BY MARK DEZZANI

MILAN—This city's Gothic cathedral square soon will be home to a second megastore and Italy's largest music shop, according to plans announced by the country's largest dedicated music retail chain, Ricordi.

The new 8,500-square-foot store will be located in the picturesque, Victorian-style, glass-domed shopping mall, on the opposite side of the square to Virgin's 4,600-square-foot megastore, which opened in 1991.

Planned to open before Christmas, the Ricordi store shopfront will be sandwiched between a fast-food shop and an upscale restaurant, with stairs leading to one below-street and two higher levels.

Matteo Rignano, director of Ricordi's retail division, says the new store will incorporate all of the elements used to restructure the chain's other 21 stores. "It will be a multimedia store with our eight thematic departments: classical, Italian, international, jazz, cinema, children, books, and instruments. In addition to records and videos, we will place a strong emphasis on books and games with a

zone where customers can sit and read," says Rignano. "There is a multimedia space where we can present musical showcases and films, and a rented studio space for bands to practice and produce demos. The classical department on the first floor has a spectacular view of the gallery."

The new Ricordi store will replace an existing shop half the size and some 350 feet away on a side street.

Approximately 60,000 music titles will be stocked, with a 70-30 split between CD and cassette formats. Domestic and international acts will each account for 50% of the music stock.

"In an average-size store, domestic acts reach half our share with 4,000 titles, while 15,000 international acts are stocked," says Rignano.

Ricordi's stores grossed almost 100 billion lire (\$63 million) last year, with music accounting for 60% and video 10% of the take.

"Although our take last year was about the same as 1992, and down in real terms," says Rignano, "we are pleased with the results as the recession hit music sales hard, and, with

(Continued on page 50)

### U.K. PLATINUM CERTIFICATIONS OF 1993-94 ALBUMS BY DISTRIBUTOR

<b>BMG</b>	EVERYTHING CHANGES (OCT. '93)	▲ <sup>3</sup>	RCA
<b>TAKE THAT</b>	ELEGANT SLUMMING (OCT. '93)	▲ <sup>2</sup>	RCA
<b>M PEOPLE</b>	A TOUCH OF MUSIC IN THE NIGHT (OCT. '93)	▲ <sup>1</sup>	TELSTAR
<b>MICHAEL CRAWFORD</b>			
<b>VARIOUS</b>	100% REGGAE (NOV. '93)	▲ <sup>1</sup>	TELSTAR
<b>VARIOUS</b>	100% REGGAE VOL. 2 (APR. '94)	▲ <sup>1</sup>	TELSTAR
<b>LISA STANSFIELD</b>	SO NATURAL (NOV. '93)	▲ <sup>1</sup>	ARISTA
<b>EMI</b>			
<b>DIANA ROSS</b>	ONE WOMAN—THE ULTIMATE COLLECTION (OCT. '93)	▲ <sup>3</sup>	EMI
<b>DAVID BOWIE</b>	THE SINGLES COLLECTION (NOV. '93)	▲ <sup>1</sup>	EMI
<b>PINK FLOYD</b>	THE DIVISION BELL (MAR. '94)	▲ <sup>1</sup>	EMI
<b>FRANK SINATRA</b>	DUETS (OCT. '93)	▲ <sup>1</sup>	EMI
<b>UB40</b>	PROMISES AND LIES (JULY '93)	▲ <sup>2</sup>	VIRGIN
<b>ENIGMA</b>	CROSS OF CHANGES (FEB. '94)	▲ <sup>1</sup>	VIRGIN
<b>VARIOUS</b>	NOW 26 (NOV. '93)	▲ <sup>3</sup>	EMI/VIRGIN/POLYGRAM
<b>VARIOUS</b>	NOW 27 (MAR. '93)	▲ <sup>1</sup>	EMI/VIRGIN/POLYGRAM
<b>PICKWICK</b>			
<b>VARIOUS</b>	THE VERY BEST OF WALT DISNEY (NOV. '93)	▲ <sup>1</sup>	PICKWICK
<b>PINNACLE</b>			
<b>BJORK</b>	DEBUT (JULY '93)	▲ <sup>2</sup>	ONE LITTLE INDIAN
<b>POLYGRAM</b>			
<b>STING</b>	TEN SUMMONER'S TALES (MAR. '93)	▲ <sup>2</sup>	A&M
<b>ACE OF BASE</b>	HAPPY NATION (MAR. '94)	▲ <sup>1</sup>	LONDON
<b>CRANBERRIES</b>	EVERYBODY ELSE IS DOING IT (MAR. '93)	▲ <sup>1</sup>	ISLAND
<b>DINA CARROLL</b>	SO CLOSE (JAN. '93)	▲ <sup>4</sup>	A&M
<b>CHAKA DEMUS &amp; PLIERS</b>	TEASE ME (JAN. '94)	▲ <sup>1</sup>	ISLAND/MANGO
<b>SONY</b>			
<b>MARIAH CAREY</b>	MUSIC BOX (AUG. '93)	▲ <sup>4</sup>	COLUMBIA
<b>DEACON BLUE</b>	OUR TOWN—THE GREATEST HITS (APR. '94)	▲ <sup>1</sup>	COLUMBIA
<b>JAMIROQUAI</b>	EMERGENCY ON PLANET EARTH (JUNE '93)	▲ <sup>1</sup>	SOHO S2
<b>WEA</b>			
<b>ROD STEWART</b>	UNPLUGGED AND SEATED (MAY '93)	▲ <sup>1</sup>	WEA U.K.

NOTES: Platinum awards in the U.K. are given for sales of 300,000 units. Albums are shown with their release dates, and U.K. label and/or logo.

# Warner Music's International Execs Cruise Into Montreux Meet



Warner execs form a globe-circling group. Shown, from left, are Rob Dickins, chairman, Warner Music U.K.; Ikuzo Orita, president, WEA Japan; Wu Tsu Tsu, president, UFOCO, Taiwan; Tom Ruffino, senior VP international, Warner Bros. Records; and Moira Bellas, MD, WEA Records U.K.



Shown here, from left, are Garry Newman, senior VP/MD of the U.S. division of Warner Music Canada; Dave Tollington, senior VP/MD domestic & international, Warner Music Canada; and Val Azzoli, VP/GM, the Atlantic Group.



Warner Music Philippines MD Ma-an Hontiveros, center, harmonizes with members of the Blitz/Atlantic group All-4-One. Shown, from left, are Tony Borowiak, Jamie Jones, Delious, and Alfred Nevarez.



With the European perspective, from left, are Ted Sicking, MD, Warner Music Belgium/Netherlands; Daniel De Sousa, MD, Warner Music Portugal; Philippe Laco, GM, WEA Music France; Gerd Gebhardt, MD, WEA Music Germany; David Evans, VP marketing, Warner Music Europe; Massimo Giuliano, MD, WEA Italy; and Inigo Zaballa, MD, Warner Music Spain.

MONTREUX, Switzerland—Warner Music International's 1994 worldwide managing directors' meeting, held here June 19-24, brought together more than 100 delegates from WMI's 46 affiliates, along with senior executives from Warner Music International and the Warner Music Group in the U.S. Among the highlights of the meetings were a financial overview by WMI chairman/CEO Ramon Lopez, who projects up to 100% growth by the company, to \$3 billion in revenue, by the year 2000 (Billboard, July 2).



Time Warner chairman/CEO Gerald Levin, left, greets Warner Bros. Records chairman Mo Ostin, center, and Claude Nobs, managing director of Warner Music Switzerland.



WMI chairman/CEO Ramon Lopez, standing, presents Mo Ostin with a limited-edition Swiss watch to mark his 25 years as head of Warner Bros. Records. Looking on is Dave Mount, president, WEA Corp.



Combining art and business, from left, are Bob Morgado, chairman/CEO, Warner Music Group; pianist Alexander Melnikov; Erato Records artist Vadim Repin; Maverick/Sire Records artist Me'shell NdegéOcello; WMI chairman/CEO Ramon Lopez; and NdegéOcello's manager, Bill Toles.



Pictured, from left, are Robert Rigby, MD WEA Australia, Cynthia Leu, VP International Elektra Entertainment, and Finn Work, MD Warner Music Denmark.



EastWest U.K. artist and Anxious Records chief Dave Stewart, center, catches up with EastWest Records MD Juergen Otterstein, left, and EastWest Records U.K. head of international Ian Grenfell.



Among the artists performing for the WMI executives was Peter Cunnah, lead singer of the EastWest/Magnet U.K. group D:Ream.

Captains of the Warner ship cruise Montreux's Lake Lemman. Shown, from left, are Doug Morris, former co-chairman/co-CEO, Atlantic Recording Group, who in July was named president/COO of Warner Music-U.S.; Ramon Lopez, chairman/CEO, Warner Music International; Bob Morgado, chairman/CEO, Warner Music Group; Seymour Stein, president, Sire Records; and Mel Lewinter, executive VP, Warner Music-U.S.



East meets West for WMI execs. Shown, from left, are Wieland Kafka, MD, Warner Music Chile; Beto Boaventura, MD, Warner Music Brazil; Juilo Saenz, MD, Warner Music Mexico; Claude Nobs, MD, Warner Music Switzerland; Ma-an Hontiveros, MD, Warner Music Philippines; Chacho Ruiz, MD, Warner Music Argentina; Joao Neto, MD, Continental Records Brazil; Tony Fernandes, MD, Warner Music Malaysia; and Sergio Rozenblat, VP/GM, WEA Latina.



Attendees offer a toast. Shown in front is Takashi Kamide, president of EastWest Records Japan. In the middle row, from left, are Paco Wong, MD, Warner Music Hong Kong; Ikuzo Orita, president, WEA Records Japan; Ryuzo Kosugi, chairman, Warner Music Japan; Klaus Meine of the Scorpions, newly signed to EastWest Germany; Phil Murphy, VP, Warner Music Asia Pacific; and Jonathan Park, MD, Warner Music Korea. In the back row, from left, are Paul Ewing, VP/regional director, Warner Music Southeast Asia; Wasana Silpikul, MD, Warner Music Thailand; Tony Fernandes, MD, Warner Music Malaysia; Peter Lau, MD, Warner Music Singapore, and Rudolf Schenker of the Scorpions.

# HITS OF THE WORLD



## JAPAN (Dempa Publications, Inc.) 8/8/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	HELLO, MY FRIEND YUMI MATSUTOUYA TOSHIBA/EMI
2	1	MISS YOU MIKI IMAI FOR LIFE
3	2	INNOCENT WORLD MR. CHILDREN TOY'S FACTORY
4	5	BOY MEETS GIRL TRF AVEV TRAX
5	3	RUSTY NAIL X JAPAN EAST WEST
6	4	HITOMI O SORASANAIDE DEEN B-GLAM
7	7	SEKAIGA OWARU MADEWA WANDS B-GLAM
8	NEW	SURVIVAL DANCE TRF AVEV TRAX
9	NEW	EIEN NO ICHIBYOU NAOMI TAMURA POLYDOR
10	NEW	SORA TO KIMI NO AIDANI/FLIGHT MIYUKI NAKAJIMA PONYCANYON
<b>ALBUMS</b>		
1	7	MARIYA TAKEUCHI IMPRESSIONS EAST WEST
2	NEW	TRF BILLIONAIRE-BOY MEETS GIRL AVEV TRAX
3	8	CHISATO MORITAKA STEP BY STEP ONE UP MUSIC
4	1	ANRI 16TH SUMMER BREEZE FOR LIFE
5	2	TUBE OWARANAI NATU NI SONY
6	6	M.C.A.T. M.C.A.T. AVEV TRAX
7	NEW	ZIGGY BLOND 007 TOKUMA JAPAN
8	3	ZARD OH MY LOVE BEGLAM
9	NEW	BIG MOUNTAIN UNITY BMG/VICTOR
10	NEW	YASUSHI NAKANISHI TRUTH NIPPON/COLUMBIA

## NETHERLANDS (Stichting Mega Top 50) 8/2/94

THIS WEEK	LAST WEEK	SINGLES
1	10	I SWEAR ALL-4-ONE ATLANTIC
2	1	DREAMS 2 BROTHERS ON THE 4TH... CNR MUSIC
3	2	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
4	8	LOVE IS ALL AROUND WET WET WET LONDON/PHONOGRAM
5	4	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
6	3	NO GOOD (START THE DANCE) THE PRODIGY XL/PIAS
7	NEW	LA CUCAMARCA TNN ACTIVE/CNR MUSIC
8	NEW	GAMES PEOPLE PLAY INNER CIRCLE WEA
9	7	UNITED PRINCE ITAL JOE FEATURING MARKY MARK EAST WEST
10	5	MEET THE FLINTSTONES B.C.-52'S MCA
<b>ALBUMS</b>		
1	1	ROLLING STONES VOODOO LOUNGE VIRGIN
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	4	LAURA PAUSINI LAURA CGD/WARNER
4	4	2 UNLIMITED REAL THINGS BYTE/SONY MUSIC
5	7	THE PRODIGY MUSIC FOR THE JILTED GENERATION R&S/PIAS
6	5	AEROSMITH GET A GRIP GEFEN
7	NEW	WET WET WET END OF PART ONE - THEIR GREATEST HITS LONDON/PHONOGRAM
8	8	RUTH JACOTT HOU ME VAST DINO
9	9	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET BMG/ARIELA
10	NEW	GIPSY KINGS GREATEST HITS COLUMBIA

## AUSTRALIA (Australian Record Industry Assn.) 8/7/94

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PHONOGRAM
2	3	I SWEAR ALL-4-ONE ATLANTIC
3	2	100% PURE LOVE CRYSTAL WATERS PHONOGRAM
4	4	ABSOLUTELY FABULOUS ABSOLUTELY FABULOUS EMI
5	5	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
6	6	I LIKE TO MOVE IT REEL 2 REAL EMI
7	8	BLACK HOLE SUN SOUNDGARDEN POLYGRAM
8	8	MMM MMM MMM... CRASH TEST DUMMIES ARISTA
9	10	SHINE COLLECTIVE SOUL WARNER
10	16	SON OF A GUN JX POLYDOR/POLYGRAM
11	9	YOU GOTTA BE DES'REE EPIC
12	11	STAY ETERNAL EMI
13	12	HEY DJ LIGHTER SHADE OF BROWN PHONOGRAM/POLYGRAM
14	NEW	CAN YOU FEEL THE LOVE... E. JOHN PHONOGRAM
15	14	ANYTIME YOU NEED... MARIAH CAREY COLUMBIA
16	13	DON'T BE SHY KULCHA WARNER
17	17	LONELY/BIZARRE LOVE TRIANGLE FRENTE! MUSHROOM/FESTIVAL
18	20	DISARM SMASHING PUMPKINS VIRGIN/EMI
19	NEW	ONLY TO BE YOU ROACHFORD COLUMBIA
20	NEW	ALONE LIKE ME THE SHARP WARNER
<b>ALBUMS</b>		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	5	SOUNDTRACK THE CROW WARNER
3	3	GARTH BROOKS IN PIECES EMI
4	4	SOUNDTRACK REALITY BITES RCA
5	15	THE EAGLES THE VERY BEST OF... WARNER
6	6	SOUNDTRACK FOUR WEDDINGS AND... POLYGRAM
7	1	ROLLING STONES VOODOO LOUNGE VIRGIN
8	13	CHOCOLATE STARFISH CHOCOLATE STARFISH EMI
9	7	SMASHING PUMPKINS SIAMESE DREAM VIRGIN
10	11	SOUNDGARDEN SUPERUNKNOWN POLYDOR/POLYGRAM
11	10	RED HOT CHILI PEPPERS THE PLASMA SHAFT WARNER
12	12	SCREAMING JETS FEAR OF THOUGHT WARNER
13	14	COUNTING CROWS AUGUST AND EVERYTHING AFTER GEFEN
14	NEW	MARVIN GAYE VERY BEST OF... POLYDOR
15	NEW	ALICE COOPER THE LAST TEMPTATION EPIC
16	16	STONE TEMPLE PILOTS PURPLE ATLANTIC
17	8	TAMMY WYNETTE WITHOUT WALLS COLUMBIA
18	NEW	PEARL JAM VS. EPIC
19	19	CRASH TEST DUMMIES GOD SHUFFLED... ARISTA
20	NEW	BILLY THORPE LOCK UP YOUR MOTHERS - BOX SET MUSHROOM/FESTIVAL

## CANADA (The Record) 7/25/94

THIS WEEK	LAST WEEK	SINGLES
1	1	CAN YOU FEEL THE... E. JOHN HOLLYWOOD/WEA
2	2	IF YOU GO JON SECADA SBK/CEMA
3	3	SLEEPING IN MY CAR ROXETTE EMI/CEMA
4	4	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD
5	5	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY
6	6	100% PURE LOVE CRYSTAL WATERS MERCURY/PGD
7	7	EASE MY MIND ARRESTED DEVELOPMENT CHRYSALIS/CEMA
8	8	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA/SONY
9	9	MISLED CELINE DION EPIC/SONY
10	10	THE REAL THING 2 UNLIMITED QUALITY/PGD
11	11	HEY DJ LIGHTER SHADE OF BROWN MERCURY/PGD
12	12	ANY TIME, ANY PLACE J. JACKSON VIRGIN/CEMA
13	13	TAKE IT BACK PINK FLOYD COLUMBIA/SONY
14	14	GET DOWN TO IT TB/TB ISBA
15	15	THE WORLD IS YOURS NAS COLUMBIA/SONY
16	16	I'LL REMEMBER MADONNA SIRE/WEA
17	17	STAY ETERNAL EMI/CEMA
18	18	I LIKE TO MOVE IT REEL 2 REAL QUALITY/PGD
19	19	THE POWER OF LOVE CELINE DION EPIC/SONY
20	20	NEVER LET YOU GO NKOTB COLUMBIA/SONY
<b>ALBUMS</b>		
1	1	ROLLING STONES VOODOO LOUNGE VIRGIN/CEMA
2	3	ACE OF BASE THE SIGN ARISTA/BMG
3	4	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI
4	5	SOUNDGARDEN SUPERUNKNOWN A&M/PGD
5	2	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA
6	6	SOUNDTRACK THE LION KING HOLLYWOOD/WEA
7	7	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY
8	8	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA
9	10	COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS LEFT UNSAID ATLANTIC/WEA
10	12	AEROSMITH GET A GRIP GEFEN/UNI
11	9	BEASTIE BOYS ILL COMMUNICATION CAPITOL/CEMA
12	11	ALL-4-ONE ALL-4-ONE ATLANTIC/WEA
13	NEW	HARRY CONNICK JR. SHE COLUMBIA/SONY
14	NEW	COOLIO IT TAKES A THIEF EMI/CEMA
15	13	HOUSE OF PAIN SAME AS IT EVER WAS ATTIC
16	14	JOHN MELLENCAMP DANCE NAKED MERCURY/PGD
17	15	SEAL SEAL II ZTT
18	19	ALAN JACKSON WHO I AM ARISTA/BMG
19	18	JON SECADA HEART SOUL & A VOICE SBK/CEMA
20	20	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA/BMG

## GERMANY compiled by Media Control 8/2/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I SWEAR ALL-4-ONE ATLANTIC/EAST WEST
2	3	EVERYBODY D.J. BOBO EAMS
3	2	MMM MMM MMM... CRASH TEST DUMMIES ARISTA
4	NEW	BOORTI BOORTI VOGTS STEFAN RAAB & DIE BEKLOP EDEL
5	7	LOVE IS ALL AROUND WET WET WET PHONOGRAM
6	8	NO GOOD PRODIGY INTERCORD
7	5	ACID FOLK PERPLEXER POLYDOR
8	4	IT TAKES ME AWAY MARUSHA MOTOR MUSIC
9	11	THE RHYTHM OF THE NIGHT CORONA ZYX
10	12	FEEL THE HEAT OF THE NIGHT MASTERBOY POLYGRAM
11	10	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
12	6	INSIDE STILTSKIN VIRGIN
13	NEW	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
14	17	I SHOW YOU SECRETS PHARAO SONY
15	19	LA CUCAMARCA TNN ZYX
16	9	THE RHYTHM OF THE NIGHT CORONA ZYX
17	18	FIND ME JAM AND SPOON DANCE POOL/COLUMBIA
18	NEW	THE FLINTSTONES B.C.-52'S MCA
19	13	WITHOUT YOU MARIAH CAREY COLUMBIA
20	14	THE REAL THING 2 UNLIMITED ZYX
<b>ALBUMS</b>		
1	1	ROLLING STONES VOODOO LOUNGE VIRGIN
2	2	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
3	3	MARIAH CAREY MUSIC BOX COLUMBIA
4	7	PINK FLOYD THE DIVISION BELL EMI
5	5	MARUSHA RAVELAND MOTOR MUSIC
6	6	ROXETTE CRASH! BOOM! BANG! ELECTROLA
7	4	2 UNLIMITED REAL THINGS ZYX
8	9	AEROSMITH GET A GRIP GEFEN
9	8	JOSHUA KADISON PAINTED DESERT SERENADE SBK/EMI
10	NEW	GIPSY KINGS GREATEST HITS SONY
11	14	ALL-4-ONE ALL-4-ONE ATLANTIC/EAST WEST
12	12	BEASTIE BOYS ILL COMMUNICATION CAPITOL/EMI
13	10	ERASURE I SAY, I SAY, I SAY MUTE
14	13	PUR SEILTANZERTRAU INTERNAL
15	11	FLIPPERS UNSERE LIEDER ARIOLA
16	18	HELMET BETTY INTERSCOPE/EAST WEST
17	19	TAKE THAT EVERYTHING CHANGES RCA
18	NEW	WET WET WET END OF PART ONE - THEIR GREATEST HITS PHONOGRAM
19	16	BRYAN ADAMS SO FAR SO GOOD A&M
20	15	WESTBAM BAM BAM BAM MOTOR MUSIC

## FRANCE (Nielsen/Europe 1) 7/23/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I LIKE TO MOVE IT REEL 2 REAL HAPPY MUSIC/SONY
2	2	BLACK BETTY RAM JAM VERSAILL/SONY
3	4	THE POWER OF LOVE CELINE DION COLUMBIA
4	5	WITHOUT YOU MARIAH CAREY COLUMBIA
5	10	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SQUATT/SONY
6	8	MANGEZ-MOI! BILLY ZE KICK & LES GAMINS EN FOLIE POLYGRAM
7	3	I CAN SEE CLEARLY... JIMMY CLIFF SQUATT/SONY
8	6	THE RHYTHM OF THE NIGHT CORONA AIRPLAY/POLYGRAM
9	7	JE DANSE LE MIA I AM DELABEL/VIRGIN
10	11	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
11	13	GIRLS AND BOYS BLUR EMI
12	9	HERO MARIAH CAREY COLUMBIA
13	12	THE MOST BEAUTIFUL GIRL IN... PRINCE SCORPIO
14	14	THE REAL THING 2 UNLIMITED SCORPIO/POLYGRAM
15	17	LA SOLITUDE LAURA PAUSINI WARNER/CARRERE
16	16	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
17	NEW	SUR ET CERTAIN TONTON DAVID DELABEL
18	15	SENSUALITE AXELLE RED VIRGIN
19	18	THINK ABOUT THE WAY ICE MC AIRPLAY/POLYGRAM
20	NEW	SUR ET CERTAIN DAVID TONTON DELABEL/VIRGIN
<b>ALBUMS</b>		
1	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
2	4	MARIAH CAREY MUSIC BOX COLUMBIA
3	2	ROLLING STONES VOODOO LOUNGE VIRGIN
4	3	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
5	5	ALAIN SOUCHON C'EST DEJA CA VIRGIN
6	13	2 UNLIMITED REAL THINGS SCORPIO/POLYGRAM
7	7	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
8	8	BILLY ZE KICK ET LES GAMINS EN FOLIE SHAMAN PHONOGRAM
9	NEW	JAMES LEVINE & JUNE ANDERSON CARMINA BURANA DUETSCH
10	6	PATRICK BRUEL BRUEL RCA
11	9	PAUL PERSONNE REVE SIDERAL D'UN NAIF IDEAL (INCLUS 'LOCO LOCO') POLYDOR
12	11	PINK FLOYD THE DIVISION BELL EMI
13	10	M C SOLAAR PROSE COMBAT POLYDOR
14	12	HARRY CONNICK JR. SHE COLUMBIA
15	16	STEPHAN EICHER CARCASSONNE BARCLAY
16	17	MICHEL SARDOU SELON QUE VOUS SEREZ, ETC. ETC. TREMA/SONY
17	15	EDDY MITCHELL RIO GRANDE POLYDOR
18	NEW	VERONIQUE SANSON ZENITH 93 WEA
19	14	BERNARD LAVILLIERS CHAMPS DU POSSIBLE BARCLAY
20	NEW	EAST 17 WALTHAMSTOW BARCLAY

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PRECIOUS ORGANISATION/POLYGRAM
2	2	I SWEAR ALL-4-ONE ATLANTIC
3	3	MEET THE FLINTSTONES B.C.-52'S MCA
4	4	CRAZY FOR YOU LET LOOSE MERCURY
5	7	SEARCHING CHINA BLACK WILD CARD
6	5	REGULATE WARREN G & NATE DOGG DEATH ROW/INTERSCOPE
7	8	SHINE ASWAD BUBBLIN'
8	9	SWAMP THING THE GRID deCONSTRUCTION
9	11	LET'S GET READY TO RUMBLE PJ AND DUNCAN XSRHYTHM/TELSTAR
10	NEW	NO MORE (I CAN'T STAND IT) MAXX PLUS-B
11	10	EVERYTHING IS ALRIGHT (UPTIGHT) C J LEWIS BLACKMARKET/MCA
12	17	COMPLIMENTS ON YOUR KISS RED DRAGON WITH BRIAN AND TONY GOLD MANGO
13	13	BLACK BOOK EYEC MCA
14	14	TROUBLE SHAMPOO FOOD
15	6	RUN TO THE SUN ERASURE MUTE
16	12	EVERYBODY GONFI GUN TWO COWBOYS 3 BEAT/FRFREEDOM
17	19	CAN YOU FEEL THE LOVE... ELTON JOHN MERCURY
18	24	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
19	15	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
20	26	KISS FROM A ROSE SEAL ZTT ZANG
21	NEW	GIRLS + BOYS HED BOYS deCONSTRUCTION
22	NEW	I DIDN'T MEAN IT STATUS QUO POLYDOR
23	16	LOVE AIN'T HERE ANYMORE TAKE THAT RCA
24	21	LIBIAMO/LA DONNA E MOBILE CARERRAS/DOMINGO/PAVAROTTI TELDEC
25	NEW	IS THIS LOVE/SWEET LADY LUCK WHITESNAKE EMI
26	NEW	(I WANT TO) KILL SOMEBODY S*M*A*S*H HI-RISE RECORDINGS
27	20	TAKE ME AWAY (I'LL FOLLOW YOU) BAD BOYS INC A&M
28	25	DON'T TURN AROUND ACE OF BASE METRONOME
29	18	WORD UP GUN A&M
30	NEW	SUMMERTIME JAZZY JEFF & FRESH PRINCE JIVE
31	NEW	LOVE IN A PEACEFUL WORLD LEVEL 42 RCA
32	23	GO ON MOVE REEL 2 REAL POSITIVA
33	NEW	HIT BY LOVE CE CE PENISTON A&M
34	28	YOU DON'T LOVE ME (NO, NO, NO) DAWN PENN ATLANTIC
35	NEW	THIS TIME I FOUND LOVE ROZALLA EPIC
36	NEW	WHAT GOES AROUND BITTY McLEAN BRILLIANT RECORDING
37	NEW	DUMMY CRUSHER KERBDODG VERTIGO
38	22	SOMETIMES ALWAYS JESUS AND MARY CHAIN BLANCO Y NEGRO
39	NEW	LUCAS WITH THE LID OFF LUCAS WEA
40	NEW	GIVE ME LIFE MR V CHEEKY

THIS WEEK	LAST WEEK	ALBUMS
1	1	WET WET WET END OF PART ONE - THEIR GREATEST HITS PRECIOUS/POLYGRAM
2	NEW	LARRY ADLER THE GLORY OF GERSHWIN MERCURY
3	3	THE PRODIGY MUSIC FOR THE JILTED GENERATION XL RECORDINGS
4	2	ROLLING STONES VOODOO LOUNGE VIRGIN
5	4	THE EAGLES THE VERY BEST OF THE EAGLES ELEKTRA
6	5	ACE OF BASE HAPPY NATION METRONOME/LONDON
7	6	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET RCA
8	7	MARIAH CAREY MUSIC BOX COLUMBIA
9	9	WHITESNAKE GREATEST HITS EMI
10	17	BLUR PARKLIFE FOOD
11	NEW	GIPSY KINGS GREATEST HITS COLUMBIA
12	10	THE ELECTRIC LIGHT ORCHESTRA THE VERY BEST OF... DINO
13	14	SEAL SEAL ZTT
14	12	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
15	11	PAVAROTTI/CARRERAS/DOMINGO IN CONCERT DECCA
16	NEW	KILLING JOKE PANDEMONIUM BUTTERFLY
17	NEW	BRYAN ADAMS LIVE! LIVE! LIVE! A&M
18	18	PINK FLOYD THE DIVISION BELL EMI
19	19	CRAZY JULIO IGLESIAS COLUMBIA
20	8	HOUSE OF PAIN SAME AS IT EVER WAS XL RECORDINGS
21	15	DEACON BLUE OUR TOWN - GREATEST HITS COLUMBIA
22	13	NINA SIMONE FEELING GOOD - THE VERY BEST OF... POLYGRAM
23	16	TAKE THAT EVERYTHING CHANGES RCA
24	25	THE BRAND NEW HEAVIES BROTHER SISTER ACID JAZZ
25	NEW	WARREN G REGULATE... G FUNK ERA RAL
26	20	SPIN DOCTORS TURN IT UPSIDE DOWN EPIC
27	23	ETERNAL ALWAYS & FOREVER EMI
28	22	NIRVANA NEVERMIND GEFEN
29	24	TONI BRAXTON TONI BRAXTON ARISTA/LA FACE
30	35	ERASURE I SAY, I SAY, I SAY MUTE
31	28	M PEOPLE ELEGANT SLUMMING deCONSTRUCTION
32	21	EDDI READER EDDI READER BLANCO Y NEGRO
33	30	BEASTIE BOYS ILL COMMUNICATION GRAND ROYAL/CAPITOL
34	27	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI
35	NEW	LEONARD COHEN COHEN LIVE COLUMBIA
36	26	ENIGMA THE CROSS OF CHANGES VIRGIN
37	36	GALLIANO THE PLOT THICKENS TALKIN'LOUD
38	29	ALL-4-ONE ALL-4-ONE ATLANTIC
39	NEW	GILBY CLARKE PAWNSHOP GUITARS VIRGIN
40	34	AGE AIN'T NOTHING BUT A NUMBER AALIYAH JIVE

## ITALY (Musica e Dischi) 8/1/94

THIS WEEK	LAST WEEK	SINGLES
1	2	IL CIELO FIORELLO E CATERINA RTI MUSIC/F.R.I
2	1	SWEET DREAMS LA BOUCHE SCORPIO
3	4	THE RHYTHM IS MAGIC MARIE CLAIRE D'UBALDO POLYDOR
4	7	THE SUMMER IS MAGIC PLAYAHITTY WICKED & WILDE
5	3	CHIUDITI NEL CESSO 883 RTI MUSIC/F.R.I
6	5	BOMBA RAMIREZ EXPANDED/DFC
7	9	VOGLIO DI PIU JOVANOTTI SOLELUNA/MERCURY
8	6	U & ME CAPPELLA MEDIA
9	10	INSIDE STILTSKIN VIRGIN
10	NEW	TONIGHT IS THE NIGHT LE CLICK LOGIC
<b>ALBUMS</b>		
1	2	VARIOUS FESTIVALBAR '94 EMI
2	3	GIPSY KINGS GREATEST HITS COLUMBIA
3	1	PINK FLOYD THE DIVISION BELL EMI
4	4	VARIOUS HOT HITS DANCE DIGIT
5	6	ROLLING STONES VOODOO LOUNGE VIRGIN
6	5	MARIAH CAREY MUSIC BOX COLUMBIA
7	8	VARIOUS DEJAY PARADE 4 TIME
8	7	JOVANOTTI LORENZO 1994 SOLELUNA/MERCURY
9	NEW	IRENE GRANDI IRENE GRANDI CGD
10	9	MIGUEL BOSE SOTTO IL SEG

# HITS OF THE WORLD

## CONTINUED

### EUROCHART HOT 100 8/6/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
2	1	I SWEAR ALL-4-ONE ATLANTIC
3	3	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
4	4	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
5	5	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
6	6	MEET THE FLINTSTONES B.C.-52s MCA
7	8	WITHOUT YOU MARIAH CAREY COLUMBIA
8	7	I LIKE TO MOVE IT REEL 2 REAL POSITIVA
9	9	INSIDE STILTSKIN WHITE WATER/VIRGIN
10	NEW	EVERYBODY D.J. BOBO FRESH
<b>ALBUMS</b>		
1	1	ROLLING STONES VOODOO LOUNGE VIRGIN
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
4	4	PINK FLOYD THE DIVISION BELL EMI
5	5	2 UNLIMITED REAL THINGS BYTE
6	6	THE PRODIGY MUSIC FOR THE JILTED GENERATION XL
7	11	WET WET WET END OF PART ONE - THEIR GREATEST HITS PRECIOUS/POLYGRAM
8	8	ROXETTE CRASH! BOOM! BANG! EMI
9	7	AEROSMITH GET A GRIP GEFEN
10	9	ACE OF BASE HAPPY NATION MEGA/METRONOME

### BELGIUM (IFPI Belgium/SABAM) 7/22/94

THIS WEEK	LAST WEEK	SINGLES
1	2	7 SECONDS YOUSSOU N' DOUR COLUMBIA
2	1	GIVE ME FIRE GOOD SHAPE DINO
3	5	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
4	NEW	HEMELSBLAUW WILL TURA TOPKAPI
5	7	THINK ABOUT THE WAY ICE MC BYTE RECORDS
6	NEW	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
7	8	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
8	6	WITHOUT YOU MARIAH CAREY COLUMBIA
9	3	THE REAL THING 2 UNLIMITED BYTE RECORDS
10	NEW	JAMBO JAMBO RAGGA TO SUNSHINE INTERCORD
<b>ALBUMS</b>		
1	1	GERT & SAMSON SAMSON VOL.4 PHILIPS
2	2	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
3	6	ROLLING STONES VOODOO LOUNGE VIRGIN
4	5	MARIAH CAREY MUSIC BOX COLUMBIA
5	4	LAURA PAUSINI LAURA CGD/WARNER
6	7	JOHNNY CLEGG BEST OF JOHNNY CLEGG EMI
7	8	THE EAGLES VERY BEST OF THE EAGLES ELEKTRA
8	3	2 UNLIMITED REAL THINGS BYTE RECORDS
9	9	CHERRY MOON THE HOUSE OF HOUSE CHERCD
10	NEW	GIPSY KINGS GREATEST HITS COLUMBIA

### SWEDEN (GLF) 7/29/94

THIS WEEK	LAST WEEK	SINGLES
1	3	I SWEAR ALL-4-ONE ATLANTIC
2	2	LOVE IS ALL AROUND WET WET WET FONTANA
3	1	NAR VI GRAVER GULD I USA GLENMARK ERIKSSON STROMSTEDT METRONOME
4	5	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
5	6	INSIDE STILTSKIN VIRGIN
6	9	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
7	4	SET THE WORLD ON FIRE E-TYPE STOCKHOLM
8	8	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
9	7	GAMES PEOPLE PLAY INNER CIRCLE METRONOME
10	10	MOVE THAT BODY LOOK TWICE MNW
<b>ALBUMS</b>		
1	1	NORDMAN NORDMAN SONET
2	2	ROLLING STONES VOODOO LOUNGE VIRGIN
3	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
4	4	PRODIGY MUSIC FOR THE JILTED GENERATION XL RECORDING
5	5	LISA EKDAHL LISA EKDAHL EMI
6	6	MARIAH CAREY MUSIC BOX COLUMBIA
7	7	ROXETTE CRASH! BOOM! BANG! EMI
8	8	STONE TEMPLE PILOTS PURPLE ATLANTIC
9	9	CAUSA STINA AKERSTROM CAUSA STINA WARNER
10	NEW	SOUNDGARDEN SUPERUNKNOWN A&M

### PORTUGAL (Portugal/AFP) 7/27/94

THIS WEEK	LAST WEEK	ALBUMS
1	3	VARIOUS DANCE POWER VIDISCO
2	4	EROS RAMAZZOTTI TUTTE STORIE DDD
3	NEW	VARIOUS NO. 1 EMI
4	5	MARIAH CAREY MUSIC BOX COLUMBIA
5	2	PEDRO ABRUNHOSA/BANDEMONI VIAGENS WEA
6	11	BEAUTIFUL WORLD IN EXISTENCE WARNER
7	6	VARIOUS MAXI POWER POLYSTAR
8	1	MADREDEUS O ESPIRITO DA PAZ EMI
9	8	VARIOUS DANCE MANIA '94 VIDISCO
10	7	ACE OF BASE HAPPY NATION METRONOME

### NEW ZEALAND (RIANZ) 7/27/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I SWEAR ALL-4-ONE ATLANTIC
2	2	LOVE IS ALL AROUND WET WET WET POLYGRAM
3	4	WHAT'S THE TIME MR. WOLF SOUTHSIDE OF BOMBAY EMI
4	3	SWEETS FOR MY SWEET CJ LEWIS BMG
5	6	ANYTIME YOU NEED A FRIEND MARIAH CAREY COLUMBIA
6	9	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
7	7	MESSAGE TO MY GIRL THE PUREST FORM MAD
8	NEW	DON'T TURN AROUND ACE OF BASE BMG
9	NEW	RIGHT IN THE NIGHT JAM & SPOON SONY
10	10	FUNKY Y.Z.C. THE PUPPIES SONY
<b>ALBUMS</b>		
1	1	SUPERGROOVE TRACTION BMG
2	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
3	2	SOUNDTRACK ONCE WERE WARRIORS BMG
4	NEW	THE EAGLES VERY BEST OF THE EAGLES WARNER
5	5	DEEP FOREST WORLD MIX SONY
6	NEW	RONNY JORDAN THE QUIET REVOLUTION POLYGRAM
7	6	ACE OF BASE HAPPY NATION BMG
8	4	PAT BENATAR THE VERY BEST OF PAT BENATAR EMI
9	7	MARIAH CAREY MUSIC BOX COLUMBIA
10	NEW	GLORIA ESTEFAN GREATEST HITS SONY

### SWITZERLAND (Media Control Switzerland) 8/7/94

THIS WEEK	LAST WEEK	SINGLES
1	3	I SWEAR ALL-4-ONE WARNER
2	1	7 SECONDS YOUSSOU N'DOUR/NENEH CHERRY COLUMBIA
3	2	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
4	10	LOVE IS ALL AROUND WET WET WET POLYGRAM
5	5	WITHOUT YOU MARIAH CAREY COLUMBIA
6	4	FREUDE HERRSCHT DJ IGO EMI
7	7	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
8	8	INSIDE STILTSKIN VIRGIN
9	6	EVERYBODY DJ BOBO FRESH
10	NEW	THE REAL THING 2 UNLIMITED ZYX
<b>ALBUMS</b>		
1	2	ZURI WEST ZURI WEST SOUND SERVICE
2	1	ROLLING STONES VOODOO LOUNGE VIRGIN
3	3	MARIAH CAREY MUSIC BOX COLUMBIA
4	5	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET BMG
5	6	PINK FLOYD THE DIVISION BELL EMI
6	4	2 UNLIMITED REAL THINGS ZYX
7	7	ROXETTE CRASH! BOOM! BANG! EMI
8	9	SENS UNIK CHROMATIC SOUND SERVICE
9	NEW	THE PRODIGY MUSIC FOR THE JILTED GENERATION EMI
10	8	GIPSY KINGS GREATEST HITS SONY

### FINLAND (Seura/IFPI Finland) 7/24/94

THIS WEEK	LAST WEEK	SINGLES
1	7	FIND ME JAM & SPOON EPIC
2	NEW	WIZARDS OF THE SONIC WESTBAM URBAN
3	1	EVERYBODY DJ BOBO PITCH CONTROL
4	4	GAMES PEOPLE PLAY INNER CIRCLE GEMA
5	6	GO ON MOVE REEL 2 REAL POSITIVA
6	10	MIXET TAHDO OLLA MUNKAA 2. MAANNANTAI POLYDOR
7	3	SWAMP THING GRID deCONSTRUCTION
8	2	LOVE IS STRONG ROLLING STONES VIRGIN
9	NEW	IT TAKES ME AWAY MARUSHA LOW SPIRIT
10	NEW	FOOLS ALPHAVILLE WEA
<b>ALBUMS</b>		
1	1	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
2	2	2 UNLIMITED REAL THINGS BYTE/FAZER
3	7	ROLLING STONES VOODOO LOUNGE VIRGIN
4	4	J. KARJALAINEN YHTYEINEEN VILLEJA LUPUJEJA POKO
5	5	PRODIGY MUSIC FOR THE JILTED GENERATION XL/POKO
6	3	MARIAH CAREY MUSIC BOX COLUMBIA
7	NEW	MAXX TO THE MAXXIMUM K-TEL
8	6	BRUCE DICKINSON BALLS TO PICASSO EMI
9	NEW	WHITESNAKE GREATEST HITS WARNER BROS
10	NEW	TAIKAPEILI SUURI SALAISUU WARNER MUSIC

### ARGENTINA (C.A.P.I.F.) 6/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	RICARDO MONTANER UNA MANANA Y UN CAMINO EMI
1	2	ACE OF BASE THE SIGN BMG
3	NEW	VARIOUS HIT CONTAINER '94 SONY
4	6	CRIS REJUGADISIMOS SONY
5	9	LUIS MIGUEL ARIES WARNER
6	NEW	ALEJANDRO LERNER PERMISO DE VOLAR BMG
7	NEW	JOAQUIN SABINA ESTA BOCA ES MIA BMG
8	NEW	JOSE LUIS RODRIGUEZ RAZONES PARA UNA SONRISA SONY
9	NEW	CAE CAE BMG
10	NEW	VILMA PALMA E VAMPIR 3980 BARCLAY

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**FRANCE:** Since 1989, Les Negresses Vertes have been one of the French bands most renowned outside their native country, seducing crowds in Tokyo, New York, or London with their blend of French "chanson" and Latin music. The sudden death of their lead singer, Helno, more than a year ago, could have marked the end of the group. Instead, the remaining members have decided to continue their musical adventure. Now a quintet—Paulo (vocals, guitar, bass); Michel Ochowiak (vocals, keyboards, horns); Iza Mellino (vocals, percussion); Mathias Canavese (vocals, accordion), and Stéfane Mellino (vocals, guitar)—they have just completed a still-untitled album, their third, for Virgin Records' imprint Delabel. It is scheduled for Sept. 20 release in Europe. The 14 tracks were recorded in the ancient city of Salies de Bearn, near the Pyrénées mountains in southwest France. The band invaded an empty hotel, bringing in a mobile studio and staying for weeks along with producer Rupert Hine. The band members credit the unorthodox setting with providing creative freedom uncommon in conventional studios. Recently, a group of Virgin executives, including Virgin U.K. managing director Paul Conroy, previewed the album, which is vintage Negresses Vertes—an unmistakable mix of accordion-driven melodies and Latin elements. Among the likely singles is the highly danceable "Mambo Show." Having lost their lead singer, the band members now trade vocals; what they have lost in unity they have gained in diversity. Emmanuel de Buretel, managing director of Virgin France and Delabel, says the relationship among the group members "has been strengthened by the drama they have been through with the death of Helno." After showcasing the new album Sept. 10 in Salies de Bearn, the group is due to launch a European tour late in the year.

EMMANUEL LEGRAND

**ROMANIA:** Yet another musical tie-in with this summer's U.S. World Cup is "Have A Ball, Romania," compiled by CMMC Productions here in association with German concert promoter Marcel Avram. The disc contains the song that won the competition for the official anthem of the Romanian national football team. "Sa Fii Cel Mai Bun!" (To Win Is To Fight) was composed by Cornel Fugaru with lyrics by Mirela Voiculescu-Fugaru and vocals by Monic Angnel, Aurelian Temisan, and Adrian Enache. Along with English and Romanian versions of the football anthem, the album contains a few Romanian songs celebrating the

OCTAVIAN URSULESCU

spirit of the Romanian team.

**JAPAN:** Singing bank manager Kei Ogura has forsaken the world of finance to pursue his singing/songwriting career and broaden his intellectual horizons. Ogura, 50, is on a 40-date, nationwide concert tour this summer, his first in seven years; he's also taking political science courses at Tokyo University. "I want to live the last part of my life beautifully," he was recently quoted as saying. Ogura says that while he didn't stop thinking about philosophical questions during his 26 years at the Dai-Ichi Kangyo Bank, which he left last fall, he was "too concerned about immediate happiness and did not think too deeply." Best known for his 1975 hit "Shikuramen No Kaori" (Scent Of Cyclamen), Ogura now has more time to contemplate life and love, themes reflected in his two most recent singles, "Utsukushii Kurashi" (Beautiful Life) and "Kimi No Koe Kikeba" (If I Hear Your Voice).

STEVE McCLURE

**AUSTRALIA:** The progressive rock band Taman Shud (Persian for "The End") hailed from Sydney, and in the early '70s, it was as forbiddingly cool as any underground outfit managed to get in Australia. Based around the city's northern beaches and closely associated with cult surfing movies such as "Evolution" (the soundtrack of which they recorded as their first album), the band's loyal following included young musicians who went on to form Midnight Oil and INXS. Now, as if time stood still, the original quartet, led by songwriter and vocalist Lindsay Bjerre, is back in action with an adventurous and acclaimed new album, "Permanent Culture," on Polydor Records. Promoted by the record company as a new signing, and marketed with a video clip replete with hot surfing footage and few shots of the band's aging faces, Taman Shud has managed to gain high rotation on the national Triple J network, and lots of press from enthusiastic young writers who either don't know, or don't care, that the band was around 25 years ago. To cater to longstanding interest in Europe, Polydor has reissued Taman Shud's two original albums—their acid surf soundtrack originally from Sony and the concept record "Goolutionites And The Real People" from Warner—on a single CD.

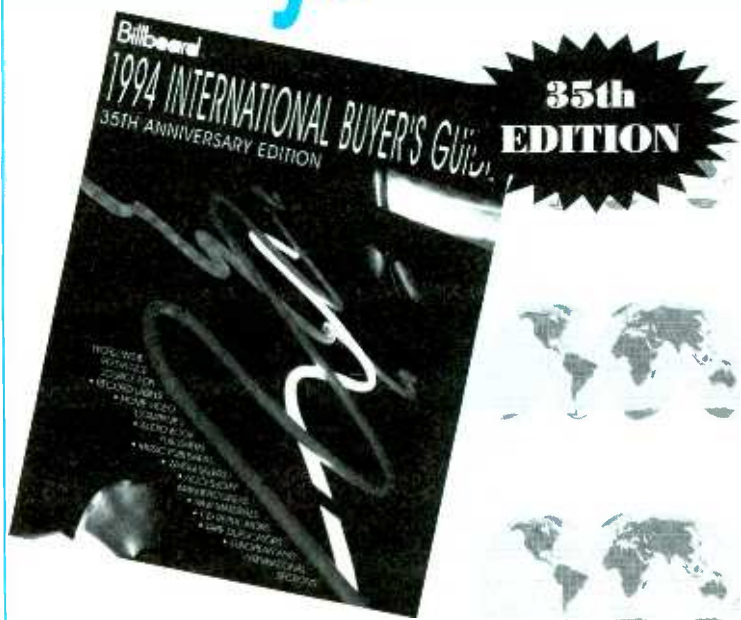
GLENN A. BAKER

**SPAIN:** A week of concerts held in late July in four villages near Seville brought together venerable artists of flamenco and *son cubano* for the first time in a demonstration of two of the Latino world's purest musical forms. The 54 artists featured included Cuba's 83-year-old El Guayabero and his group, Compay Segundo, Los Naranjos, Spirituano, and 87-year-old Repilado. Traditional flamenco was represented by Sentimiento al Gole, Pedro Bacan, Utrera y su Compas, Tio Juane, El Nano, and El Gordo. The unprecedented event was organized by the Seville provincial council's Luis Cernuda Foundation, the Cuban Institute of Music, and others. On the first night of the concert series, flamenco and *son cubano* artists joined together for spontaneous renderings of their music. Alicia Perea, president of the Cuban Institute, said, "This spontaneity and mutual understanding shows that there are very deep, common roots between our two musics. This is a necessary collision. I am convinced this week will be historic."

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## International

### SONY UNIT MARKETS INDIE ACTS OUTSIDE U.K.

(Continued from page 1)

continent where sizable indies have been decimated in the past decade. Meanwhile, Sony's European affiliates add some welcome names to their artist rosters.

Sony's set-up is a marked contrast to some other majors, who are looking to add market share by buying and merging indies into their own domestic and international structures.

Yet the relative freedom enjoyed by the indies signed to LRD is balanced by the fact that they are contracted to Sony for much longer than the industry standard three-year license deals. For the larger labels, the license deals are effectively for the life of the label. Many of the deals are also for other territories in addition to Europe; for example, Suede is signed to the world outside the U.K.

Sony LRD's managing director Jeremy Pearce says the long-term nature of the deals is good for both sides: "If we had a three-year deal, then we would try and steal the act from them. In a real license deal, you have no affection for the licensor, all you are interested in is the repertoire. People respond much better when they know we're more interested in them as a creative source."

The issue of independence arouses more passion in the U.K. than it does across the water in mainland Europe, partly because of the history of the independent community.

Indie distributors such as Rough Trade in the late '70s and early '80s allowed a culture of alternative and often anti-establishment labels to flourish. These provided a means of putting a record out without encountering what was seen as the blinkered policies of major-label A&R.

Political idealism may have faded over the years, and the largest independent distributor, Pinnacle, is run on solid business grounds rather than powered by ideology. Yet there remains a core of indie rock bands championed by the British weeklies NME and Melody Maker, who are often quick to criticize when bands "sell out" to majors.

Labels such as Creation, Nude, and Rhythm King can attract developing acts by staying relatively small and using indie distributors such as Pinnacle to guarantee effective delivery. In the dance field, Pulse-8 and Network must use promotion and distribution such as 3MV and Vital to reach the right DJs and shops.

Pearce has been putting together the license deals since 1991. With seven indie labels and more than 30 acts, his division forms a sizable chunk of reper-

toire for Sony Music's continental European subsidiaries. Sony declines to put a figure on the amount of business LRD does.

The largest label under license is Creation, whose roster includes Primal Scream, Swervedriver, Teenage Fanclub, Sugar, and The Cramps. Nude Records' two acts, Suede and the recently signed Latitude, are with LRD, as are Rhythm King's acts Fat Planet, Ethnic Majority, XC-NN, and Echobelly.

The as-yet untitled sophomore album from Suede will be out in October despite the decision of guitarist Bernard Butler to leave the band, according to Nude managing director Saul Galpern.

Sony also has a distribution relationship with 3MV, the independent British sales, marketing, and distribution operation, which brings in acts and labels, such as Pulse-8 and Skratch Music. 3MV also introduces labels to Sony for potential licensing.

Flamenco-pop act the Gipsy Kings are signed direct to LRD.

#### A CRAZY QUILT

Pearce says LRD came about due to the instability of the license deals that British indies were making. "The conventional route is to make short-term deals with licensees outside the U.K.," he says. "But historically, indies have always run into problems with the patchwork quilt of licensees in Europe."

Lack of familiarity with markets, different copyright laws, problems with extracting royalties from cash-strapped licensees, and the volume of work involved in keeping on top of licensees are all factors that can stifle and often suffocate the creativity of a small independent label, he notes. "With us doing the marketing and promotion, it can take a lot of grief away," says Pearce.

## JASRAC Sees Sharp Rise In Karaoke Collections

■ By STEVE McCLURE

TOKYO—The Japanese performance/mechanical rights society JASRAC's copyright fee collections for the year ending March 31, 1994, rose 5.2% to 76.38 billion yen (\$779.43 million), with audio disc mechanicals and karaoke performance fees scoring particularly impressive results.

Performance rights royalties totaled 22.28 billion yen (\$227.35 million), up 12.3% over fiscal 1992, boosted by karaoke collections, which

The incentives to sign a continental license deal vary, says Pearce. "For the larger labels such as Creation and Network, there is an equity investment. For a smaller label such as Nation or Nude, it's simply a partnership deal where we license the repertoire."

Coordinating tours and promotional visits within the separate subsidiaries of the same company is also substantially easier than battling with the different and conflicting needs and schedules of indies, says Pearce. "We're a sophisticated international marketing organization. What we're not so good at is taking bands on the cutting edge of rock'n'roll. The national indies can do that very well."

However, the Sony Music organization is never allowed to take over the act's schedule, and Pearce is mindful that the major must keep a healthy distance between itself and an "indie" act. "We have no legal right to make contact with the artist at all," he says.

In many respects, this distance is vital. Pearce notes that one significant act's management thought they would be "contaminated" by dealing with a major.

This distant relationship is one way of allowing artists to develop at the speed that they and the U.K. label determine. "Suede would definitely have had more pressure put on them if they would have been signed directly to a major label," says Pearce.

Not all LRD deals have been successful—the early relationship with Belgian techno label ARS was mutually ended, but not before star act Techno-tronic moved to Sony. Pearce says the ARS pact "was one of the old-style deals, but at the same time it shows that if things go wrong we can go our separate ways."

rose 19.9% to 7.86 billion yen (\$80.16 million). JASRAC (the Japanese Society for Rights of Authors, Composers, and Publishers) says the sharp rise in karaoke fees was due to its nationwide campaign to crack down on the estimated 30% of Japan's 11,500 karaoke-box operators who hadn't signed contracts with JASRAC. JASRAC filed 114 lawsuits against non-contracted operators of karaoke boxes and other karaoke-equipped locations in fiscal 1993. JASRAC distributes about 25% (Continued on next page)

### RICORDI MEGASTORE

(Continued from page 46)

restructuring, many stores were shut last July and August. The newly refitted stores compensated for both these factors in the last quarter. While sales have been a little below expectations, we have received excellent critical feedback and the new stores are very successful with the public."

Virgin has suspended plans to open a second megastore in Rome due to falling music sales, while the Italian Messageria Musicale chain is expected to announce a restructuring shortly.

### LABEL MARKET SHARES PRINTED IN TAIWAN

(Continued from page 46)

remaining companies. According to Lee, What's Music had a market share of 8%, followed by Elite (7%) and two companies with a 5% slice: Decca, which is 60% owned by PolyGram, and EMI. The others were Kolin (3%) and Pony Canyon (2%).

Lee says she obtained the statistics while conducting an interview during a visit to a local record company. "It was written in English and printed on IFPI letterhead," she says.

IFPI's Lee disputes the existence of such figures. "There is no way that the reporter could have such [market share] numbers," he says, "because IFPI only has statistics on the total market."

IFPI bases its Taiwan market statistics on data mailed "blind" to the organization from its 15 member companies, says Lee. Thus, it would be impossible for the federation to compute members' market shares.



# Former Glass Tiger Member Shows New Bite On EMI Solo Debut

■ BY LARRY LeBLANC

TORONTO—With the release of his adult-pop album "Hold On" on EMI Music Canada Aug. 30, Alan Frew figures to settle a few scores.

Three years after the breakup of Glass Tiger, and after co-producing and co-writing his solo debut, the 35-year-old, Coatbridge, Scotland-born Frew is still smarting over the treatment that the group he fronted faced from the Canadian music industry and the media in its final days.

"I have no idea what it is about the need for the implosion and self-destruct button that [Canadian] industry people and media need to push," he says. "I've carried this grudge for years, and I promised myself that my day will come again. I've daydreamed about being on the [Juno Award] podium, getting my four minutes to say what I want. Other times, I think I'll rise above it."

Glass Tiger moved to the forefront of Canadian pop music on the strength of the splashy debut of its 1986 EMI album "The Thin Red Line," released in the U.S. on the Manhattan label. The album reached No. 27 on The Billboard 200 and, according to Tim Trombley, VP of talent acquisition and artist development at EMI Music Canada, sold 600,000 copies in the U.S. and 490,000 copies in Canada.

The album's lead single, "Don't Forget Me When I'm Gone," reached No. 2 on Billboard's Hot 100 Singles chart while topping The Record's Canadian singles chart; the follow-up, "Someday," reached No. 7 in the U.S. and No. 11 in Canada. The band won three Juno

awards in 1986: for most promising group, album of the year, and single of the year for "Don't Forget Me." In 1987, "Someday" won a Juno for top single, and the group received a Grammy nomination as best new artist.

The band's second album, 1988's "Diamond Sun" (released in the U.S. by EMI-Manhattan), included the Canadian hits "I'm Still Searching" and "Diamond Sun." But the album peaked only at No. 82 on The Billboard 200. U.S. sales reached 200,000 units, while Canadian sales totaled 250,000 units, according to Trombley. In 1989, the band won the fan-voted Juno category, Canadian Entertainer of the Year.

A third EMI album, 1991's "Simple Mission," featured a Canadian hit in "Animal Heart" but failed to be picked up by an EMI affiliate for U.S. release. According to Trombley, the album sold 150,000 copies in Canada. While Frew had found that celebrity in Canada could be like being on the winning team in the World Cup, he also had discovered that the Canadian music industry and the Canadian media can pick apart an act that finds domestic success. After the band's third album failed to land a U.S. release, music industry and media figures began vilifying the band, predicting its demise. They weren't far off. Fed up with disputes within the band and with the continual music industry and media sniping, Frew bailed out of the group in early 1992.

"[Glass Tiger] was a victim of their [commercial] success, which happened so quickly," says Trombley. "They never had the chance to naturally evolve."

While numerous Canadian music in-

dustry figures wrote him off following Glass Tiger's flame-out, Frew found support for a solo career bid from executives at EMI Music Canada. "What drove us to do this record was Alan," says Trombley. "[We went ahead] based on the quality of songs, and because Alan has a great voice." Adds Deane Cameron, president of EMI Music Canada, "We also had a lot of positive [EMI] supporters in Europe for Alan from his time in Glass Tiger, so we didn't really feel alone."



FREW

One of the earliest supporters of the Frew solo project is Wayne Webster, music director of adult contemporary CKFM here. He added the album's leadoff single, "You're The One," in its first week of release [July 28]. "I added it out of the box because it's probably the best record to come out of Canada this year," says Webster.

Produced by Frew and John Jones, and mixed by Steve Churchyard and Jones at the Record Plant and at A&M studios in Los Angeles, "Hold On" features performances by drummers Steve Ferrone and Mick Fleetwood, bassists Christopher Garcia and John Pierce, keyboardist Gerald O'Brien, guitarist Anthony Vanderburgh, and background vocals by Lisa Dalbello, Karen Hendrix, and ex-Monkee Mickey Dolenz. The album features songs co-written by Frew and two former Glass Tiger members, keyboardist Sam Reid and guitarist Al

Connelly, as well as songs he co-wrote with Jim Cregan and Kevin Savigar (from Rod Stewart's band) and Canadian songwriters Devon Martin, Vanderburgh, and Hendrix. Producer Jones also co-wrote four songs with Frew.

One aspect of being solo that Frew relishes is the fact that he is now solely responsible for any decision-making in his career. "That's the greatest factor of being solo," he says. "You're on your own here, and your decisions don't have to go through channels. I finished the video the other night [for "You're The One"], and it was like a godsend compared to what I used to have to go through."

While two separate songwriting sessions in England 18 months ago with songwriters Bruce Wooley, Wesley Magoogan, and Chris Winter failed to yield material for the final version of the album, Frew credits those sessions as being a turning point in the direction of the album.

"They were the greatest experiences for me, musically," he says. "When I came back home and got together with Jim Cregan and Anthony Vanderburgh and Sam Reid, they heard a dramatic shift in my music. We were all inspired. When we started writing here, the new songs bumped the others aside. However, [the earlier songs] were the seeds planted that helped to create the album."

While songwriting meetings in England failed, it was there that Frew settled on Jones as his producer. The two had met earlier when Jones, a Canadian, had operated the 24-track ESP Studio in a barn in Buttonville, Ontario, in the '80s. "John and I had crossed paths when Glass Tiger recorded some dubs for 'Don't Forget Me' at ESP Studio," Frew says. "I had been really impressed with the last Duran Duran album [which Jones produced], and, after tapes were sent out and John telephoned asking me if I wanted to try writing together first, I agreed. I worked with him for a week and knew he was the guy."

Excited about the pending release of the album, Frew says, "I didn't make this record for radio or make it thinking about the American market. I made the best possible album I know how to."

Currently, "Hold On" is only being released in Canada. EMI Music Canada is soliciting its international affiliates about issuing the album.

"We're in that limbo period where packages have just arrived, and we're only starting to get feedback," says Rob Brooks, director of international marketing at EMI Music Canada. "However, there's a sizable international interest in it because territories such as Europe—particularly Germany—and Australia remember Alan from the Glass Tiger days."

## KARAOKE COLLECTIONS RISE SHARPLY IN JAPAN

(Continued from preceding page)

of its collections to foreign rights holders.

Mechanical rights collections were up 5.5% to 47.04 billion yen (\$480.05 million), with the greatest gains in that category scored by audio disc mechanicals, which rose 12.6% to 33.79 billion yen (\$344.78 million), due mainly to strong sales of domestic CD singles in 1993.

Fees for songs used in commercials were down 13.6% to 479.4 million yen (\$4.89 million) as the recession caused more advertisers to use original "tie-up" songs, for which performance fees do not have to be paid, instead of existing material.

Mechanicals, including video cassettes and other categories, now account for 61.6% of JASRAC's collections. Record-rental fees fell 4.4% to 4.78 billion yen (\$48.75 million) as the one-year ban on rental of new foreign product, which went into effect at the beginning of 1992, continued to cut into renters' revenues.

"People have also lost interest in the idea of rental," says Ichiro Asatsuma, president of Fujipacific Music Inc. and a JASRAC board member.

For the year ending March 31, 1995, JASRAC hopes to collect 84.1 billion yen (\$858.02 million), up 10.1%. This might seem optimistic given that for the year that ended March 31, 1993, it projected collections of 79.71 billion yen (\$813.38 million), compared to the actual result of 76.38 billion yen. The

society, however, is pinning its hopes on signing up more renegade karaoke operators and increasing its karaoke collections to no less than 26.6% to 9.95 billion yen (\$101.49 million).

Asatsuma says one of JASRAC's priorities this year is to expand its jurisdiction so it can collect from karaoke operators with facilities with floor spaces of less than 1,776 square feet.

Reflecting the key role tie-up songs play in the Japanese music industry,

## MUSIC ON GERMAN TV

(Continued from page 46)

sequences, which would be more accessible to the audience.

WEA Germany deputy managing director Bernd Dopp says there is already "too little music on German TV," and that "there is an enormous demand for it, as witnessed by the success of MTV Europe and Viva."

The idea that musical interludes trigger a mass exodus to the bathroom is not a new idea.

"The question, however, is which people leave the room and whether they would not do so anyway, irrespective of the music," Dopp notes that only the negative figures are ever published, and that no one has ever investigated how many people actually switch on especially to hear one particular artist. He also feels that artists are often

the top three compositions in terms of royalties distributed in fiscal 1993 were all used as themes for TV drama series.

Winning the gold prize was "Seikai Naka No Dare Yori Kitto" (I'm More Sure Than Anyone in the World), with lyrics by Noboru Uesugi and Miho Nakayama and music by Tetsuro Oda. The song's publishers were Fujipacific Music and Burning Publishing and it was performed by Miho Nakayama and Wands.

poorly announced and that there is room for improvement here.

Especially in the case of the Saturday night shows, Dopp points to the problem of an aging audience. It is necessary to attract more young viewers to the screen. The phenomenon of channel surfing cannot be blamed just on music, but applies to all sectors, according to Dopp.

Winfried Ebert, director of press and TV promotion with EMI Electrola in Cologne, says, "The artists are all professionals. They're interesting—they've got something to say." Ebert thinks it highly unlikely that music could be completely done away with on TV, because "music is an absolutely indispensable part of our culture."

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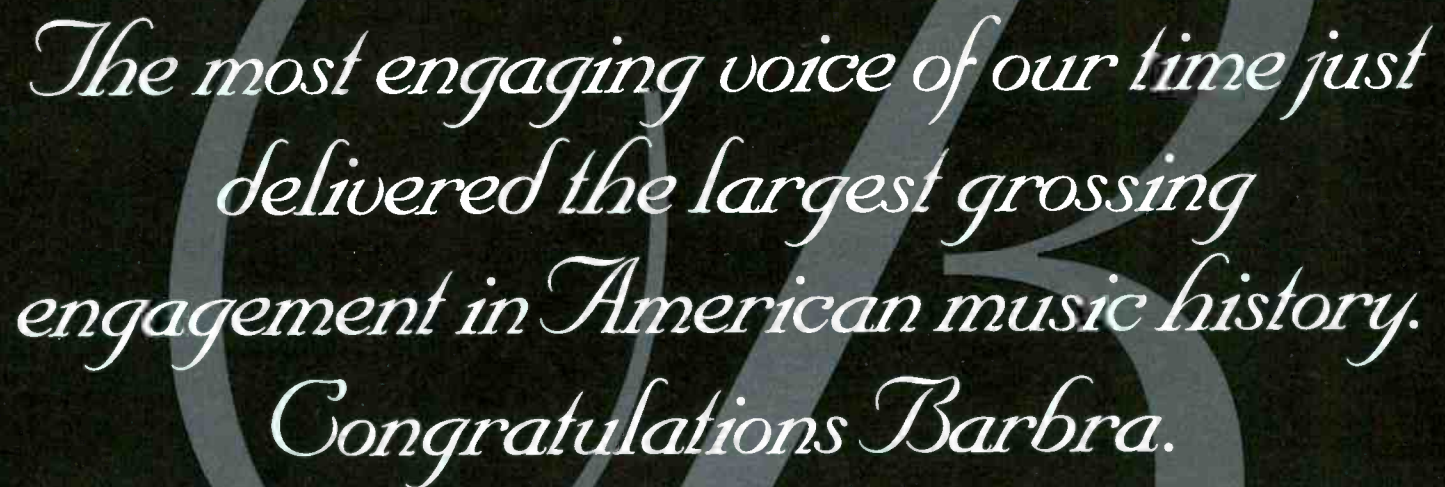
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## Buy The Book, Buy The Album Cross-Promotion Trend Benefits Retailers

BY FRANK DiCOSTANZO

Retailers who carry books as well as albums are especially well-positioned to cash in on a trend that is gaining momentum: the cross-promotional link between a book and a recording. It's a strategy many feel is a harbinger for the way interactive technology will be presented.

Among the book/album projects currently being cross-promoted are Reba McEntire's book "Reba: My Story" and her latest MCA album, "Read My Mind"; Marianne Faithfull's book and album, both titled "Faithfull"; the book "Leonard Bernstein" and the album "Joy Of Bernstein"; the Earth Prayers book published by Harper/San Francisco and Earth Songs album on Narada; and Travis Tritt's book and album, both bearing the title "Ten Feet Tall And Bulletproof."

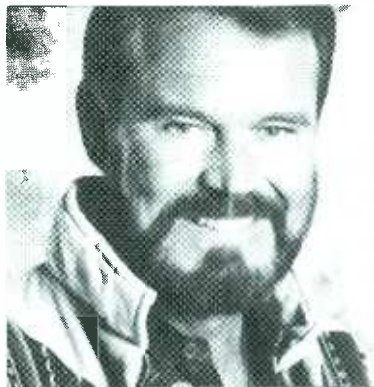
More and more book publishers and music distributors find themselves selling to the same customer base. Among the accounts carrying both music and books are Tower Records/Video; the Musicland Group;



Reba McEntire's autobiography, "Reba: My Story," has been cross-promoted with the singer's album "Read My Mind." Both bear the same cover photo.

Hastings Book, Music & Video; Border's; Barnes & Noble; Western Merchandisers; the Handleman Co.; and Levy Entertainment.

Book/album cross-promotions also can work with accounts that only carry one of the product lines. One



Even if an artist's book and album are not cross-marketed, promoting one can affect the other, according to singer Glen Campbell. He says that promoting his autobiography, which was published this year, also boosted album sales.

tactic is to place an insert in the album alerting the customer to the existence of the book, and vice versa.

Perhaps the ultimate corporate promotional connection is the Warner release of Travis Tritt's "Ten Feet Tall" CD and autobiography. Obviously, since Warner has both a publishing house and a record company, cross-promoting a CD and a book by the same artist makes sense. However, in other situations record labels and publishers have agreed to work together, creating a mutually beneficial relationship.

Among the most striking examples of these strategic alliances is Reba McEntire's best-selling autobiography and her latest CD. Not only do both the book and CD feature identical cover photos, but the book's inside-cover sleeve pitches the CD, and the disc, in turn, carries a promotion for the book.

And if that isn't enough of a promotional tie, Frito-Lay, the Dallas-based snack manufacturer sponsoring McEntire's 1994 national tour, is offering a \$3 rebate on any purchase of McEntire's hardcover book in a deal with Bantam. The rebate offer appears on approximately 10 million Frito snack packages. At this point, Frito-Lay is not including the rebate on the album.

In a similar joint promotion, Marianne Faithfull's upcoming Island Records compilation, "Faithfull," will be released in close proximity to her autobiography, named—you guessed it—"Faithfull" (Little, Brown & Co.). Both will bear identical cover photos, with the CD packaged in a digipak format.

"The concept for the album came out of the knowledge that she would be writing an autobiography," says Matt Stringer, senior VP of marketing for Island. "Tying them together makes sense—not only from a marketing standpoint, but also from an artistic viewpoint."

To cross-promote the two products, Stringer says the label has worked side by side with the publisher, carefully calculating each promotional and tactical step (Billboard, July 30).

Among the cross-promotional efforts will be the placement of a dollar-off coupon in both the CD and the book, good toward the purchase of the other product at the same location.

The cross-promotional linkage even extends to classical music. PolyGram/Deutsche Grammophon's new CD release "Joy Of Bernstein," a tribute to the composer/conductor, and the book "Leonard Bernstein" by Humphrey Burton (Bantam/Doubleday) not only share identical covers, but Burton also wrote the CD's liner notes.

In the early stages, according to Wende Persons, director of promotion and product management for Deutsche Grammophon, "we had discussed the idea as simply inserting the CD into the book to create one product, but we decided to sell them separately instead." The combination would have forced higher prices on the hardcover, she says. Besides, "keeping them separate draws attention to both products," with Deutsche Grammophon and Doubleday working closely to coordinate a promotional campaign, says Persons.

The joint promotions include shipping copies of the book and CD to classical radio stations, and emphasizing joint point-of-purchase and in-store displays. Upcoming softcover editions of the Bernstein book will pitch the CD as well.

Because radio stations tend to be flooded with CD promos, sending the Bernstein book along with the disc clearly helped draw more attention to the CD, Persons says. It also helped plug the book, since many of the stations were either interested in interviewing the book's author or doing an on-air review.

Taking a slightly different cross-spin is Milwaukee-based Narada Media, which is creating its own distinctive album/book gift package. The company is putting together in one package the Harper/San Francisco book "Earth Prayers," which last year sold 350,000 copies, and its own "Earth Songs" album, which has sold just under 100,000 units since its release last year.

Narada's CEO, Wesley Van Linda, says the Uni album/book combo is primarily being marketed toward the gift market. He says the package has been strategically designed to have the look and feel of a gift item and can easily be sold alongside box sets. The list price is \$29.95.

"It's an experiment for us," admits Van Linda, who says the company has several similar projects in the works. Promotion will mainly focus on P-O-P displays. "Our products have been real strong in stores like Border's, Media Play, and Best Buy," he says.

Corporate connections, cross-promotions, and big promotional budgets aside, the synergy that results from these joint promotions seems to draw artists into stores and, hence, the public eye.

Dan Conetta, VP of marketing for  
(Continued on next page)



**Stones, Stars, Skies, And Things.** Narada artist David Arkenstone talks over business with Musicland store managers after the debut of his laser light show, "Another Star In The Sky," at the Gates Planetarium in Denver. Pictured, from left, are Rob Wilson, store manager at Musicland No. 708; Arkenstone; Jim Zoyiopoulos, store manager at Musicland No. 2307; Jack Miller, manager at Sam Goody No. 535; and Tim Schneider, manager at Musicland No. 159.

## Audio Publishers Group's Chief Plans New Direction

BY TRUDI MILLER ROSENBLUM

NEW YORK—The new president of the Audio Publishers Assn. plans to lead the trade organization in a more active direction.

"The APA will be taking a much more aggressive stand in the next year," says George Hodgkins, associate publisher and director of marketing for Los Angeles-based Audio Renaissance.

Hodgkins succeeds Jim Branigan of Wallingford, Conn.-based Highbridge Audio as president of the APA, which is also based in Wallingford.

Hodgkins says, "We're looking to double our membership, develop several programs that will significantly increase the services we provide to our members, and dramatically increase the visibility of spoken-word to retailers and consumers."

Hodgkins is among the new operating officers recently appointed by the APA's new board of directors, which was elected during APA's annual meeting in Los Angeles.

The new board of directors consists of Grady Hesters, CEO of the Auburn, Calif.-based Audio Partners Publishing Corp.; Jeffrey Prager, CEO of Aurora, Colo.-based Audio Entertainment; Terry Lipelt, VP of Minneapolis-based Rezound International; Patricia Johnson, VP/publisher of New York-based Random House Audio; Tim Dittlow, president of Greenwich, Conn.-based Listening Library; and Will Sensing, senior manager of merchandising for audio product at La Vergna, Tenn.-based Ingram Book Co.

In addition to Hodgkins, the board appointed Carolyn Willis,  
(Continued on next page)



**Belew Notes.** Mike Hoffman, buyer for Third St. Jazz, congratulates Caroline Records artist Adrian Belew following his recent concert at Philadelphia's Theatre Of The Living Arts. Shown, from left, are Chuck Panossian, director of radio promotion, Caroline; Chaz Molins, production manager, Caroline; Hoffman; Belew; and Bruce Wheeler, director of retail marketing, Caroline.

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## Annapolis Store Attracts Waves Of Tourists, Students

BY CATHERINE APPLEFELD

ANNAPOLIS, Md.—David Kneas, owner and general manager of Oceans II Records, has a simple philosophy: "Sooner or later, it sells. In 17 years in Annapolis, I can never remember getting stuck with something."

Oceans is a decidedly indie-rock establishment—its inventory leans 40% in the college/alternative direction, and its decor consists of wooden bins, a worn orange-and-brown swirled carpet that's been around since the store opened in 1976, and posters of bands such as Green Day, Sonic Youth, and Jimmy Buffett.

Indeed, the store exhibits an almost whimsical sense of diversity that could only exist in a city that is home to a couple of colleges, one of the most highbrow seaports in the country, and the United States Naval Academy. A flip through a poster rack on the shop's front wall reveals its seemingly schizophrenic nature. It contains everything from rock bands to psychedelic images to Mickey Mouse to F-14 fighter jets. "Those are for the tourists who come to see the Naval Academy," Kneas says of the last category. "We get a ton of tourists, people from all over the world."

In fact, tourists comprise about 45% of Oceans' business, with students from the Academy, St. Johns College, and Anne Arundel College accounting for another 45% and locals racking up 10%, Kneas says.

He says there isn't a genre he doesn't stock, in some shape or form. "We used to advertise as the store that carries a little bit of everything and not a lot of anything."

Nowadays, Oceans doesn't do any advertising at all, except for an exchange with Anne Arundel

College in which the school provides free advertising in its student newspaper in exchange for discounts for its students.

"With our location, we basically do no advertising at all, because it is a tourist town," Kneas says. "The college students all walk everywhere, and parking in downtown Annapolis is so difficult that people will ride past your store two or three times looking for a space, and then give up and head for the mall."

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The Annapolis Mall to which he refers is home to a Music Express, a Sam Goody, and a Record World, and there are five other chain stores within a five-mile radius of Oceans, according to Kneas. "I dislike chains so much, I don't even shop in them for my clothes," Kneas says. "It's the neon and chrome... I just would hate for somebody to tell me what to buy."

Kneas says he determines which inventory to stock based on the playlists at alternative rock radio station WHFS Washington, D.C., and WXZL Annapolis, which he refers to as "the new HFS."

Oceans also has a small section devoted to the Annapolis/Baltimore/Washington music scene, and Kneas says he recently has been doing well with Sue Matthews, Jimmy's Chicken Shack, and recent RCA Records signing the Dave Matthews Band.

### TURF BATTLE

Kneas' distaste for chain stores intensified in 1990, when a Sam Goody outlet opened in (Continued on page 58)

## Border's Set To Acquire Stake In CD Superstore

PLANET CHANGES ORBIT: The incursion into music retail by book, electronic, and mass merchants gets increasingly interesting. In the latest turn of events, informed sources say that Border's, an Ann Arbor, Mich.-based book retailer, has signed a letter of intent to acquire an equity interest in CD Superstore.

CD Superstore, based in Durham, N.C., is a regional chain with five stores—mainly strip center locations averaging about 4,000 square feet. But last year, it developed and opened a Virginia Beach, Va., superstore operating under the logo Planet Music. It covers about 30,000 square feet, carries about 100,000 music titles, and features nearly 150 listening stations. Another Planet Music is about to open in Memphis.

Border's has 57 stores, of which about 45 carry music. It entered music retailing in 1992 via a deal with Valley Distributing, which initially served a role just short of rackjobber for the chain. Since then it has added a buying staff and purchases some of its music direct, but it still relies on Valley to a large degree.

If the deal closes, it will be beneficial to both. For a while now, CD Superstore has been looking for investors so management can expand its concepts more quickly. Border's, meanwhile, would add in-house music experience that would bolster the chain's competitiveness.

The plan, as Track hears it, is for Border's, instead of carrying music, to open Planet superstores next door in those markets where it makes sense and where the real estate is available. Otherwise, CD Superstore management will help oversee music in the Border's stores carrying music.

Executives at both chains did not return phone calls.

OUT OF THERE: Recently, a number of well-known industry personas departed from their gigs, including Eddie Gilreath from Uni Distribution, Arnie Bernstein from the Musicland Group, and Joe Malone from Blockbuster Music. Add Alan Meltzer, president/COO of Alliance Entertainment Corp., to that list. Last week's Billboard reported that Meltzer planned to step down. That became a reality when he resigned from the company Aug. 1. In his place, Jerry Bassin has been named COO.

In the past, some company insiders described relations among Alliance senior management—which, besides Bassin and Meltzer, consists of Bruce Ogilvie and Toby Knobel—as dynamic but volatile. Since chairman Joe Bianco and Anil Narang started putting together the company in 1991, there have been moments when it looked like any one of the four might resign. But the music always kept playing, and eventually, whatever issue divided them was resolved.

Consequently, industry observers are not surprised that one of them finally did resign. But since it was

Meltzer—who was running the operation and had more power in the company than the other three—some are speculating that the resignation might not have been his idea. However, informed sources say Meltzer's resignation was 100% his own decision.

In explaining his resignation, Meltzer simply says that running Alliance was different than he thought it would be. As for what's next, Meltzer says he plans eventually to get back into the music business, maybe on the record label side.

In the meantime, after nine years in the industry working 75 to 100 hours a week, he plans to concentrate on taking care of his health. Meltzer adds, "Maybe I will go to Tibet in search of Arnie Bernstein [who, after resigning from Musicland, said he plans to travel there, among other exotic places]. That would be great, hanging out in Tibet, me, Arnie, and the Dalai Lama."

**RETAIL TRACK**  
by Ed Christman



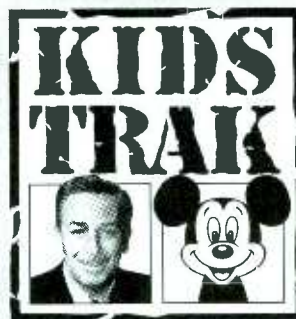
CHANGES: In what is being termed a restructuring of the Capitol regional label manager staff, three regional managers have left the label and a fourth has been relocated. Details are still sketchy, but so far it appears that label managers Linda Finke, Chicago, Luann Sullivan, Atlanta, and Alexis Kelley Matteo, have left Capitol.

PARTY PARTY: The BMG Distribution convention, held July 13-19 in Seattle (Billboard, Aug. 6), kicked off with a party held in Seattle's Union Station. One component of the party's entertainment featured sumo wrestling in which participants put on huge rubber outfits inflated with air. In the first match viewed by Billboard, Chicago branch manager Nate Wolk soundly trashed Detroit branch manager Bob Bean. In another match, senior VP of marketing Rick Bleiweiss took on senior VP of sales Rick Cohen, but the match's result wasn't viewed by the Billboard reporter on site. In a survey of the crowd, three BMG staffers said that Cohen won, three others said Bleiweiss won, and one said national director of sales Rick Wilcoxon won.

The main event of the evening featured a bout involving BMG Distribution president Pete Jones. Based on past conventions, "I knew that there was no way they would let me avoid sumo wrestling," he says. "Also, I figured they would put me in with [BMG Distribution Washington branch manager] Steve Taylor or [Los Angeles branch alternative marketing rep] Ed Bunker, [the two biggest men employed by BMG Distribution]."

So Jones chose to fight BMG Distribution Atlanta Branch manager Tom O'Flynn, who some would view as big but not in the same size class as Bunker and Taylor. O'Flynn, who was unavailable for comment, shrewdly lost the match to his boss.

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# Rounder's Distrib Fate Uncertain; Turner's Mistaken Identity

**W**HITHER ROUNDER? Rykodisc's buyout of Rounder's interest in REP (Billboard, July 30) raised some immediate questions about the ultimate destination of Cambridge, Mass.-based Rounder's product.

An informed source now says that as of Jan. 1, Rounder's product will be handled by the Rounder-owned web Distribution North America. The source indicates that the Rounder account will represent a boost of \$20 million in volume for DNA.

Rounder co-founder and VP Ken Irwin says only, "Our agreement with REP is through the end of the year, and at that point we will look and do what is best for the label... At [the end of the year] our options are wide open. We'll make our decision when the time comes."

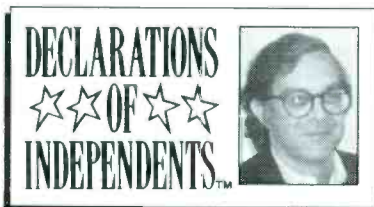
DNA GM **Duncan Browne** could not be reached for comment at press time.

REP president **Rob Simonds** says, "I think [Rounder] want[s] to bring it into DNA, but nobody has a lot of confidence it can be brought in by Jan. 1... They're looking to bring the Rounder labels into DNA in 1995, even though that is not etched in stone. There's a lot that has to happen for that to occur."

Simonds adds, with some optimism, "I think it's very possible they'll never leave [REP]. It might not happen at all... It wouldn't surprise me if they remained a REP label."

Plainly, though, the proposed alliance is in the best interests of both Rounder and its distributorship, which currently handles some 300 labels (many of them on a regional

or non-exclusive basis). Rounder's shift to DNA would just as obviously have a positive impact on the pending association between the distributor and Woodland, Calif.-based Valley Record Distributors (Billboard, May 14 and 21), details of which still haven't been finalized. The label's sizable catalog would be



by Chris Morris

a heavyweight keystone for the distributors' national distribution arrangement.

**W**ELCOME To The Clubhouse: Ken Mansfield, former U.S. manager of Apple Records, has partnered with musicians **Phil Hirsch** and **Tor Olson** to start up Santa Rosa, Calif.-based Clubhouse Records. The label's first releases include "Souvenir," an album by **Toto** bassist **David Hungate**; "Southern Tracks," a set by country-rock vets the **Flying Burrito Brothers**; and "This Byrd Has Flown," a hitherto unreleased session by the late Byrds member **Gene Clark**. The label is distributed by DNA.

**F**LAG WAVING: The CD booklet for the new album by the **Mistaken** reads, "For information write: Professor G. Turner, Dept. of Mathematics, College of Santa Fe."

Most listeners might find the faculty of an institute of higher learning an odd place to unearth a rock'n'roller, but that's where they'll locate **Gregg Turner**, leader of the Mistaken and college prof (following in the footsteps of **Velvet Underground** guitarist **Sterling Morrison**, an English prof at the University of Texas).

Turner is probably better known to music aficionados for his lacerating work as a rock critic for Creem magazine and his roles as a member of fellow writer **Richard Meltzer's** late-'70s L.A. band **Vom** and, later, his stint as co-leader of the notorious punk unit the **Angry Samoans**.

But Turner, who holds a Ph.D. in mathematics, left L.A. last year for the groves of academe, shortly after cutting the Mistaken's debut Triple X album, named after his destination—"Santa Fe."

"I teach pre-calculus and calculus to the senior level," says Turner of his current job at the four-year private college.

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The singer/guitarist is not exactly enamored of his new surroundings: "It's been a love-hate relationship... If you ever wondered where every hippie from Berkeley went, I think it's here." The town, Turner adds, has only one rock club. "There's not much of an alternative scene."

The sound on "Santa Fe" is as different from Turner's earlier punkish music as his current surroundings are from his L.A. home. The Mistaken (whose lineup includes **Kelly Callan**, former drummer for the much-loved L.A. punk-pop band **Wednesday Week**) plays a light-sounding rock reminiscent of the Velvet Underground's third album. (In fact, the album includes a cover of the Velvets' "Venus In

Furs," with a spoken-word cameo by L.A. Reader rock critic **Natalie Nichols**.)

Turner says he became weary of the Samoans' rowdy, supercharged music, and ultimately with the band itself. "There was negative energy... The joke got a little old."

Turner remains ambivalent about the idea of being in a rock band. "It's so nauseating to me... The first thing I want to say is 'I'm sorry.'" But he plans to desert Santa Fe, where he plays acoustic gigs in local coffeehouses, for a date with his group in L.A. sometime in August.

Assistance in preparing this column was provided by Ed Christman in New York.

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## Top Pop Catalog Albums™

### ANNAPOLIS STORE ATTRACTS WAVES OF TOURISTS, STUDENTS

(Continued from page 56)

rectly across from Oceans on Main Street. As he tells it, the manager of the Goody store stopped by Oceans on her first day. "I had a customer in my store, and he asked her why she would want to open a record store right across the street from another record store, and she looked around and said, 'This isn't much of a record store.' Right there I knew they'd just bit the dust."

He reacted by immediately reducing all CDs to \$12.99 for a few months. "I was willing to sell things at a loss just to make sure they didn't succeed," he says.

Three years later, the Goody store went under, and Oceans remains the only record store in the historic district, with sales increasing by about 5% every year, says Kneas.

Aside from its music product, Oceans carries ancillary products such as blank tapes, portable cassette and CD players, radios, and some storage racks, which add up to about 5% of the store's business, says Kneas.



Oceans II Records, pictured above, has been waving the independent retailer banner in Annapolis since 1979.

#### INSECURE

Although Kneas has the Naval Academy to thank for generating so much foot traffic, the institution has put it and other nearby Annapolis stores at a distinct security disadvantage.

"The Naval Academy is the only place in the world that can broadcast to any submarine in the planet, and when they crank up those signals, there's no [electronic article surveillance system] that will work," he says. Kneas

says he tried using a 3M system for a while, but finally gave up on EAS altogether.

To combat shrinkage, Kneas and night/merchandising manager John Lauck train their largely student staff to look out for potential thieves. "Everyone who works here spends their first week being trained about nothing except how to catch shoplifters," Kneas says. "We use a Lift system and open all of our CDs up, so the only thing we have to worry about are cassettes, which disappear at a rate of about one per day."

To aid in keeping track of inventory, Kneas says Oceans will become computerized for the first time next year. The store also is slated to get a slightly updated look—including a replacement for the trademark orange and brown carpeting—next fall.

"They are closing down downtown Annapolis for a little while in '95, putting all the power lines underground and putting in all new sewer lines," he says. "Every year we try to remodel, and every year we get too busy. Next year, for a couple of months, we won't have an excuse."



**A Honey Of A Visit.** Bear E. Sleepy meets young fans at Noodle Kidoodle in Greenvale, N.Y. The bear is visiting a number of retail stores to promote Lightyear Entertainment's new line of Bear E. Sleepy Music/Fun Kits. Looking on is Lightyear VP of sales and marketing Don Spielvogel.



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- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. **\$45**
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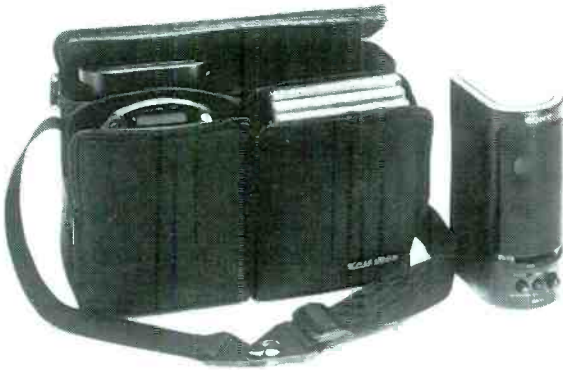
THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** NO. 1 ***		
1	1	THE EAGLES ▲ <sup>14</sup> ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975 13 weeks at No. 1	169
2	2	BOB MARLEY AND THE WAILERS ▲ <sup>5</sup> TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	158
3	3	JIMMY BUFFETT ▲ <sup>7</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	168
4	5	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	169
5	4	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	167
6	6	JOURNEY ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	169
7	8	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	167
8	7	PINK FLOYD ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	169
9	9	BEASTIE BOYS ▲ <sup>4</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	101
10	10	THE EAGLES ▲ <sup>9</sup> ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	75
11	20	JAMES TAYLOR ▲ <sup>4</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	169
12	14	BILLY JOEL ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	169
13	12	ENYA ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	146
14	11	METALLICA ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	160
15	13	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	17
16	19	ELTON JOHN ▲ <sup>10</sup> POLYDOR 512532*/ISLAND (7.98/11.98)	GREATEST HITS	159
17	15	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	123
18	18	THE DOORS ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	155
19	16	CREEDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	78
20	17	MEAT LOAF ▲ <sup>9</sup> CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	169
21	21	ERIC CLAPTON ▲ <sup>3</sup> POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	169
22	22	METALLICA ▲ <sup>2</sup> MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	152
23	23	AEROSMITH ▲ <sup>6</sup> COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	166
24	32	GRATEFUL DEAD ▲ <sup>2</sup> WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	77
25	24	METALLICA ▲ <sup>3</sup> ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	151
26	27	U2 ▲ <sup>5</sup> ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	133
27	28	FLEETWOOD MAC ▲ <sup>3</sup> WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	142
28	30	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	47
29	—	ROLLING STONES ● VIRGIN 39504 (10.98/15.98)	STICKY FINGERS	4
30	31	BONNIE RAITT ▲ <sup>5</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	24
31	26	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	25
32	25	THE EAGLES ▲ ELEKTRA 705 (13.98/19.98)	LIVE	9
33	36	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	6
34	33	SMASHING PUMPKINS ● CAROLINE 1705* (9.98/14.98) <b>HS</b>	GISH	28
35	35	CHICAGO ▲ <sup>2</sup> REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	155
36	29	PINK FLOYD ▲ <sup>4</sup> COLUMBIA 33453* (10.98 EQ/16.98)	WISH YOU WERE HERE	20
37	34	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	48
38	—	ROLLING STONES ● VIRGIN 39503 (10.98/15.98)	EXILE ON MAIN STREET	3
39	37	ORIGINAL LONDON CAST ▲ <sup>3</sup> POLYDOR 83173/ISLAND (17.98 EQ/33.98)	PHANTOM OF THE OPERA	46
40	—	ROLLING STONES ▲ <sup>4</sup> VIRGIN 39505 (10.98/15.98)	SOME GIRLS	2
41	42	LYNYRD SKYNYRD ▲ MCA 42293* (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	54
42	43	ROLLING STONES ▲ <sup>6</sup> ABKCO 6667 (15.98/31.98)	HOT ROCKS	4
43	46	THE BEATLES ▲ <sup>8</sup> CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	86
44	38	AEROSMITH ▲ <sup>3</sup> Geffen 40329 (7.98/12.98)	PERMANENT VACATION	23
45	—	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	53
46	—	SIMON & GARFUNKEL ▲ <sup>5</sup> COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	35
47	40	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	19
48	47	LED ZEPPELIN ▲ <sup>10</sup> ATLANTIC 19129*/AG (10.98/15.98)	LED ZEPPELIN IV	149
49	—	GUNS N' ROSES ▲ <sup>10</sup> Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	157
50	49	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>3</sup> CAPITOL 12182 (12.98/15.98)	NINE TONIGHT	73

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.



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Compiled by Trudi Miller-Rosenblum



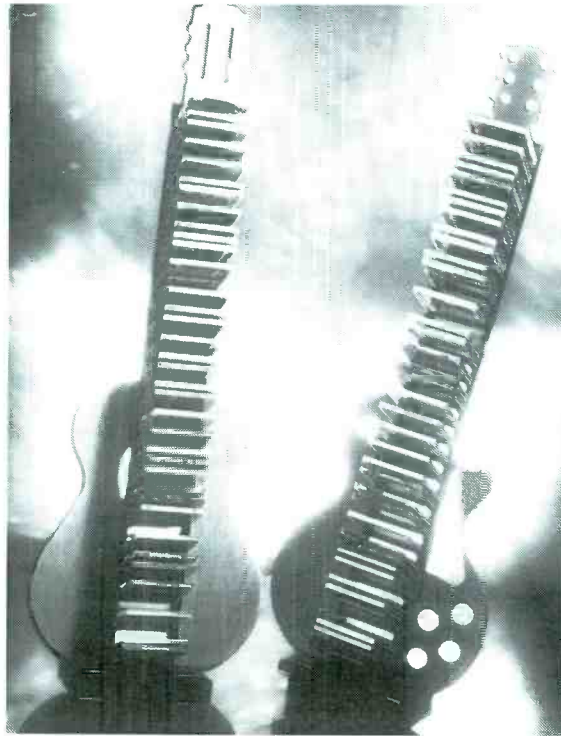
**It's Logical.** Case Logic presents its new Portable CD System Case, model DM-4, which includes three roomy compartments for mini speakers and accessories, portable tape player or CD player, and CDs, plus zippered line-out access for an AC adaptor, headphones, or speaker wires. Retail price: \$29.95. Contact Case Logic in Longmont, Colo.



**Clik Pick.** Outer Circle Products Ltd. introduced the Clik!Case CD12, which won a Bronze Award in the 1994 Industrial Designers Society Of America's Industrial Design Awards Competition. The Clik!Case CD12 holds and protects 12 CDs without jewel boxes in a portable case. Retail price: \$9.99. Contact Outer Circle in Chicago.



**Hi-Tech Cleaner.** Discwasher's Motorized Stealth Compact Disc Cleaner is compact and portable. It employs radial, center-to-edge motion, safely and easily removing dust and dirt from CDs in 28 seconds. The user sprays the CD with Discwasher's CD-1 fluid, puts it on the accessory's padded platform, closes the lid, and presses a button. Contaminants are removed by ultra-soft cleaning pads. The Motorized Stealth includes two sets of pads (each set can clean 30 CDs) and a 1-ounce bottle of CD-1 fluid. Retail price: \$28.95. Contact Discwasher, a division of Recoton Corp., in Long Island City, N.Y.



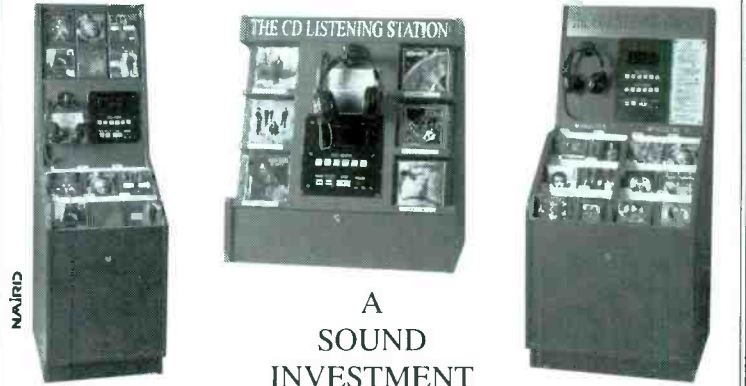
**Axe Racks.** Atlantic Inc. offers the new Guitar CD Storage Rack, which accommodates 60 to 120 CDs in a guitar-shaped conversation piece. The rack is 50 inches high and can be wall-mounted, free-standing, or displayed on a swivel base. The rack is available in black or red metal, or in acoustic-style wood and metal; all models are available in 60-CD capacity for \$79.95 or 120-CD capacity for \$99.95. Contact Atlantic Inc. in Santa Fe Springs, Calif.



**Mug Shot.** Papal Freelance introduces "Spinning The Hits," a collection of mugs, each of which features a popular song title printed over an abstract art background. Twenty-four titles are available, with six different background designs. The mug handles are molded to resemble musical notes. Papal offers a 72-piece point-of-purchase spinner display with coordinating header card. Retail price: \$7.50 for each 11-ounce, gift-boxed mug. Contact Papal Freelance in Cranbury, N.J.

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# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

**JACKYL**  
Push Comes To Shove  
PRODUCER: Bruce Fairbairn  
Geffen 24710

Georgia act that scored with its '92 debut uncorks another dose of bare-knuckles rock'n'roll destined to scan at hard rock and album rock outlets. Manic lead singer Jesse Dupree and company slash and burn through a dozen originals, the most noteworthy of which are title track, "My Life," a flip of the finger to restrictive radio stations; anthemic "I Want It"; and "Headed For Destruction," wherein Mr. Dupree makes clever use of his trademark chainsaw by running it through a talk box. Timber!

► **VARIOUS ARTISTS**  
Airheads Original Soundtrack Album  
PRODUCERS: Various  
Fox 11014

Keeping in mind that great music and great artists do not (necessarily) a successful soundtrack make, this one offers some irresistible nuggets for hard rock aficionados, starting with White Zombie's scorching "Feed The Gods," D-Generation's "No Way Out" (from its forthcoming album), and a remake of Motorhead's "Born To Raise Hell" by singer Lemmy, Ice-T, and Ugly Kid Joe's Whitfield Crane. Also includes Stuttering John hit "I'll Talk My Way Out Of It" and covers of Smiths and Van Halen tunes by Anthrax and 4 Non Blondes, respectively.

► **LOVE SPIT LOVE**  
PRODUCER: Dave Jerden  
Imago 21030

Alternative rock quartet will no doubt remind listeners of raspy-voiced frontman Richard Butler's previous outfit, the Psychedelic Furs. Except that Love Spit Love (which also includes Furs bassist Tim Butler, Richard's brother) sports a crunchier, more rock-oriented sound than the Furs' trademark synth-pop. Songs like "Superman," "Half A Life," "Change In The Weather," and first single "Am I Wrong" will appeal to fans of Sugar, R.E.M., and recent Alice In Chains. A snug fit for modern rock spinners, with potential at album and hard rock outlets.

► **BRUCE DICKINSON**  
Balls To Picasso  
PRODUCER: Shay Baby  
Mercury 314 522 491

This isn't an Iron Maiden album, but there's no mistaking the heritage. The common blood, of course, belongs to former lead singer Dickinson, who levens the heavy metal on his second solo album (and first since leaving the group) with wicked/addictive grooves and flashes of vocal inspiration. "Cyclops," a tasty slab of psychedelically tinged metal weighing in at over seven minutes, is the lead single and heaviest-rocking entrant, but additional pleasures can be found in softer-edged album closer "Tears Of The Dragon" and pounding "Hell No," which sets off Dickinson's punched-up vocals nicely.

★ **JIM LAUDERDALE**  
Pretty Close To The Truth  
PRODUCER: Dusty Wakeman  
Atlantic 82608

Lauderdale has forged something sublime from backwoods lumber and the roots of rock'n'roll. His country/soul/rock hybrid has been tagged "Western beat" for want of better words, but the sound, which echoes Hank Williams in its spare beauty and square-on lyrics, resists even this nebulous category. Better just to shrug and enjoy the songs on his second solo set, which range from neo-trad lead single "Divide & Conquer" to jangly anthem "This Is The Big Time" to old-fashioned R&B heart-renderer

## SPOTLIGHT



**COOLIO**  
It Takes A Thief  
PRODUCERS: Various  
Tommy Boy 1083

Chronic-throated rapper has narrative flair that steers clear of standard slang-bang fare. On his first platinum single, he took listeners on a "Fantastic Voyage" through a sort of hip-hop utopia. And in "Ghetto Cartoon," another trippy journey, he introduces us to players from a town called Buck, where, among other things, Mickey Mouse wears his pants in a sag and Bugs Bunny gets props for being a kingpin. It's all hardcore jollies and moral commentaries delivered over slippery, state-of-the-art West Coast funk & soul. Massive out-of-the-box sales bode well for continued success.

"Why Do I Love You?" Just plain pretty close to perfect.

**DEATH CUBE K**  
Dreamatorium  
PRODUCER: Bill Laswell  
Strata 0001

This ambient project by guitar wunderkind Buckethead (Death Cube K decoded) might have been designed by Brian Eno—if he were possessed by Satan. Though "Maggot Dream" is as hauntingly lyrical as anything Eno devised with Robert Fripp, the set's otherwise foreboding textures make this first issue from the Bill Laswell-directed Strata label for sonic adventurers only. Distributed by Caroline.

**KERN & RODGERS: SUNNY, SHOWBOAT, LIDO LADY**  
Original Cast Recordings  
PRODUCER: none listed  
Pearl 9105

The British recorded cast performances of musical shows in the '20s, long before the practice became commonplace in the U.S. In this case, highlights of three shows—two of them imports from Broadway (Kern & Hammerstein's "Showboat" and "Sunny") and the other a London-originated, mostly Rodgers & Hart show, "Lido Lady"—are presented disarmingly by (mostly) their original cast members. "Showboat" is the most hit-laden of the three, but the other two offer their share of delightful moments. An important and vastly entertaining document of '20s musical theater. Distributed by Koch International.

## JAZZ

★ **RALPH PETERSON**  
Art  
PRODUCERS: Ralph Peterson & Kazunori Sugiyama  
Blue Note 27645

Despite any lofty-sounding connotations, the Art that innovative drummer Peterson had in mind is Blakey, a drummer whose innovation is now part of jazz history. Featuring progressive pianist Michele Rosewoman, Peterson's quintet is visited by veteran trombonist Ku-umba Frank Lacy on a powerful treatment of Wayne Shorter's "Free For All" (which was in the Blakey set list). Peterson's originals include the driving, sprawling "Bon Marie," the enjoyably Latin-esque "Sonora," and "I

## SPOTLIGHT



**JOHN SCOFIELD**  
Hand Jive  
PRODUCER: Lee Townsend  
Blue Note 27327

Jazz guitar modernist Scofield lets his funky side howl, with the renowned tenor man Eddie Harris adding his own R&B sizzle. Highlights of an all-original set include the sassy funk-jazz of "I'll Take Les," the slow blues of "Checked Past," the easygoing strains of "Don't Shoot The Messenger," the boogified jump of "Whip The Mule," and the propulsive funk of "7th Floor." The loose-limbed, nearly disjointed "Dark Blue" recalls more typical Scofield territory.

Remember Bu," which is outlined by cornetist Graham Haynes' muted melancholy. Other highlights are the funky fanfare of "People Make World Go Round," a graceful rendering of Coltrane's "Central Park West," and a cubist revision of "When You Wish Upon A Star."

**ARTHUR BARRON & HILTON RUIZ**  
PRODUCER: Arthur Barron  
Dragon Rose 756

Miami tenor player Arthur Barron leads this admirably swinging live date, where he's joined by Latin jazz piano ace Hilton Ruiz. The principal players really get a chance to stretch out, as all four of the album's cuts are over 15 minutes long. Standouts include the crackling Latin jazz theme "Mr. Q's Day Of Judgment," which recalls Gato Barbieri, as well as a powerful version of Wayne Shorter's "Footprints" and an enjoyable take on Miles Davis' "All Blues."

## LATIN

★ **MARIE CLAIRE D'UBALDO**  
Alma De Barro  
PRODUCERS: Various  
Polydor/PolyGram Latino 523366

Since pop acts are virtually impossible to

## SPOTLIGHT



**VARIOUS ARTISTS**  
1-800-New-Funk  
PRODUCERS: Various  
NPG/Bellmark 71006

The former Prince pairs his own new music with his own artists—those from his NPG label—or with artists closely associated with him. The result is an intriguing, if uneven, affair that soars highest under the control of its powerhouse participants—Mavis Staples ("You Will Be Moved") and George Clinton ("Hollywood"). The maestro himself duets with talented Nona Gaye on one entry, leadoff single and video "Love Sign," while his dancer and background singer, Mayte, steps out solo on "If I Love U 2Night." Margie Cox's soulful "Standing At The Altar" is a standout, as is the lazy funk groove of Gaye's "A Woman's Gotta Have It."

break in the U.S. Latino market nowadays, even this superb Spanish-language counterpart to the Argentinian chanteuse's self-titled, English-language debut would need formidable promotional muscle to score here. Still, this sophisto-pop set by sweet-voiced singer/songwriter contains enough hit singles ("Y Caigo Un Poco Más," "Nocturna," "Voces," "La Magia Del Ritmo") to at least cause a stir at progressive AC/pop outlets.

## COUNTRY

**DEBORAH ALLEN**  
All That I Am  
PRODUCERS: James Stroud, Deborah Allen  
Giant 24552

On her second Giant album, country seductress Allen again proves that she can do it all: write, produce, and sing. Songs like "Break These Chains," "Wrong Side Of Love," and the title track explore love's ups and downs with a savvy combination of toughness and vulnerability. Her singing may sound a little forced on traditional numbers like "Thinkin' Again" and "Hurt Me," but

## VITAL REISSUES™

**BILL MONROE**  
The Music Of Bill Monroe: 1936-1994  
PRODUCERS: The Country Music Foundation  
MCA 11048

Bluegrass pioneer Bill Monroe's influence on contemporary music—from Elvis Presley to Dolly Parton, the Beatles to Dwight Yoakam—is incalculable, as this impeccably produced and assembled collection attests. From John Rumble's informative liner notes to track annotations that include details of Monroe's mandolin tunings, the four-CD, 98-track set provides a valuable overview of the genre named after Monroe's backup band, the Blue Grass Boys. Package is not all-inclusive, though. Missing, for example, is Monroe's 1940 studio recording of "Mule Skinner Blues." But in its place is a more historically important version of the tune, from a 1939 Grand Ole

Opry broadcast.

**ELVIS PRESLEY**  
Double Features: Frankie And Johnny; Paradise, Hawaiian Style; Spinout; Double Trouble; Kissin' Cousins; Clambake; Stay Away, Joe  
COMPILATION PRODUCERS: Ernst Mikael Jorgensen & Roger Semon  
RCA 66360, 66361, 66362

These "twofer" reissues support the widespread contention that the King's soundtrack years were a dark blotch in an otherwise golden career. Nevertheless, their historical significance is not to be underestimated, and their commercial success certainly surpassed their critical acclaim. Also, given the care with which RCA is now restoring Elvis' catalog, it is fitting that these digitally remastered albums reappear alongside the recent comprehensive '50s and '60s boxed sets.

when she really lets go, as she does on most of this material, Allen proves she's one of Music City's most powerful vocalists.

**ORRALL & WRIGHT**  
PRODUCERS: Lynn Peterzell, Robert Ellis Orrall, Curtis Wright  
Giant 24561

After cranking out hits for other artists, longtime writing partners Orrall and Wright have become Nashville's newest duo, and their confectionery country/pop mix seems custom-made for today's hybrid playlists. Country rocker "She Loves Me Like She Means It" is already climbing the charts, and uptempo fare like "I'm Outta Here" and the irresistible "Go West Young Man" should follow suit. Slow numbers like "Fall Reaching" and "You Saved Me" show real substance hiding underneath an abundance of hooks.

## CONTEMPORARY CHRISTIAN

► **LARNELLE HARRIS**  
Beyond All the Limits  
PRODUCERS: Bill Cuomo, Robert White Johnson, Joe Hogue, Michael J. Powell  
Benson 84418-2226

Big-voiced crooner has never sounded better in a nearly two-decade career in religious music. Pop veterans Bill Cuomo and Robert White Johnson add musical sophistication and sheen to Harris' supple vocals. But the lyrics, as always, are challenging and strongly evangelical. Also worth a mention is a triumphant reading of the hymn "All Hail The Power Of Jesus' Name."

**ALL GOD'S CHILDREN**  
PRODUCERS: Terry Young & Maxi Anderson  
ODE/Ocean 7018166691

The legendary Lou Adler's latest venture is a charming foray into gospel pop, featuring a 23-voice, mixed-race, mixed-age (8-18) choir. The results are light and upbeat. Some of the voices obviously stand out, including that of Blake Ewing (from TV's "Full House") and Monique Donnelly, but all are bright and fun. The group's energetic shows and vivacious choreography (by Eartha Robinson) should spur interest.

## CLASSICAL

★ **FALLA/MONTSALVATGE: PIANO MUSIC**  
Alicia de Larrocha  
RCA Victor 09026-6138

Here's a summer treat. No one plays the music of Spain with quite the flair and finesse of Alicia de Larrocha, and this program of generally short pieces by these two Catalan composers is certainly a case in point. The Falla half of the disc contains two of his best solo works, the four dance-like "Pièces Espagnoles" and the fiery "Fantasia Baetica," while Montsalvatge weighs in with the playful "Sonatine Pour Yvette" and a bunch of charming little musical gems. Good recording, too, made two years ago at the acoustically splendid Savings Bank in Troy, N.Y.

**BRODSKY QUARTET**  
Lament  
PRODUCERS: Brodsky Quartet & Paul Bateman  
Silva Classics 6001

Akin to the Kronos Quartet but with a personality all its own, the Brodsky delivers a varied, thoroughly satisfying recital of classics, new music, and folk tunes. From the sparkling fluency of Javier Alvarez's "Metro Chabacano" and grave beauty of Jules Massenet's "Elegie" (sung by Wilhelmina Fernandez), to the charming minimalism of first violinist Michael Thomas' "Harold In Islington" and the moving Irish ballad "She Moved Through The Fair" (sung by Elvis Costello), the quartet displays the utmost ambition, craft, and depth of feeling. Contact: 212-757-1616.

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

# Single Reviews

EDITED BY LARRY FLICK

## POP

### ▶ AMY GRANT Lucky One (4:09)

PRODUCER: Keith Thomas  
WRITERS: A. Grant, K. Thomas  
PUBLISHERS: Age To Age/Reunion/Sony Tuning/Yellow Elephant, ASCAP  
REMIXERS: Keith Thomas, Martyn Phillips  
A&M 8315 (c/o PGD) (cassette single)

Grant previews her sweet new "House Of Love" collection with a chugging pop ditty that will remind some of the massive "Baby Baby." However, this tune actually has its own unique and interesting melody and far more thoughtful lyrics. Grant's voice has rarely sounded this assured, which makes room for more creative phrasing and broader note reach. A thoroughly satisfying and heartwarming single from a most engaging artist.

### ▶ INNER CIRCLE Games People Play (3:27)

PRODUCERS: Jan Lewis, Bernard Harvey  
WRITER: J. South  
PUBLISHER: Lowery, BMI  
Big Beat 5770 (c/o Atlantic) (cassette single)

Reggae outfit is once again ready for top 40 picking with this rendition of Joe South's 1969 hit. Although band has many of its own solid songs to offer, there is no denying that reggae clicks with pop programmers faster when wrapped around a familiar tune. Once attitudes change in the mainstream, then maybe we'll get more original singles. In the meantime, enjoy Inner Circle's deft musicianship and charming vocals.

### ★ THE PRETENDERS I'll Stand By You (3:59)

PRODUCER: Ian Stanley  
WRITERS: C. Hynde, B. Steinberg, T. Kelly  
PUBLISHERS: Hynde House Of Hits/Clive Banks/Jerk Awake/Tom Kelly, ASCAP  
Sire 18160 (c/o Warner Bros.) (cassette single)

Programmers who have been hungry for a strong, straightforward rock ballad should immediately give this a listen. Hynde returns with a worm, but warm vocal that evokes a powerful, moving presence. Should prove to be a pleasant diversion from the heavier fare now dominating the modern and album formats, while top 40 radio is starving for material as strong as this. A welcome return from the real thing.

### ★ HUEY LEWIS & THE NEWS But It's Alright (2:53)

PRODUCER: Stewart Levine  
WRITERS: J. Jackson, P. Tubbs  
PUBLISHERS: Famous, ASCAP  
Elektra 8999 (cassette single)

The eternally boyish Lewis has a field day with this J.J. Jackson pop/rock chestnut. Track sticks fairly close to the bright original arrangement, enhanced by the act's smooth harmonies. Second single from the festive "Four Chords & Several Years Ago" is a nice fit for pop and AC playlists.

### MORRISSEY Now My Heart Is Full (4:10)

PRODUCER: Steve Lillywhite  
WRITERS: Morrissey, Boorer  
PUBLISHER: Warner-Tamerlane, BMI  
Sire/Reprise 18106 (c/o Warner Bros.) (cassette single)

The "new and improved," user-friendly Morrissey remains as lyrically elusive as ever on this haunting rock ballad, as evidenced when he snobbily sings, "I just can't explain, so I won't even try to." Like all of his works, you either get it or you don't. It's all in the attitude. Capable, crooning vocals and jarring, jangly guitars confirm Morrissey's cult status as the king of melancholy modern rock.

## R & B

### CARLA MARSHAL Class And Credential (5:40)

PRODUCER: Donovan Germaine  
WRITERS: S. Campbell, M. Myrie, L. Dunbar, H. Browne  
PUBLISHERS: Hell & Back, SOCAN; Gunsmoke, ASCAP; Germaine/IXAT, BMI  
Chaos 6200 (c/o Sony) (12-inch single)

Marshal blows a mind-expandin' female dancehall style. There's no escaping the directness of her rough-edged, raspy vocal, layered over a murderous, minimal reggae beat. It might take a few listens to comprehend the quick-witted lyrics, which come fast as a bullet. A blunt and bullish effort that is worth investigating.

### OUT OF EDEN Lovely Day (no timing listed)

PRODUCERS: The Cotee Brothers  
WRITERS: B. Wither, S. Scarborough  
PUBLISHERS: Golden Withers/Warner-Chappell, BMI  
Gotee 101 (CD single)

Photogenic teen-age sister trio gives street fever without getting grimy. Rendition of Bill Withers' soul hit still sounds relevant and fresh, thanks to its timeless lyrics and vocals that are expressive without being overly posturing. Breezy, jack-fueled single is ready for play on R&B stations geared toward young people. For added pleasure, listen to the additional cut, "A Friend." Contact: 615-333-1895.

### COMMISSIONED Dare To Believe (4:06)

PRODUCERS: Mitchell Jones, Fred Hammond  
WRITERS: M. Jones, M. Luckey  
PUBLISHERS: Paragon, ASCAP, ACA, BMI  
CGI/Benson 4510 (CD single)

Gospel act takes a stab at mainstream acceptance with a stirring R&B ballad that has an uplifting message of self-empowerment with universal appeal. Radio can never get enough positive messages to send out to the world. This one should be heard.

## COUNTRY

### DAWN SEARS Nothin' But Good (2:52)

PRODUCER: Mark Wright  
WRITERS: Kostas, W. Robinson  
PUBLISHERS: Songs Of Polygram International/Maypop/Wildcountry, BMI  
Decca 54908 (7-inch single)

She missed the mark at radio the first time out, and judging by this well-aimed sophomore effort, Sears does not intend to let that happen again. There's plenty of twang and an abundance of hooks, but the distinguishing factor here is Sears' sassy-and-strong vocal attack.

### MARC BEESON A Wing And A Prayer (3:46)

PRODUCER: Robert Byrne  
WRITERS: S. Bogard, M. Beeson  
PUBLISHERS: WB/Rancho Bogardo/EMI-April/K-Town, ASCAP  
BNA 62794 (c/o BMG) (7-inch single)

On his debut release, Beeson draws on the same pop/country sensibilities that have already established him as a hit country songwriter. But despite a strong vocal performance, this song turns too many familiar corners and winds up a dead end.

### SUZY BOGGUSS Souvenirs (3:42)

PRODUCERS: Jimmy Bowen, Suzy Bogguss  
WRITER: G. Peters  
PUBLISHER: Sony Cross Keys, ASCAP  
Liberty 79050 (c/o Cerna) (CD promo)

Bogguss, a singer known for her laid-back delivery and her impeccable taste in picking material, does her best with this midtempo

number. But for all of its clever references to tacky Americana, this Gretchen Peters-penned song about the frustrating search for the real thing ends up going nowhere.

### S. ALAN TAYLOR Black & White (3:43)

PRODUCERS: Joe Thomas, Ira Antelis  
WRITERS: I. Antelis, S. A. Taylor  
PUBLISHERS: JustMike/Sitelna, BMI; S-Meister/Joste, ASCAP  
River North Nashville 51416 (7-inch single)

Taylor's stark, dirge-like song reflects on the way time bleaches the color out of life's happiest moments—childhood, graduation, marriage, and such. While the conclusion is inescapably bleak, his whispery, bluesy voice endows his condition with a kind of existential majesty.

## DANCE

### ▶ XAVIERA GOLD Good Love (6:34)

PRODUCERS: R. Lenoir, G. Wallace, L. Thompson  
WRITERS: X. Gold, R. Lenoir, G. Wallace, L. Thompson  
PUBLISHERS: Mucho Gold/House-N-Effect, ASCAP; Cool Breeze, BMI  
REMIXERS: Marc "MK" Kinchen, DJ Disciple, DJ EFX, Derrick Carter, DJ Digit, Chris Nazuka, Sundowners, Four On The Floor, Frankie Rodriguez, Red Nail, Derrick Carter, Braxton Holmes  
Music Box 0004 (c/o Mirage) (12-inch single)

Gold should have no trouble building upon the club activity that surrounded her recently resurrected classic "You Used To Hold Me" with this rousing house anthem. It has all of the drama, funk, and vocal power to pack any floor it reaches. A double-record set of remixes will challenge even the most ardent fan, since it is packed with input from a virtual army of mainstream and underground producers. Track is strong enough to stand on its original merits... so much tweaking ultimately reduces the strength of the actual song and vocal. Food for thought. Contact: 312-226-8092.

### ★ PANORAMA FEATURING ELAINE JARVIS Power Of Love (10:40)

PRODUCERS: Vince DeGeorgio, Mike Schell  
WRITERS: G. Mende, C. DeRouge, J. Rush, M.S. Applegate  
PUBLISHERS: EMI Songs, GEMA; EMI-April, ASCAP  
REMIXER: Tom Moulton  
Spinner 9402 (12-inch single)

OK, so you're tired of hi-NRG covers. But this production by Vince DeGeorgio and Mike Schell has a sprawling, almost orchestral verve that will give you the patience to endure yet one more reading of the Jennifer Rush ballad (recently revived for top 40 by Celine Dion). Jarvis has an appealing voice that is almost secondary to an expansive and imaginative remix by studio pioneer Tom Moulton. Flip the record over and have taste of Holly Oas' "Give Me Love," an original tune that deserves equal turntable time. Contact: 303-449-1938.

## NEW & NOTEWORTHY

### DOOP Doop (5:28)

PRODUCERS: Ferry & Garnaeski  
WRITERS: Ferry & Garnaeski  
PUBLISHER: not listed  
REMIXERS: David Morales, Ferry & Garnaeski  
MCA 3043 (c/o Uni) (12-inch single)

European pop smash finally gets a shot at stateside success. Mostly instrumental romp combines a steady dance beat with classic ragtime music to blasting effect. Crashing cymbals and brassy horns will keep the summer vibe alive on top 40 and rhythm-crossover radio. Icing on the cake are "doop-doop" vocal samples and live marching drum rolls. Club DJs should spend some time with David Morales' spunky house remixes.

### GODCHILDREN OF SOUL FEATURING THE KLEZMATICS Crown Heights Affair (5:56)

PRODUCERS: Ben Wolff, Andy Dean, Steve Greenberg  
WRITERS: S. Greenberg, F. London, B. Wolff, A. Dean, B. Barson  
PUBLISHERS: Workin' An A Steamin'/Godchildren/Adageo, BMI  
REMIXERS: Bobby Sichran, Joseph Longo  
Forward 76026 (c/o Atlantic) (12-inch single)

Well-structured single was created in response to tension and violence between African-Americans and Hasidic Jews in the headline-grabbing Crown

Heights community of Brooklyn, New York. Track is a melange of cultural flavors, starting with urgent hip-hop beats and including street-corner doo-hop harmonizing and authentic Jewish klezmer music. Politics aside, cut has the potential to appeal on a pure entertainment level—though its message of peace and understanding are essential consumption.

### MICHELLE SWEENEY This Time (no timing listed)

PRODUCER: Stonebridge, Nick Nice  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Stonebridge, Nick Nice  
Big Beat 95859 (c/o Atlantic) (12-inch single)

It's difficult not to think of the Robin S. hit "Show Me Love" while twirling to this jaunty house ditty—not because it's a copy, but because it has a similar intangible magic and energy. Sweeney has a warm, full-bodied alto range that is put to excellent use by producers Stonebridge and Nick Nice, who have developed an impressive talent for kicking melodies and hooks that are as strong as their well-regarded beats. A guaranteed club hit that demands radio attention.

### THE OVERLORDS God's Eye (8:10)

PRODUCERS: The Overlords  
WRITERS: I. Ion, Rune B.  
PUBLISHER: not listed  
REMIXERS: Michael Kohlbecker, Justin Robertson  
Zoo 14155 (c/o BMG) (12-inch single)

Follow-up to "Wow! Mr. Yogi" continues a thread of new-age/rave positivity. The rhythm is heart-racing, and it is topped by quasi-spiritual lyrics that are delivered with a dramatic vocal and low-voiced rap. Four mixes dabble in various electro vibes, including dark trance and borderline ambience. Best of 'em is Justin Robertson's "Prankster's Study Of In Scarlet." From the forthcoming album "All The Naked People."

### PARTY GIRLS Stay Up (4:24)

PRODUCERS: Carl Bias, Ken Hale  
WRITERS: C. Bias, K. Hale, D. Brandon  
PUBLISHERS: C. Bias, DHB, What The Hale, ASCAP  
REMIXER: Peter Presta  
Heavy Left 005 (12-inch single)

Chirpy female duo glides over this formulaic (but quite pleasing) pop/house anthem with ease. You get all of the heavy breathing and grunting you might expect from an act called Party Girls, but they do provide a glimmer of hope for future releases by occasionally cutting loose with a mighty big note or an interesting bit of vamping. Slide right into the "Spinnin' Double J" remix. Contact: 201-483-8080

## ROCK TRACKS

### ▶ THE JESUS & MARY CHAIN Sometimes Always (2:32)

PRODUCERS: William Reid, Jim Reid  
WRITER: W. Reid  
PUBLISHERS: Honey Songs/BMG, ASCAP  
American 6981 (c/o Warner Bros.) (CD single)

Onetime purveyors of feedback pop return with a light, acoustic toe-tapper that places soothing vocals and melody above its jangly guitars. Guest vocalist Hope Sandoval adds a fluttering breeze to a tune that is already wooing the hearts of alternative programmers. Next steps for this first single from "Stoned And Dethroned" are top 40 and AC formats.

### ★ THE DEVLINS Someone To Talk To (3:58)

PRODUCER: Malcolm Burn  
WRITER: C. Devlin  
PUBLISHER: not listed  
Capitol 79320 (c/o Cerna) (CD single)

Going directly for the heart, the Devlins deliver a truthful telling of the difficult quest for love and companionship in the '90s. Lonely lyrics counter the upbeat tempo, deceptively diluting the power and beauty of this finely penned pop song. A whispery vocal and gliding guitar immerse the listener in the loss of love. Something to talk about.

### I MOTHER EARTH So Gently We Go (3:59)

PRODUCER: Mike Clink  
WRITERS: I Mother Earth  
PUBLISHER: not listed  
Capitol 79328 (c/o Cerna) (CD promo)

Sometimes less is more. I Mother Earth delivers a sparse but complex rock track that starts with a whimper and ends with a bang. A passive, calm vocal builds slowly, then erupts into a full fury of emotional output. Likewise, the acoustic opening soon transforms into a high-energy ending. From the quartet's latest album, "Dig."

### BLUR Parklife (3:05)

PRODUCER: Stephen Street  
WRITERS: Albarn, Coxon, James, Rowntree  
PUBLISHER: not listed  
Food/SBK/EMI 19878 (c/o Cerna) (CD single)

Blur continues to explore its newfound interest in shameless pop, first exploited on the giddy, "New-Romantic"-sounding "Girls & Boys." This follow-up is pure fun, as the British act pounces through bouncy melodies, woven through playful guitars and spoken-word vocals.

### VIOLENT FEMMES Don't Start Me On The Liquor (no timing listed)

PRODUCERS: Brian Ritchie, Gordon Gano  
WRITER: G. Gano  
PUBLISHER: Gorno, ASCAP  
Elektra 8992 (CD promo)

This sophomore single from "New Times"

should juice up album and modern rock radio. Slurred vocals and wobbly guitars are the aural equivalent of alcoholism, to be sure. A sobering drum pounds while the Femmes' trademark whining-as-singing warns against the impending intoxication. Have a shot.

### THIS PICTURE Heart Of Another Man (4:10)

PRODUCERS: This Picture  
WRITERS: S. Bye, This Picture  
PUBLISHERS: Songs Of PolyGram International, BMI  
Dedicated/Arista 2730 (c/o BMG) (cassette single)

Appealing new quartet dresses a hummable pop hook with brushing rock guitars and a head-bobbin' backbeat. Track has a smooth quality that will play well to top 40 audiences, though it is aggressive enough to build a necessary base at album rock. A promising peek into the band's debut, "City Of Sin."

### BUNNY BRAINS You Got It (Comin') (3:50)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Pitbull 008 (c/o Bovine) (7-inch single)

Fuzz-guitar assault is weighted down with angry lyrics that capture some of the reckless abandon of the late-'80s post-punk scene. Tucked beneath the track's bravado is a simple but contagious melody that holds promise for future recordings. Way cool for college programmers who aren't trying to be overly commercial and slick. Contact: P.O. Box 2134, Madison, Wis. 53701.

## RAP

### ▶ TERMINATOR X Krunchtime (4:02)

PRODUCER: Terminator X  
WRITERS: M. Key, N. Rogers  
PUBLISHERS: Masssylum/Xtra Slammin/Schocklee, BMI  
RAL 1137 (c/o PGD) (12-inch single)

Innovative noises, like the old-school scratchin' that distorts and decays into the sound of a harmonic whistle, make this jam a cut above the average street hip-hop fare. Deep bass beats keep a relentless pace while guest rapper Melquan wrecks the mic with anxious anger and attitude. Expect rap radio to bite.

### PRINCE RAHIEM Rock Wit' It (4:12)

PRODUCER: Calvin Mills  
WRITERS: R. Thomas, G. McNeal, C. Mills, A. Baker, J. Robie  
PUBLISHERS: Peekin' Thru Da Door/Joeboy, BMI/Shakin' Baker/Tee Girl, ASCAP  
4th & Bway 597 (c/o Island) (12-inch single)

Former Joey Boy bass-master Prince Rahiem brings the Miami sound to 4th & Bway. Hyper beats, a big bass, and snippets of Afrika Bambaataa's "Planet Rock" get the groove going, with nonstop vocal chants and a busy, dizziness-inducing rap. Beware of your booty on the Bass Mechanics edit, 'cuz it's likely to shake involuntarily.

### PMD I Saw It Cummin' (3:57)

PRODUCERS: Parrish Smith, George "D.J. Scratch" Spivey  
WRITERS: P. Smith, G. Spivey, A. Noland, W. Morrison, M. Jones, L. Bonner, R. Middlebrooks  
PUBLISHERS: PMD,ASCAP, Bridgeport, BMI  
PMD/RCA 62951 (c/o BMG) (12-inch single)

Set to a sample of "Funky Worm" by the Ohio Players, PMD pump'n'grind an underground anthem to the street-savvy. PMD brags that it is the baddest of the bad, while attacking the most obvious of targets, including "pretty boy" rap acts. An adequate hip-hop backbeat defiantly pounds home the machismo message, which will appeal to fans of EPMD. From the album "Shadé Business."

### USTIN' MELONZ Flippin' Off The Tip (no timing listed)

PRODUCERS: Karl & Will  
WRITERS: J. Joyce, F. Richards, T. Davis  
PUBLISHERS: Karly Karl/Squeechee Automatic/Freddie's Publishing/Central Booking, ASCAP  
Nuff Nuff 12408 (c/o Continuum) (cassette single)

Rhyme posse stomps with ample energy and lyrical chops over a funk-fortified foundation. Jock-grabbing sexual content will leave politically correct types squirming, though track has an offbeat sense of humor that gets it over. Strictly for the boyz on the corner.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Update

## CALENDAR

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.

### AUGUST

Aug. 18, **Fourth Annual San Diego Music Awards**, Copley Symphony Hall, San Diego, Calif. 619-274-7362.

Aug. 18, **Sixth Annual "Day At The Races" Dealer Appreciation Day and Trade Show**, presented by Baker & Taylor, Arlington International Racecourse, Arlington Heights, Ill. Maury Spier, 800-775-2800, x246.

Aug. 18-21, **Jack The Rapper Convention**, Lake Bonavista Palace, Orlando, Fla. 407-897-6959.

Aug. 18-21, **Sixth Annual POPKOMM Music And Trade Meet**, presented by Musikkomm, Cologne Messe, Cologne. 011-49-202-278-310.

Aug. 18-27, **Twelfth Annual Rock 'N Charity Celebration**, various locations. Los Angeles. 818-883-5129.

Aug. 29-Sept. 1, **International DJ Expo**, Trump Regency, Atlantic City, N.J. 516-767-2500.

### SEPTEMBER

Sept. 3-4, **Music And Entertainment New Technology, Media And Business Affairs Conference**, ABC Radio Centre's Goosens Hall, Sydney, Australia. 011-61-2-212-6677.

Sept. 8, **MTV Music Awards**, Radio City Music Hall, New York. 212-258-8000.

Sept. 8-10, **Billboard/Monitor Radio Seminar**, New York Hilton and Towers, New York.

Melissa Subatch, 212-536-5018.

Sept. 13, **"Copyrights And Trademarks: How To Protect Your Creative Work,"** seminar presented by entertainment attorney Wallace Collins, Learning Annex, New York. 212-570-6500.

Sept. 17-19, **Focus On Video '94**, International Centre, Mississauga, Ontario, Canada. Shane Carter, 905-564-1033 x232.

Sept. 19-23, **Video Expo/Image World New York**, Jacob Javits Convention Center, New York. 914-328-9157.

Sept. 22, **Second Annual Juvenile Diabetes Foundation International Music Industry Dinner**, New York Sheraton Hotel, New York. 212-333-8188.

Sept. 24, **"How To Start And Run Your Own Record Label,"** seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Sept. 25-29, **1994 Pacific American Karaoke Business Conference**, Stouffer Esmeralda Resort, Indian Wells, Calif. 408-625-3664.

Sept. 26, **Making Multimedia Deals: The How-To Seminar Bridging The Gap Between Hollywood's Talent & Technology**, Pacific Design Center, Los Angeles. Nina Steiner, 310-288-3425.

Sept. 26, **Third Annual T.J. Martell Team Challenge Cup Golf Tournament**, Glen Oaks Club, Old Westbury, New York. Peter Kauff, 212-888-0617.

Sept. 26-27, **Star Power '94 Entertainment Music Marketing Conference**, presented by the Promotion Marketing Assn. Of America Inc., Beverly Hilton Hotel, Los Angeles. 212-420-1100.

Sept. 28, **"Spirit Of Life" Award Dinner**, presented by the Music and Entertainment Industry

Chapter of the City Of Hope, honoring Ticketmaster president/CEO Fredric Rosen, Citywalk, Los Angeles. All proceeds benefit the City Of Hope National Medical Center and Beckman Research Institute. Scott Goldman, 213-892-7129.

### OCTOBER

Oct. 5, **Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 12-15, **National Assn. Of Broadcasters Radio Convention**, Los Angeles Convention Center, Los Angeles. 202-429-5300.

Oct. 21-26, **NARM Wholesalers Conference**, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 25-27, **NARM Retailers Conference**, Arizona Biltmore, Phoenix. 609-596-2221.

### NOVEMBER

Nov. 2-4, **Billboard Music Video Conference And Awards**, Loews Santa Monica, Santa Monica, Calif. 212-536-5018.

Nov. 6-8, **Sixth Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. Riva Bennett, 718-469-9330.



**"Lion" King.** Composer/lyricist George David Weiss receives a citation from the U.N. for contributing to the promotion of musical detente between America and Africa with his album "Jambo! Africa," on Red Dragon/Sony. The album showcases the talents of new vocalist Bobby, and includes a new version of "The Lion Sleeps Tonight." Shown, from left, are Ulli Mwambulukutu, deputy representative for the Permanent Mission of Tanzania to the U.N.; Nicholas Kihara, a native of East Africa and inspiration for the album's music; Weiss; Bobby; Antony "Tabu" Saitaabo, a native of East Africa and inspiration for the lyrics of the title song; and Frances K. Muthaura, ambassador from the Permanent Mission of Kenya to the U.N.

## GOOD WORKS

**SEXUAL ASSAULT HOTLINE:** The first national sex abuse hotline is under way, funded by the Atlantic Group and Warner Music Group and operated by the Washington, D.C.-based nonprofit group RAINN

(Rape, Abuse & Incest Network). It expects to help more than 115,000 survivors of sexual assault each year. The toll-free number is 800-656-HOPE. The hotline, which will run 24 hours each day of the year,

automatically routes callers to the closest of 341 rape-crisis counseling centers around the country. A trained sexual assault counselor answers the call and provides free on-the-spot counseling and referrals. In addition to the support of the Atlantic Group and Warner Music Group, ad and promotion services are donated by On The Scene Productions. Also, Atlantic artist **Tori Amos**, a founding member of RAINN, chairs the organization's advisory board.

## NEW COMPANIES

**GoldRhyme Music Co.**, formed by music attorneys David W. Showalter and Suzanne E. Tomkies. A publishing and recording company handling pop, rock, R&B, adult contemporary, and country music. 5959 West Loop South, Suite 424, Bellaire, Texas 77401-2484; 713-660-0491.

**Huge & Jolly Public Relations**, formed by former Paisley Park Records publicist Carol Burnham. Clients include funk artist George Clinton; gospel diva Mavis Staples; Qwest reggae/hip-hop act Ruffnax and alternative band Tenderloin; unsigned band the Flood; and Los Angeles independent label Crank! Records. The company is affiliated with Huge & Jolly Management in London. 1207 Masselin Ave., Los Angeles, Calif. 90019; 213-939-7117.

**CBM Entertainment**, formed by Wagner Bucci. An independent label. 67-29 Main St., Flushing, N.Y. 11367; 718-544-0259.

**Kriztal Records**, formed by Pierre Zonzon. Company will license European artists in the U.S. and handle all manufacturing, distribution, and promotion domestically, with the goal of developing dance artists and helping them cross over from the underground club scene to radio. First single is "Luv Luv Luv" by the Chicco Secci Project. 940 Lincoln Road, Suite 218, Miami Beach, Fla. 33139; 305-672-6444.

## LIFELINES

### BIRTHS

Girl, Cassis Michelle, to **Steven Hoerig** and **Renee Casis**, June 28 in Bronxville, N.Y. She is director of creative services for Westwood One.

Boy, Sterling Wells, to **Sunny and Deborah Jean Foxx**, July 12 in Fort Meyers, Fla. He is an on-air personality for WXKB there.

Boy, Ezra Fegarido, to **Scott and Elisa Bergstein**, July 22 in Los Angeles. He is senior VP for Higher Octave Music.

### DEATHS

**Joseph A. "Cotton" Carrier**, 75, of a heart attack, July 18 in Atlanta. Carrier was general professional manager for the Lowery Group, a music publishing organization based there. He was also a country-music broadcast pioneer

who was emcee and later director of WSB's "Barn Dance" radio program. He is survived by his wife, Jane, three children, Dorothy Newman, Susan, and William, and six grandchildren.

**Rudolph Firkusny**, 82, of cancer, July 19 in New York City. Firkusny was a classical pianist who specialized in the music of his native Czechoslovakia. He recorded many works for RCA Victor Red Seal by Czech composers such as Dvorak, Smetana, and Martinu. Firkusny received two Grammy nominations in 1993: one for best chamber music performance for his "Cello Sonatas" with Janos Starker and one for best vocal recording for his duet with Gabriela Benackova. He is survived by his wife Tatiana, his daughter Veronique Callegari, his son Igor, and two grandchildren.

**Hans J. Salter**, 98, of natural causes, July 23 in Los Angeles. Salter composed film scores for more than 100 movies during the '40s and '50s. Born in Vienna, he studied music at the University of Vienna and began his career conducting accompaniment for silent films in Berlin. After World War II began, Salter emigrated to America and was hired by Universal Studios, where he remained for 25 years. His film scores included many of Universal's horror pictures featuring Frankenstein, Dracula, and the Wolfman. Salter received four Academy Awards for his work and was a member of ASCAP.

Send information to *Lifelines*, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## R.E.X. SIGNS DEAL WITH LIGHT DISTRIBUTION

(Continued from page 8)

and way more coverage at retail," he says.

"Plus, Light Distribution is part of the well-financed Platinum Entertainment Group, and at the same time they have a large venture capital group, and that's attractive for a fledgling indie label like R.E.X."

Jim McKenna, former national sales manager for Sparrow and Benson, has been named to head the Nashville-based Light. McKenna says that between eight and 10 field sales representatives and five telemarketing staffers will be added to Light Distribution.

Joe Arant, formerly of Diadem Distribution, will head up telemarketing.

"We're really excited about working with real music men like Joe and Jim," Morkel says. "They've agreed not to sign any other pop, metal, or alternative labels to the system—and that was important to us."

"DMG has done a very good job for us and was very instrumental in helping us grow. We wish them well, but we believe switching streams will allow us to grow a lot more."

Platinum Entertainment purchased the legendary Light Records from

Ralph Carmichael two years ago. Light, formerly a gospel label, is now an AC/top 40-leaning Christian label featuring such artists as GLAD, Shawn Day, John Madgett, and Debbie Lytton Lloyd.

CGI Records is one of the fastest-growing gospel labels, featuring artists like Witness, the Los Angeles Mass Choir, and the Chicago Mass Choir.

Light and CGI are distributed in the general marketplace via PolyGram.

The first R.E.X. releases under the new agreement will be titles by Kerry Livgren, Sixpence None The Richer, and Circle Of Dust.

## TO OUR READERS

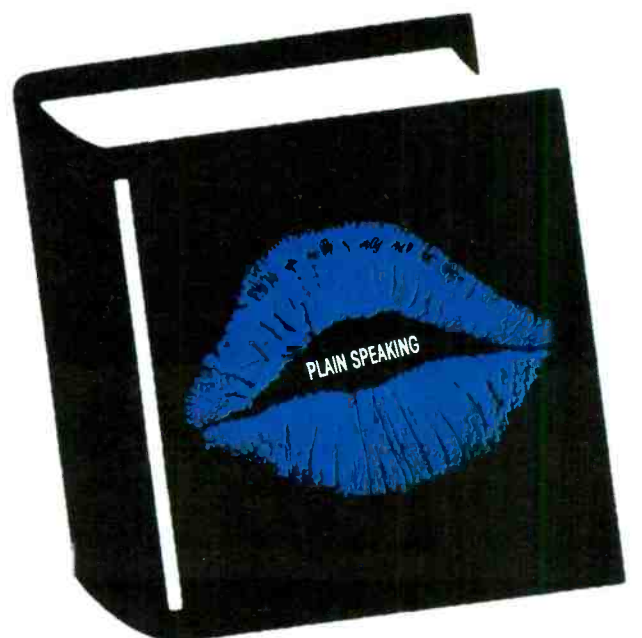
Billboard is looking for any information on the work, personal background, and survivors of James Albert Jackson, a Billboard columnist during the Harlem Renaissance of the 1920s. We also are interested in getting in touch with Jackson scholar Dr. Anthony Hill. If you have information about Jackson or Hill, please contact Havelock Nelson at 212-536-5013.

## FOR THE RECORD

Shipments of foreign music manufactured in Japan for the first five months of 1994 were up 5% in unit and value terms. An incorrect figure appeared in the July 30 issue.

# Audio Books & Spoken Word

THE BILLBOARD SPOTLIGHT





**T**

he audiobook industry is expanding in every direction: increased sales, new retail markets, and ever-more-diverse titles.

The Audio Publishers Assn. reports that total 1993 sales were up 40.2% over the previous year, with annual business rising to \$1.2 billion-\$1.4 billion. Much of this growth is attributable to audiobooks' increasing presence in diverse types of retail outlets. Although bookstores still account for the majority of sales, audiobooks are being picked up by more and more record stores, video stores, mass merchants, truck stops, groceries and supermarkets. The new "multimedia stores," such as Media Play and On Cue, have likewise been a boon for the format. And in a new trend, "audio-only" stores are popping up all over the country—the Audio Publishers Assn. has counted 120 so far.



Seth Gershel, Simon & Schuster

"I think the growth rate shows that we're finally getting on the ball and opening new markets," says long-time (recently retired) APA president Jim Brannigan. "The biggest mistake we as an industry made six years ago was putting too many eggs in one basket," i.e. bookstores. "But now, as an industry, we've successfully penetrated new markets."

"What you actually have is a mature business on one hand, and a baby business on the other hand," says Seth Gershel, VP/publisher of Simon & Schuster Audio. "The bookstore component has reached a certain level of maturity; it's still expanding, but retailers are now comfortable with it, it's a regular business. To them, we're underpublishing. At the same time, other segments, like music retailers, are just getting into it. For them, we're overpublishing; they're not ready to handle the rich, deep backlist. The challenge is to publish for both ends of the spectrum."

#### GOING TO MASS

Among the new audiobook retailers are mass merchants, largely driven by the "budget" audio lines (such as Random House's Price-Less line, Dove Audio's Super Sound Buys, Harper Audio's Harper Classics, Durkin Hayes' Paperback Audio, Time Warner-distributed Romance Alive Audio, and independent publisher Audio Entertainment) which offer audiobooks for \$4.99 to \$8.99. These low-priced offerings are an attractive impulse item for mass merchants, including Target, Wal-Mart, Kmart and Ames Department Stores.

Meanwhile, record stores are beginning to dip a toe into the audiobook waters. Camelot Music, Tower Records, Warehouse Entertainment, Nobody Beats The Wiz and Hasting's Books, Records And Video are some of the music chains who are either carrying audiobooks or testing them on a trial basis.

Although the Musicland Group doesn't carry audiobooks in its record stores, it does stock them in its Media Play and On Cue stores. "It's an integral item," says Marcia Apple, VP of the Musicland Group. "It rounds out a full media concept." Patrick Hayes, GM of the American office of Durkin Hayes, notes, "Our company has exhibited at NARM, VSDA and ABA, so we get exposed to all three industries."

#### TRAFFIC AND TOPICALITY

The rental side of the business continues to increase, says Terry Lipelt, VP of audiobook rental distributor Rezound. After shying away from audio, video stores are now returning to the fold. The video industry had flirted with audiobooks in 1992, but many stores abandoned the format the following year, particularly when Blockbuster dropped the product after a negative test (although some Blockbuster franchise stores still carry it).

Audio publishers say that the audio product was not handled correctly in many stores. "If you're just going to put in four titles and call it an audiobook section, don't waste your money," says Brannigan. "You need a good selection, a topical selection for your market. You also have to give it a good six to eight months to catch on, and build traffic to the section. Too many people just throw it in and after a month say, 'Oh, it's not working.' I think Blockbuster is an example of that. You need to learn about the product and how it moves, and you need to promote it and educate your customers about it."

Today, video stores are more knowledgeable about audio, and more and more of them are carrying it, generally as a rental item. Video stores and chains who stock audiobooks include West Coast Video, Warehouse, Major Video, Palmer Video, Movie Gallery, Hollywood Video and groups of video stores such as Flagship Entertainment and The Video Buyers Group.

#### GROCERIES' LISTS

Groceries and supermarkets with video-rental sections are also adding audio. Among Rezound's clients, "We see a fairly even split between video stores and groceries, with perhaps a slight predominance of video," says Lipelt.

Rental prices are "all over the map, from \$1.25 a day to as low as 49 cents a day," says Lipelt. "The tendency now is multi-day rentals: \$1.99 for three days, \$2.99 for five days, or \$3.99 for seven days."

Supermarkets vary as to the amount of audiobooks they carry, but the average is 120 to 140 titles, "which we think is a terrific number to maximize return on investment and quickly establish the category," says Lipelt. "It gives enough title spread and allows depth with bigger, best-selling titles."

Title spread and depth of copy are no problem at all for the new audio-only stores that have burst onto the scene in the past year or two. These stores, which carry nothing but audiobooks and spoken-word titles, have been a real boon to audio publishers. "A typical bookstore carries about 250 to 500 audio titles. Meanwhile, our company alone has published more than 300," notes Marcia Hack, marketing manager of Bantam Doubleday Dell Audio.

#### SEX AND SPECIAL LABELS

Retail markets are not the only area of expansion for audiobooks. As the industry matures, titles are becoming more and more diverse. While best-selling books, mysteries and action-adventure titles remain most popular, Bantam Doubleday Dell VP/publisher Jenny Frost notices an increase in women's titles, such as BDD's audios by Rosamunde Pilcher, Maeve Binchy and Belva Plain. "The conventional wisdom was that only men listened to audiobooks," Frost says. "But recently people have begun to think, 'Maybe the reason more men listen to audiobooks is that most audiobooks published are aimed at men.'"

*Continued on page 73*

## Audio Publishing '94

# Talking Books: An Expanding Market Says It Loud With Diverse Titles In Varied Venues

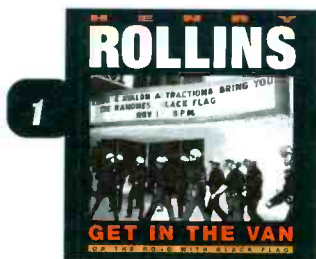
BY TRUDI MILLER ROSENBLUM



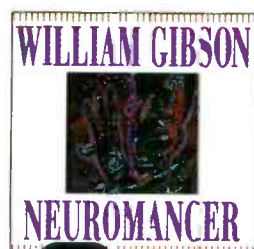
Patrick Hayes, Durkin Hayes

**Video stores and chains that stock audiobooks include West Coast Video, Warehouse, Major Video, Palmer Video, Movie Gallery, Hollywood Video and groups of video stores such as Flagship Entertainment and The Video Buyers Group.**

# OPEN YOUR EARS BLOW YOUR MIND.



1



2



3



6



5



4

The eyes may be the windows to the soul, but the ears are the side doors to the imagination. Journey into an exciting new realm of entertainment with Time Warner AudioBooks. It's like nothing you've ever heard.

TIME WARNER  
AudioBooks

1

**Henry Rollins  
Get In The Van**  
Henry Rollins tells the story of his life on the road with Black Flag. Available on both CD and cassette. *Henry Rollins Get In The Van*, the book, is released simultaneously by Rollins' own publishing company 2.13.61.  
© 2.13.61  
2 CASSETTES \$16.00  
2 CD'S \$20.00

2

**Neuromancer**  
by William Gibson  
Silicon-quick, street-smart, hot-wired to the leading edges of art and technology. *Neuromancer* upped the ante on an entire genre. Includes music by Argabright, Barg, Black Rain and U2.  
4 CASSETTES \$23.00  
5 CD'S \$55.00

3

**Cyborgasm**  
The first sexual experience in virtual reality audio. From sweet nothing whispers to no-holds barred lust. *Cyborgasm* sounds so real you can feel it.  
© 1993 Algorithm Cyborgasm  
1 CASSETTE \$9.98  
1 CD \$15.98

4

**Star Wars Dark Empire**  
Discover the further adventures of Luke Skywalker and his companions as they struggle to keep the Rebellion alive. Features a complete musical score and dazzling sound effects. Full cast production.  
© 1994 Lucasfilm Ltd.  
2 CASSETTES \$17.00

5

**Do Androids Dream of Electric Sheep?**  
by Philip K. Dick  
The classic story of a future-cop tracking down androids who don't want to be found. Presented by Matthew Modine and Calista Flockhart.  
2 CASSETTES \$17.00

6

**Hitchhiker's Guide to the Galaxy**  
by Douglas Adams  
The world's ending, but the comedy's just beginning in this off-the-cosmic-wall satire of interplanetary sci-fi. Full cast production.  
© 1994 BBC Enterprises Ltd.  
4 CASSETTES \$25.00  
6 CD'S \$65.00

Available in your local music, video, or book store.

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# When The Titles Are Right, Books Are Music To Pop Retailers' Ears

*How audio A&R'ing, pricing and custom-formatting can make registers ring*

BY TRUDI MILLER ROSENBLUM

**F**or the audiobook industry, 1993-1994 has been the year that publishers began seriously targeting the music-store market, creating product designed specifically to appeal to the music-store customer.

Audios tied into current hit movies, audio "comic books," biographies of popular music stars, full-cast dramatizations with digital sound and special effects, audiobooks on CD (instead of the traditional cassette), budget-priced audios that encourage impulse buying—all these products are strategically aimed at the key music-buying demographic.

"I think a big part of the problem (in getting audiobooks into record stores) is that until recently, there hadn't been any product created for record stores," says Time Warner AudioBooks president/CEO Lori Weintraub. "The kinds of titles we're producing are absolutely appropriate for the record-buying audience, which is a younger, hipper audience" than the traditionally older audiobook buyer.

## VALUE-ADDED MERCHANDISE

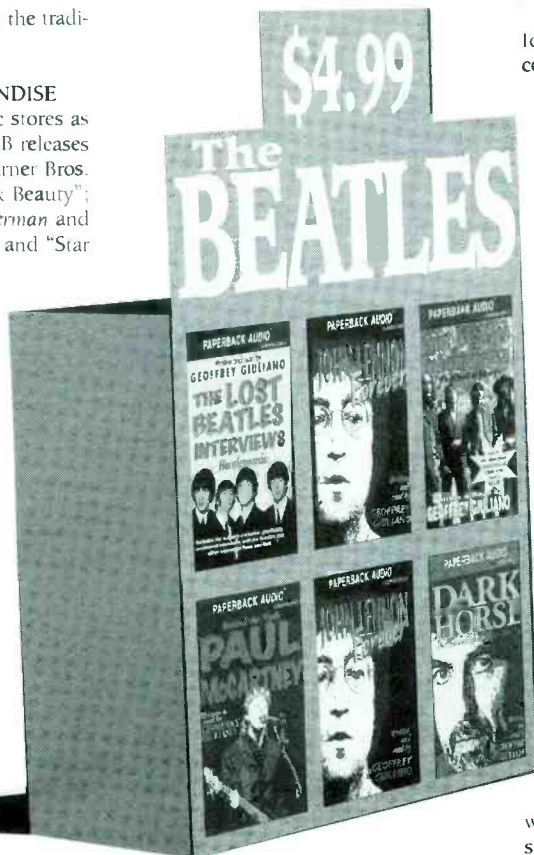
TWAB has staked out music stores as its primary locus. Recent TWAB releases include audiobooks for the Warner Bros. films "Wyatt Earp" and "Black Beauty"; full-cast dramatizations of *Superman* and *Batman* comic books from DC and "Star Wars"-related comic books from Dark Horse; and dramatizations of Lucasfilm's original "Star Wars" trilogy. Recently, the company launched a children's division, which will release audiobooks based on Scholastic's popular "Baby-Sitters Club" series, the upcoming "Magic Schoolbus" TV show, Saban's "Mighty Morphin Power Rangers" and numerous other projects. All the children's releases have value-added merchandise, such as a comic book, charm bracelet or read-along book.

Since TWAB is distributed by WEA as well as Warner



Lori Weintraub, Time Warner

Books, the company is able to reach out to WEA's network of record stores, Weintraub adds. The line will also be sold through video stores, she says, adding



that "We will probably be doing some tie-ins with A\*Vision on projects like the *Baby-Sitters Club*," for which A\*Vision is producing video titles.

## "ACTING OUT" MOVIES

TWAB is not the only company releasing media-related titles. Simon & Schuster Audio offers "Star Trek" novels read by "Trek" actors George Takei and Mark Lenard; Bantam Doubleday Dell Audio has a series of "Star Wars" audiobooks read by Anthony Heald. Sony Wonder's Storyteller series includes audio versions of such movies as "3 Ninjas Kick Back," "Last Action Hero," "Free Willy" and "Addams Family Values," each with a read-along book.

Multi-voice presentations, with stories "acted out" rather than read, are also increasingly common. Among these are Simon & Schuster's dramatization of Stephen King's "The Mist," Highbridge's original "Star Wars" radio drama and The Mind's Eye's full-cast presentations of "Tarzan" and Tolkien's "Lord Of The Rings." In fact, several companies specialize in original full-cast "radio dramas," among them ZBS Foundation, Pharaoh Audio Productions and Lodestone Productions.

"I think that [full-cast dramatizations] are going to become more and more popular," says Jim Brannigan, longtime president of the Audio Publishers Assn. "As we go for more mass-oriented distribution, customers are going to want to be entertained more."

## STONES AND BEATLES "ROCKUMENTARIES"

Music-related titles are another way to spark record-store interest. HarperAudio's audiobook of "Dolly: My Life And Other Unfinished Business" by Dolly Parton is being supported by a \$600,000 marketing campaign, a 10-city author tour and a full-color 36-page photo booklet in the package.

Canadian-based Durkin Hayes is hoping to get into record stores with Audio Rockumentaries, a division of its Paperback Audio line, which features one-cassette titles for \$4.99. Audio Rockumentaries combine interviews, music and biographical information on such artists as the Beatles, the Rolling Stones and Eric Clapton by rock biographer Geoffrey Giuliano. Ten Speed Press offers the biography "Love, Janis" by Janis Joplin's sister Laura.

When The Publishing Mills released its Ice-T and Charley Pride autobiographies, the company put out CD versions for the first time, along with the usual cassettes. Publisher Jessica Kaye says, "The reason we took Ice-T to CD was record chains. For record stores to put that release in their Ice-T bin, it has to be in the appropriate format."

## TRITT ON THE TRAIL

Dove Audio president Michael Viner agrees, "CDs are where record stores are at now. So putting out CDs is a way of getting record stores' attention." Among Dove's CD titles is "Best Of The West," on which country music artist Travis Tritt, Charley Pride and Emmylou Harris read short stories by western writers Zane Grey, Max Grand and Louis L'Amour.

But, while record stores can please their customers with these specialized titles, traditional audiobooks can also do well in record stores, says Bantam Doubleday Dell publisher Jenny Frost, if they have "a broad-based consumer awareness, such as big-name authors like John Grisham, or books that have been made into movies. For example, 'The Client' has opened in theatres, and that would be a great audiobook for record stores." ■

# Displays, Dumps And A Life-Size Dolly: Marketing To Music Stores

BY STEVE TRAIMAN

**I**t's generally acknowledged that no retailer does a better job of marketing than a music store, and when this creative bent is teamed with the promotional punch of a growing number of major audiobook suppliers, you have a key reason for a steadily expanding marketplace.

Virtually every publisher, large and small, is looking to music retailers as a market ripe for expansion. Simon & Schuster has a big fall push for "Star Trek," HarperCollins has a life-size stand-up and "CD-ROMvelope" for "Dolly" (Parton), Random House has its Price-Less budget line and first CD release for "Baseball," Durkin Hayes has an innovative "Rockumentaries"



Reader and subject: Dolly Parton

prepack, and Romance Alive has a "romance weekends" radio promotion. These are just a few suppliers actively involved in ongoing promotions with record/tape retailers.

And most music chains are adding a growing number of audiobook lines to their product mix, including the Musicland Group for its Media Play superstores, Tower Records And Video and Camelot Music, among others.

One notable exception at this time is Blockbuster Entertainment. "We don't have a product category for audiobooks in any of our Blockbuster Music stores, although there may be a few locations with some inventory," confirms VP Mike Murray. This includes more than 520 Music Plus, Turtles, Record Bar, Sound Warehouse and Tracks locations that all will become "Blockbuster Music" locations. "We're consolidating our overall buying operation and have not looked at new categories like audiobooks," says Murray. "However, we will review a lot of products we can add to our music stores to enhance their appeal to our customers."

## BOOK-SAMPLING STATIONS

Other major music retailers are far more bullish on audiobooks, or certainly willing to test the product's viability. "It's very early for us on a trial basis," notes Joe Bressi, senior VP, marketing and merchandising, for Camelot Music. "It's been pretty much a bookstore business in the past. Warner Audiobooks is our normal supplier, but we're looking for a better selection in some of our larger stores. We'll be expanding this category in the fall for the holiday season." Musicland has sampling stations for audiobooks in its expanding group of Media Play stores, spokesperson Marcia Appel confirmed, and is involved with a number of promotions.

Tower Records, through Western Merchandising, is one of the first major music chains to confirm orders for Durkin Hayes Publishing's "Audio Rockumentaries" series and special counter pack, according to general manager Patrick Hayes. "Our 'Paperback Audio' program should really take off with the first five 90-minute titles, based on the best-selling books by rock biographer Geoffrey Giuliano, who's also the reader," explains Hayes. "They ship August 15 at suggested \$4.99 retail in a compact 30-unit prepack that takes only 8 by 9 inches of counter space. Any music store can get into the audiobook field with about a \$90 investment and gross \$150 for a nice return. Music departments inside major discounters like Wal-Mart also are taking a big pre-order on this release, and there are potential orders in the works from other major music chains."

## "BASEBALL" IN A CLAMSHELL

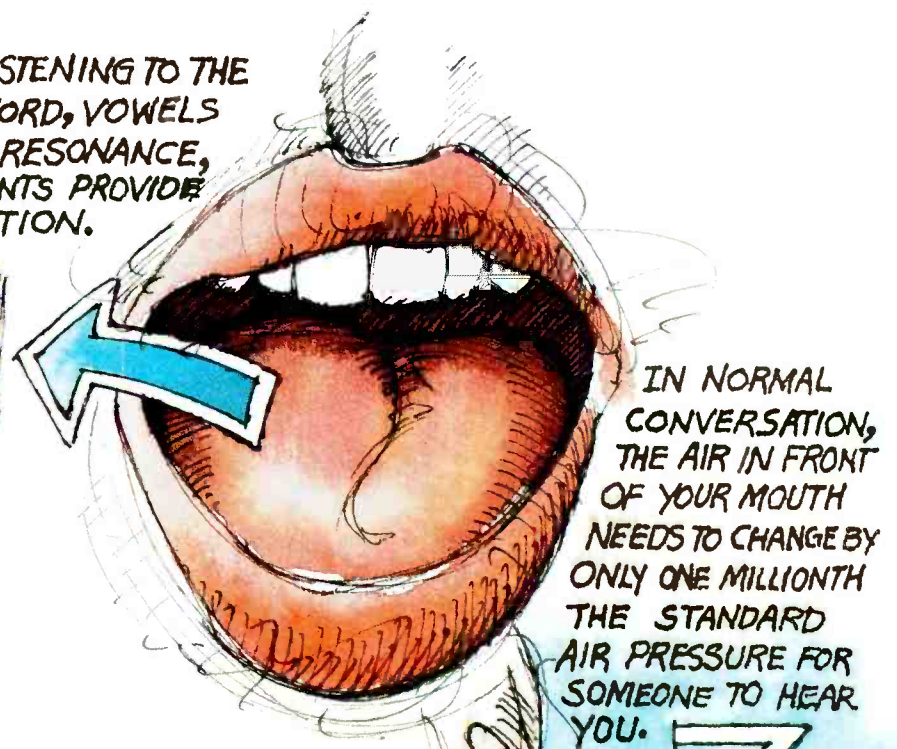
Random House AudioBooks reports a number of successful in-store promotions with Tower Records and Video for Price-Less, its value-priced line at \$8.99 list. Marketing manager Carol Scatorchio reports "phenomenal growth" in multimedia stores, especially at Musicland's Media Play and On Cue. Both reportedly are planning huge cross-promotional displays with "Baseball," the audiobook tie-in to the PBS mini-series by Geoffrey Ward and Ken Burns (author of the best-seller and Grammy Award-winning "Civil War"). For the first time from Random House Audio, the 220-minute program will be available on CD—in a special three-CD jewel box within a clamshell gift package, for \$35 suggested list. A four-cassette version is priced at \$25 retail list.

Continued on page 68



# "Aeiou"

WHEN LISTENING TO THE SPOKEN WORD, VOWELS PROVIDE RESONANCE, CONSONANTS PROVIDE ARTICULATION.



IN NORMAL CONVERSATION, THE AIR IN FRONT OF YOUR MOUTH NEEDS TO CHANGE BY ONLY ONE MILLIONTH THE STANDARD AIR PRESSURE FOR SOMEONE TO HEAR YOU.

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BASF invented magnetic tape back in the 1930s, and we have perfected it to the point that our Ferro and music grade Ferro 49 tapes feature higher output with less distortion and rub-off than competitive tapes for clearer, crisper performance. Our advanced slitting techniques result in reliable imaging of sound, even after hundreds of plays. And for listeners who enjoy unabridged audio versions of novels, our long length tapes offer the same consistency.

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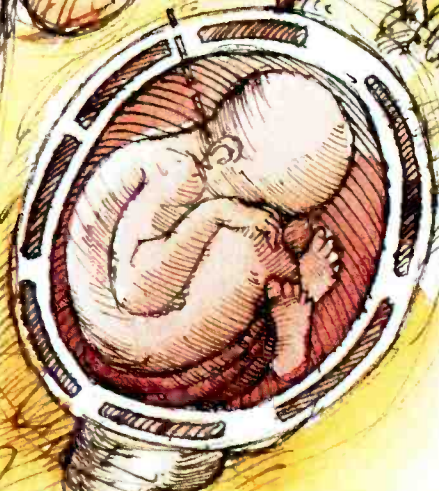
**DEMAND IT.**



THE HUMAN EAR CAN PICK UP THE SOUND OF A SINGLE CRICKET CHIRPING HALF A MILE AWAY.



YOU CAN'T SEE AROUND CORNERS, BUT YOU CAN HEAR AROUND THEM, THANKS TO THE DIFFRACTION CAPABILITIES OF SOUND WAVES.



STUDIES HAVE SHOWN BABIES CAN HEAR THEIR MOTHER'S VOICE WHILE STILL IN THE WOMB.

Bob Conge



**MARKETING**

Continued from page 66

The highly successful Price-Less promotion, which ran at selected Tower stores during a two-week period in May 1993, was set up by Jim Carretta, Random House Merchandise sales rep. At \$8.99 suggested list, the six-title promotion led to the creation of some innovative in-store displays. Honors went to the Tower manager in Pasadena, Calif., who set up a three-story "Random House" on the front counter.

**DISPLAYING DOLLY**

At HarperCollins, Anthony Ziccardi, AudioBooks product manager, is bullish on a major promo for "Dolly" read by the artist herself, with the largest first-copy pressing of 100,000 for any HC release. The four-cassette, six-hour audio package at \$22.50 suggested list includes a full-color 36-page photo insert booklet. Stores can get a life-size Dolly stand-up with a floor display for 12 hardcover books and an add-on tray with four audiobooks, or a six-copy audio counter display. Parton will deliver her own pitch for the release to radio stations via an innovative CD-ROMvelope this month. Ziccardi reveals. He's also excited about packaging his own line of children's audiobooks, since former titles were just shifted to the trade division. "We're very encouraged by the enthusiasm of a growing number of music outlets and their willingness to support our product," he says.

Seth Gershel, VP and publisher at Simon & Schuster Audio, recalls that they came up with a pioneering eight-pocket spinner display for music stores. "And we also designed the standardized

audiobook cassette package," he says. "We've found that record stores with an understanding of the more stable classical and jazz buyer are the best with audiobooks." Gershel is looking to a big fall push for "Star Trek: The Next Generation" releases and says, "We're just starting to explore the Viacom opportunities for CD-ROM among other formats. As an 'entertainment place,' we're looking for all that synergism."

For the nine-month-old Romance Alive partnership of Marshall Blonstein and wife Beverly's DCC Classics, "What we thought would be a little side business



Random House promotion, Tower Records

has expanded from bookstores to supermarkets and now to music stores," Blonstein reports. "Through our new distribution deal with Time Warner AudioBooks, we're testing the line in about 20 Musicland Media Play stores, and through Western Distributing in about 14 Tower locations. With 11 titles by October, we'll be using a 'romance weekend' sweepstakes to promote the line on 'light' radio stations. We're certainly optimistic about the opportunities for Romance Alive in music locations." ■

# Spoken Word '94: Poets, Rockers & Raconteurs Do It On Disc To Tap "A Ton Of Pop Potential"

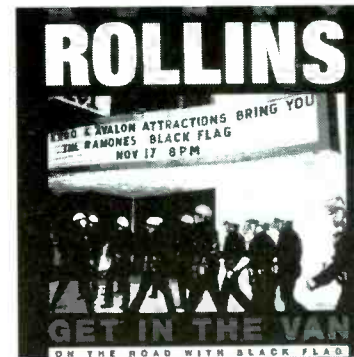
The spoken word is here, there—and, well, just about everywhere in 1994. At Lollapalooza. On MTV. In off-the-wall coffee shops. In clubs. On college campuses. At Bill Clinton's inauguration. And, of course, on record labels, old and new.

Indeed, modern-age punk wordsmiths and beat bards alike are concocting mellifluous lines and recording their poetic constructions in a big way, appealing to literary-minded fans—including truckers and the elderly.

Nowhere is the spoken-word phenomenon more evident than in music outlets, where recordings by such figures as Henry Rollins, The Last Poets, Maggie Estep, William S. Burroughs, Reg E. Gaines and Spaulding Gray are being purchased with alacrity by fans.

"You can walk into a record store now, and they don't raise their eyebrows and look at you like you're crazy when you ask for the spoken-word section," says independent producer Janet Rienstra, a former Gang Of Seven A&R person now working on a mythology-and-music collection for Dove Audio.

"Not only is there a spoken-word section, but a lot of poets have bins with



their own names on them," observes Harvey R. Kubernik, who's produced spoken-word recordings, many for New Alliance Records. "Record stores are even hosting poetry readings," continues Kubernik. "At Lollapalooza this year, there's actually a spoken-word stage with flesh poets going out on tour at all of the dates. Last year, it was only videos in a tent."

"It's a growing, intense audience," concurs Liza Richardson, host of "Man In The Moon," a nightly spoken-word-and-music program on KCRW, NPR's station in Santa Monica, Calif. "...There are pockets of people who are vehemently

responsive. It might become the new rap music," speculates Richardson, whose syndicated 'MTV's Man On The Moon' radio show aired weekly this past February through May. The network has gotten behind the spoken-word genre by presenting three spoken-word segments episodes on "Unplugged" and such occasional features as "Fightin' Wordz" (30-second video interpretations of poems) and a national "Free Your Mind" campaign (localized PSA spots similar to the "Choose Or Lose" political-awareness campaign).

"We're always trying to stretch the boundaries and see what we could get into the 'Unplugged' series," says the show's producer, Alex Coletti. "Unplugged" is about stripping everything away, and this is stripping everything down to the bare words. It was a perfect match."

**LOVING TONGUES & FOREIGN CONCEPTS**

Although the spoken-word movement is burgeoning, insiders say they still encounter resistance, especially from retailers.

"The record-buying audience and the radio and video programmers have to catch up with these poets a little bit," says Bill Adler, co-founder of the eight-month-old NuYo Records, a spoken-word label. "It's the introduction of a new vibe or new consciousness in the American pop marketplace."

"The whole point is to bring the spoken word into the pop realm. We don't want to leave it in some esoteric arena," explains KCRW's Richardson, who is producing "Man In The Moon: The Loving Tongue," an erotica-themed recording for Warner Bros. that will feature spoken-word layered with music.

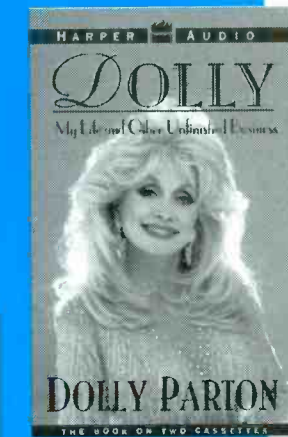
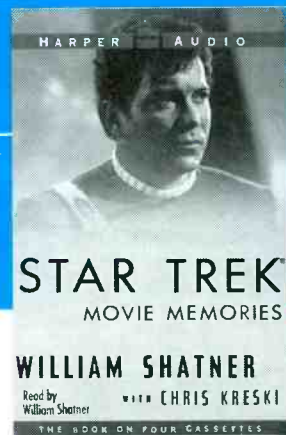
Actually, despite a vogue in recording poetry and dramatic readings that occurred in the 1950s, it wasn't so long ago that words-on-tape was a foreign concept to most people. "People's reaction would be, 'Wait a minute, it's a tape. Why isn't music coming out?'" says former Audio Publishers Assn. president Jim Brannigan. "That was the biggest battle. People have gotten comfortable with

JUST WAIT

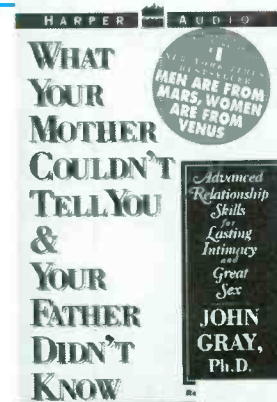
"TIL YOU HEAR WHAT

WE HAVE IN

STORE FOR YOU...



Read by Dolly Parton  
4 cassettes  
ON SALE 9/27/94



Read by John Gray, Ph.D.  
2 cassettes  
ON SALE 10/27/94



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MEN ARE FROM MARS, Women Are from Venus

A Practical Guide for Improving Communication and Getting What You Want in Your Relationships

JOHN GRAY, Ph.D.  
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Read by John Gray, Ph.D.  
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the spoken word being in a recorded format," adds Brannigan, crediting raconteur Garrison Keillor with opening doors for the market.

In fact, Keillor's "News From Lake Wobegon" is the best-selling spoken-word recording of all time, with 400,000-plus units sold, according to Brannigan, who is also VP of HighBridge Co. The company has released 32 Keillor titles, all of them popular. Due soon are a 20th-anniversary collection of Keillor monologues and a "Cape Cod Radio Mystery Theater, Vol. 4" collection.

#### BARNEY-BASHING

Dove Audio, the largest independent producer of spoken-word recordings, also does well with its "An Evening With Garrison Keillor." In addition, the firm's "Enchanted Tales," featuring Audrey Hepburn, exceeded expectations, selling over 100,000 units, according to company president Michael Viner.

"Our successes always have been unexpected," says Viner. "You do things you like, and every once in a while it turns out to be the right thing."

Dove—which offers some 1,000 titles, including "The Unauthorized I Hate Barney Songbook: A Parody"—has released many non-book-based audio products, such as "Catskills On

out in June.

Also slated are original audio comic-books based on two of Lucasfilm's "Dark Horse" comic-book lines, with cutting-edge 3-D audio technology.

Then, Time Warner has partnered with *Playboy* to release a line of men's and women's fiction and non-fiction recordings, and with Nike to do an original run/walk line, according to Weintraub.

Come October, fans of Henry Rollins will be able to buy "Get In The Van," an account of the performer's life on the road with legendary punk band Black Flag. Still more titles will come under the Time Warner Kids label, which was launched in late June.

#### POETS IN THE BOARDROOM

Smaller specialty labels, some of them new, have been active too, releasing works by modern-age hard-core. Newcomer NuYo Records, billed as "home to present-day poets," even has its principals two poets, Bob Holman, director of the Nuyorican Poets Cafe, and Sekou Sundiata. Two music-industry veterans, Adler and Jim Coffman, round out the management team.

NuYo, formed in January as a joint venture with Imago Recording Co., released its debut recording, "No More Mister Nice Girl" featuring rant 'n' roller Maggie Estep, in April. Up next is "Grand Slam! The Best Of The National Poetry Slam, Vol. 1," to be released Aug. 30. Also in the works are another slam album, a rap-meets-poetry collection and a compilation to be recorded live at the Nuyorican Poets Cafe.

#### CAB-DRIVING UNKNOWN

The two-year-old Gang Of Seven spoken-word label founded by former Windham Hill owner Will Ackerman—which has albums by Peter Matthiesen, Lynda Barry, Andrei Codrescu and Tom Bodett—is gearing up for a fall release of Wallace Shawn's one-man play, "The Fever." Shawn has been performing the show to sold-out houses in New York, London and Berlin.

Gang Of Seven is planning a second compilation recording, which will include tales from notables such as Shawn as well as such "unknowns" as cab drivers, according to Ackerman.

Also this fall, Rhino's four-year-old Word Beat label—the imprint behind "The Beat Generation" and "Ken Nordine: Best Of Word Jazz, Vol. 1"—is releasing its most ambitious collection devoted to literature's "beat" era, a four-CD boxed set of works by poet Allen Ginsberg. The collection, "Holy Soul Jelly Roll: Poems & Songs, 1949-1993," features a wealth of unreleased and rare material, including Ginsberg's very first recording of the pivotal poem "Howl."

The Ginsberg set comes on the heels of Word Beat's successful "Jack Kerouac Collection." That anthology "more than tripled what we ever thought it would sell," says Rhino director of A&R and special projects, James Austin. "It led us to believe that we should do more spoken word."

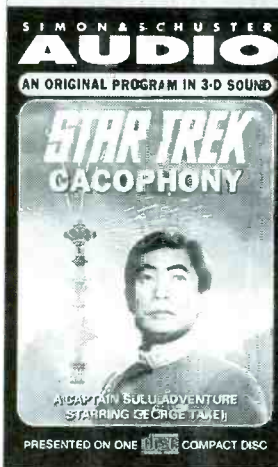
#### AMBIENT POETIC TERRORIST

And finally, four-year-old Axiom/Island Records continues to release "The Temporary Autonomous Zone," featuring self-described "poetic terrorist" Hakim Bey reading passages and sermonettes on sociopolitical theory, art, magic and sorcery over ambient and Arabic background music.

Another recent Axiom release reflects spoken-word's free-ranging scope: "Blues In The East" features Beijing-native vocalist/composer [Liu] Sola doing a vocal rendition of ancient Chinese tales while Umar Bin Hassan recites poetry over jazz and funk music. ■

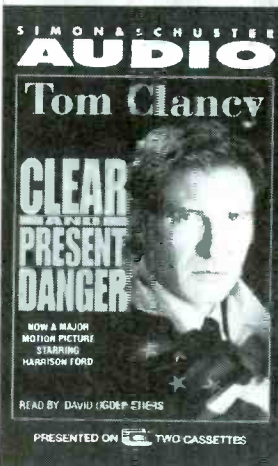
# AUDIO SPOKEN HERE!

## Simon & Schuster Audio's Fall 1994 bestsellers!



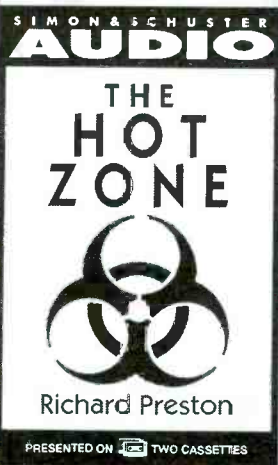
Read by George Takei and Others  
AN AUDIO ORIGINAL  
72 minutes  
1 Cassette: 0-671-89483-8  
\$12.00/\$15.50 Can.  
1 CD: 0-671-89484-6  
\$16.00/\$21.00 Can.

◀ SEPTEMBER



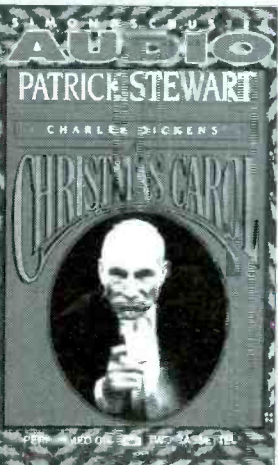
THE OFFICIAL AUDIO TIE-IN TO THE BLOCKBUSTER PARAMOUNT FILM  
By Tom Clancy  
Read by David Ogden Stiers  
3 hours/2 cassettes  
0-671-89800-0  
\$17.00/\$22.00 Can.

◀ SEPTEMBER



Read by Howard McGillin with an Introduction by the Author  
3 hours/2 cassettes  
0-671-50698-6  
\$17.00/\$23.00 Can.

◀ OCTOBER

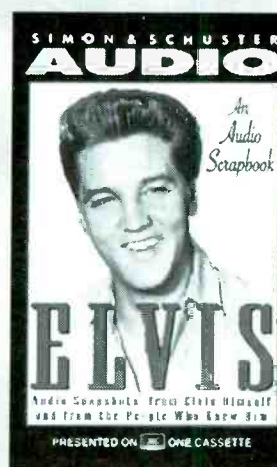


Read by Patrick Stewart  
110 minutes/2 cassettes  
0-671-76932-4  
\$16.00/\$21.00 Can.  
110 minutes/2 CDs  
0-671-79382-9  
\$19.95/\$23.95 Can.

◀ OCTOBER

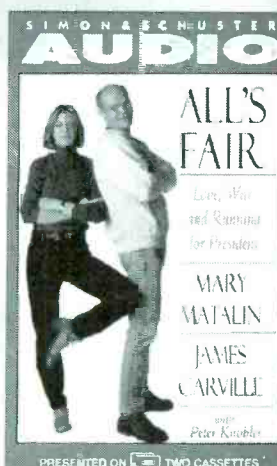
Read by Elvis Presley and an All-Star Cast  
1 hour/1 cassette  
0-671-89485-4  
\$12.00/\$15.50 Can.

SEPTEMBER ▶



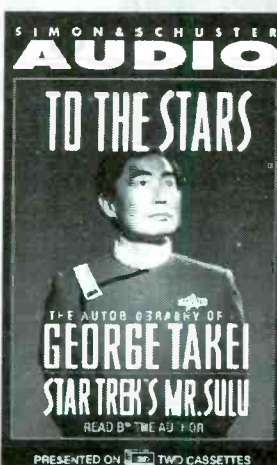
Read by James Carville and Mary Matalin  
3 hours/2 cassettes  
0-671-89177-4  
\$17.00/\$23.00 Can.

OCTOBER ▶



Read by the Author  
3 hours/2 cassettes  
0-671-50697-8  
\$17.00/\$23.00 Can.

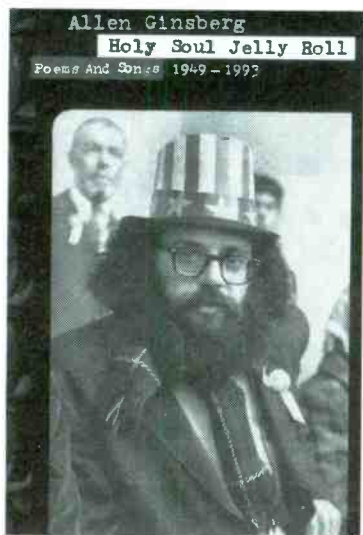
OCTOBER ▶



THE OFFICIAL AUDIO TIE-IN TO THE TRI-STAR FILM "MARY SHELLEY'S FRANKENSTEIN"

Read by Kenneth Branagh  
ABRIDGED  
3 hours/2 cassettes  
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\$18.00/\$24.00 Can.

NOVEMBER ▶



Rhino boxes Ginsberg.

Broadway" and "Speeches of Malcolm X." Popular comedians and observers such as Andy Rooney, Art Buchwald, Dave Barry, Jonathan Winters and George Burns also are showcased on Dove Audio.

Upcoming Dove titles include "The Hole In The Wall," featuring original stories by kids attending the Paul Newman camp, read by such celebrities as Meryl Streep, Newman, Joanne Woodward, Denzel Washington, Dustin Hoffman and Robin Williams. Also in the works is "Drippy," an original children's story by Sidney Sheldon and his daughter Mary.

#### RUN, WALK OR RIDE IN THE VAN

Media giant Time Warner also has jumped onto the spoken-word scene with plenty of titles—many featuring original programming—released under its year-old Time Warner AudioBooks label. "We're doing incredibly well—far beyond our projections," says Time Warner AudioBooks president and CEO Lori Weintraub, citing as an example the imprint's recording of the Don Bluth animated film "Thumbelina," which has sold close to 100,000 units so far.

Time Warner is doing recordings of other movies ("Wyatt Earp," "Black Beauty"), and upcoming TV-based titles involve "Power Rangers" and "Magic School Bus." Meanwhile, the company has an agreement with Lucasfilm to release a state-of-the-art production of the landmark "Star Wars Trilogy": the first, "Star Wars: Dark Empire," came



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## Book Marks

Some Audio Notables Arriving By Year End

BY DON JEFFREY

**A**udiobook publishers are tuning up their marketing plans for a second-half release schedule that features everything from autobiographies of celebrities to self-help manuals and classics of literature.

Here is a small sample of some of the titles that will be in stores from August through December:

Random House Audio Publishing, "Debt Of Honor," Tom Clancy, read by John Rubenstein, August, four cassettes, \$25; "Baseball," Geoffrey C. Ward and Ken Burns, read by Burns, September, four cassettes, \$22.50, three CDs, \$35; "Love, Alice," Audrey Meadows, read by Meadows, October, two cassettes, \$17; "The Afterlife," John Updike, read by the author, November, two cassettes, \$17; "King Talk," Larry King, read by King, one cassette, \$12; "Illuminata," Marianne Williamson, read by

author, November, one cassette, \$12, one CD, \$15.

Penguin-Highbridge Audio, "Insomnia," Stephen King, reader to be announced, October, 24 cassettes, \$79.95; "You Are Special," Fred Rogers, read by author, September, one cassette, \$11; "Enjoying Opera," Dale Harris, lectures by author, four cassettes, \$35.

Dove Audio, "Nixon: A Life," John Aitken, read by Alan Rachins, August, four cassettes, \$22.95; "Persuasion," Jane Austen, read by Glenda Jackson, September, four cassettes, \$19.95; "Book Of Psalms," from The Bible, read by Michael York, October, four cassettes, \$19.95, six CDs, \$49.95; "Sinatra: My Father," Nancy Sinatra, read by Nancy and Frank Sinatra, October, three CDs, \$29.98; "David Copperfield," Charles Dickens, read by Paul Scofield, November, three CDs, \$29.98.

The Publishing Mills Audio-books, "The Haldeman Diaries," H.R. Haldeman, read by Haldeman and a reader to be announced, August, four cassettes, \$24.95; "Fortunate Son," Lewis

Harper, August, one cassette, \$4.99; "The Lost Beatles Interview: Beatlemania," Geoffrey Giuliano, read by the author and the Beatles, September, one cassette, \$4.99.

High-Top Sports Productions, "Juice: The O.J. Simpson Story," Jack B. Williams, reader TBA, two cassettes, \$16.95; "Wild, High And Tight: The Life And Death Of Billy Martin," Peter Golenbock, read by Doug Rowe, two cassettes, \$16.95.

Brilliance Corp., "A Son Of The Circus," John Irving, read by David Colacci, August, nine cassettes, \$29.95; "The Total Zone," Martina Navratilova, reader TBA, September, four cassettes, \$23.95.

Harper Audio, "Dolly: My Life And Other Unfinished Business," Dolly Parton, read by Parton, October, four cassettes, \$22.50; "Visionary Companies," James C. Collins and Jerry Porras, read by authors, October, one cassette, \$11; "Derek Walcott Reads," Derek Walcott, read by author, September, one cassette, \$12; "What Your Mother Couldn't Tell You And Your Father Didn't Know," John Gray, read by author, November, two cassettes, \$16.

The Mind's Eye, "Russell Baker's Book Of American Humor," Russell Baker, read by Tony Randall, September, four cassettes,

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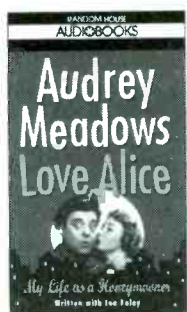
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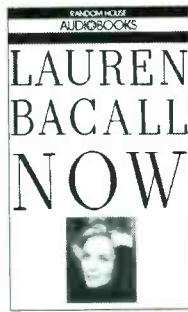
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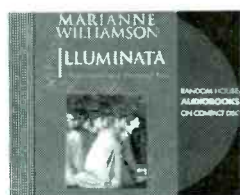
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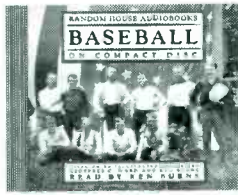
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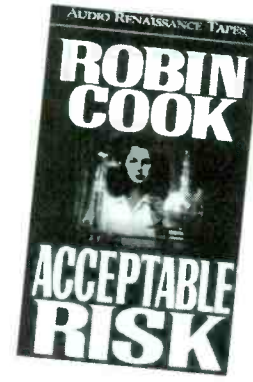
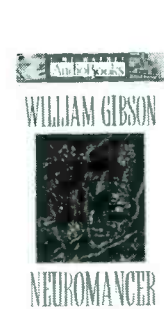
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Puller Jr., read by author, August, two cassettes, \$16.95.

Time Warner AudioBooks, "Neuromancer," William Gibson, read by the author, August, four cassettes, \$23 (live CDs, \$55); "Do Androids Dream Of Electric Sheep," Philip K. Dick, read by Matthew Modine, August, two cassettes, \$17; "To Be Loved," Berry Gordy Jr., reader TBA, November, two cassettes, \$17; "The Long Walk To Freedom," Nelson Mandela, reader TBA, October, two cassettes, \$17; "Get In The Van," Henry Rollins, read by the author, October, two tapes, \$17 (two CDs, \$25); "Gone With The Wind," Margaret Mitchell, multiple voices, December, 30 cassettes, \$185.

Durkin Hayes Audio, "Pennant Races," Dave Anderson, read by Bob Costas, September, four cassettes, \$24.99; "Catch-22," Joseph Heller, read by Alan Arkin, September, two cassettes, \$16.99; Paperback Audio (budget division), "The Invisible Man," H.G. Wells, read by Gerald



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Audio Renaissance, "The Glory," Herman Wouk, read by Theodore Bikel, November, 18 cassettes, \$59.95; "Acceptable Risk," Robin Cook, reader TBA, December, four cassettes, \$22.95; "James Herriot's Cat Stories," James Herriot, read by Christopher Timothy, August, two cassettes, \$16.95.

Simon & Schuster Audio, "Forrest Gump," Winston Groom, read by author, August, two cassettes, \$17; "All's Fair," James Carville and Mary Malin, read by authors, September, two cassettes, \$17.

Bantam Doubleday Dell Audio Publishing, "Middlemarch," George Eliot, read by Ronald Pickup, October, four cassettes, \$22; "Beach Music," Par Conroy, reader TBA, November, six cassettes,

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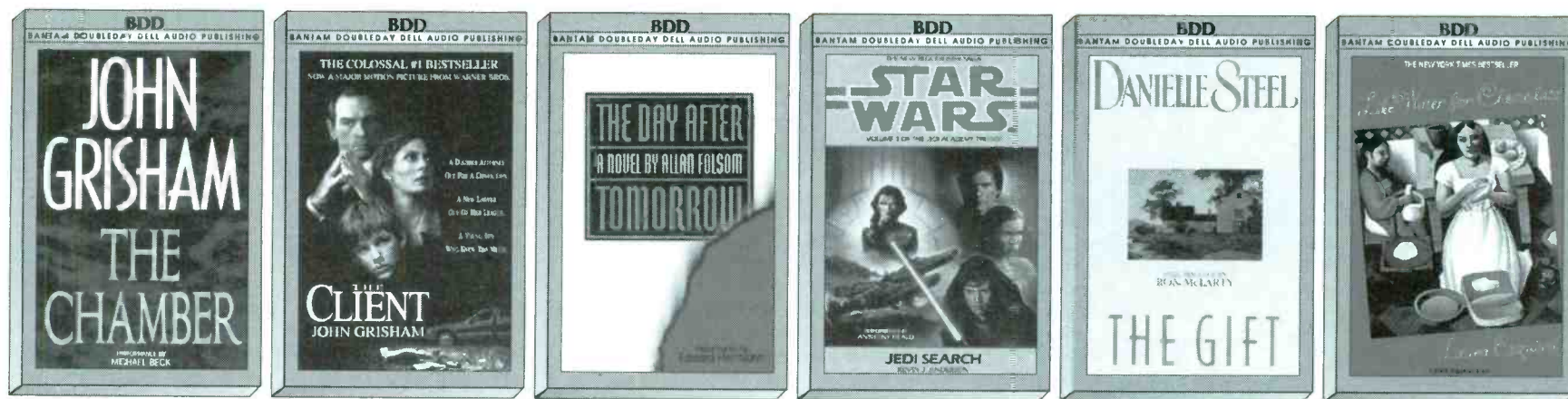
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## SOUND SYMBIOSIS: UK'S RECORD AND PUBLISHING INDUSTRIES JOIN TO REALIZE A-BOOKS' POTENTIAL

BY PAUL SEXTON

Heard the spoken word from the U.K.? Audiobooks are staking their claim as one of the industry's success stories for the 1990s, as heavyweight publishers, major labels and distribution giants come together to take a gleeful share of this expanding market.

While no one pretends that audiobooks can match the commercial profile of the music sector, this summer is seeing some impressive sales achievements, significant new releases and the latest example of the increasingly symbiotic relationship between the record and publishing industries.

From August 1, PolyGram Record Operations and Reed Consumer Books started operating a reciprocal



sales and distribution agreement in which, effectively, each introduces the other's product to their own trade. Reed will thus market their new Reed Audio and PolyGram's Argo and Speaking Volumes labels to the book trade while PolyGram will take responsibility for the sales and distribution of the publisher's imprint to record retailers.

First titles to benefit from the new agreement include Argo's four-cassette edition of "A Suitable Boy," the best-selling epic by Vikram Seth, read by the author, and Reed's audio version of the Booker Prize-winning "Paddy Clarke Ha Ha Ha," by Roddy Doyle, read by Aiden Gillen.

"To my knowledge, it's a brand new idea," says Gary Richards, director of PolyGram's special markets. "We've had a short-term sales and distribution deal to take us into the book trade, and that's shown us the potential. I've always thought about having a strategic alliance with someone big in the book trade, and the deal is a very simple one. It's not a joint venture, it's just using each other's strengths."

PolyGram relaunched Argo in March after EMI's five-year distribution deal lapsed at the end of 1993, while Speaking Volumes has made an impressive entry into the market this

year with such big sellers as "Someone Who Was," the audio memories of the late cricket commentator and broadcasting personality Brian Johnston, and "The World Of Tony Hancock," highlighting the late English comic genius. Richards is confident that the new Seth title will prove to be a long-running success story. "I'll be unhappy if we haven't sold 20,000 to 25,000 [in the U.K.] by the end of the year, and it will keep selling. It's not just new release driven—this is a catalog business."

### "DAD'S" AND GOONS

Elsewhere, the 1994 best-sellers have been dominated by BBC titles, many of them displaying an unashamed Britishness: The "Dad's Army" series, the radio version of a long-running hit TV sitcom, continues to sell well, as does the well-established series of cassettes featuring the British radio comedy institution of the 1950s, "The Goon Show," due to reach Volume 11 shortly. Another hit of the summer has been "The Benn Tapes," based on the audio diaries of the veteran British politician.

Sporting titles in general are dependable performers. The Speaking Book Company, part of the Chrysalis Group, has had its biggest hit of the year with "Jack Charlton: The Honorary Irishman Tells All," starring the manager of the Republic

of Ireland soccer team, who performed successfully in the soccer World Cup in the U.S. last month. Speaking Book Company coordinator Cathy Bell says that the title, released in March, had sold 14,000 copies in the U.K. by late June. "We advertised our spoken-word publications in the [printed] programs for the Irish matches at the World Cup," she notes, "and they've been highlighted well in Ireland."

PICKWICK'S AUDIO PAPERS  
Pickwick, traditionally known as a



Argo's series include Churchill's speeches.

budget-music label, has made a successful entry into spoken word with Disney movies and characters and was due to confirm a move into the adult market at presstime.

"We deliberately went for a niche area which was underexposed—and that was the children's market," says PR manager Deborah Peddie. Pickwick has the Disney Children's

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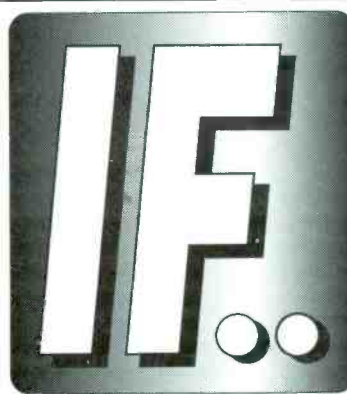
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Collection and Disney Readalongs among its imprints. "The Jungle Book" has been a phenomenal seller," says Peddie, "and 'Aladdin' sold remarkably well on its cinematic release and will again [coinciding] with its video release [this month]." She also expects resurgent sales for the "Snow White And The Seven Dwarfs" title when the movie appears on home video in the U.K. in October.

#### RADIO-ACTIVE ORIGINS

Like many hit titles, "The Benn Tapes" started as a well-received broadcast series on the BBC's news/talk network Radio 4. Increasingly, audiobooks are being made available simultaneously with, or soon after, their radio broadcast. BBC releases this month of Nancy Mitford's "The Pursuit Of Love" and Paul Theroux's "The Great Railway Bazaar," the latter read by William Hurt, coincide with their Radio 4 transmission.

Further indications of the format's rude health have come with the recent establishment of the Spoken Word Assn., giving the audiobook market its

own industry voice; with the opening of Britain's first paper-free book shop, the Talking Book Shop in London's Wigmore Street; and a greatly increased literary commitment at the BBC's national pop/rock station Radio 1, which has featured poetry readings, rock stars reciting classic novels and the introduction of the "Batman" series, starring Bob Sessions, as a daytime feature. The double cassette "Batman: Knightfall" was released in the BBC's Radio Collection in June.

#### TWO BOOKS AND A STEREO

Barbara Buckley, marketing controller at home-entertainment distributor TBD, has seen the entire market grow significantly in recent times. She has marketing responsibility both for their record distribution arm Terry Blood Distribution and for Total Book Distribution, which carries some 1,600 audio book titles and is, says Buckley, "one of the premier wholesalers in this country." TBD has exclusive distribution deals with four major players in the audiobook market, Harper Collins, MCI Spoken Word, Simon & Schuster

Audioworks and Cover To Cover.

Buckley cites the arrival in the marketplace of Penguin Audiobooks last year as another important factor. BMG, Kidz and Tring also entered the spoken-word business in 1993. "Some [customers] are still a bit nervous about what to buy, but we're now getting fairly significant best-sellers," says Buckley. "The 'Star Trek' titles sell very well, and we're developing an audiobooks promotion for the autumn, where people can buy two books and get a free personal stereo. We've got a lot of interest from a wide range of retailers in that."

While music retailers increasingly realize the value of audiobooks, the industry is maximizing the potential of outlets aimed at other kinds of consumers. "We're experimenting all the time with it," says PolyGram's Richards. "We've got to be available in the right outlets, motorway service stations and non-traditional outlets. I'm convinced there's a growing market of people who are interested in hearing something, but they haven't got time to read the book." ■

#### TALKING BOOKS


Continued from page 64

Likewise, as audiobooks become accepted into the mainstream, specialty labels are springing up, including Achievement Inc. (advice on raising children and helping them realize their potential), audiobookshelf (New England-based authors), Audio Literature (literary classics, poetry and Eastern, Egyptian, Native American and Hindu texts), Audio Scholar (educational material and scholarly classics), August House (professional storytellers telling original tales), High-Top Sports Productions (sports), In Print

Publishing (Native American culture), NorthWord Press (nature, wildlife and ecology), Word Publishing (Christian titles), Parabola (myth, tradition, philosophy and women's issues), and Stay Well Audio/New Life Options (consumer health and medical information).

Unabridged titles continue to be rented and/or sold by veterans Books On Tape, Audio Book Contractors, Commuter's Library, Listening Library and Brilliance Corp.'s Bookcassette line. Direct-mail audiobook clubs are just beginning to get started, but may become a factor in future years. ■

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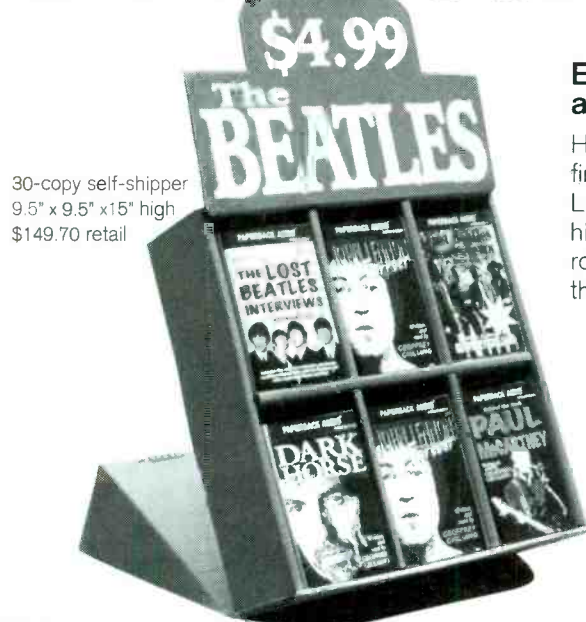
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# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## VSDA Attendees See The Future In New Formats

■ BY MARILYN A. GILLEN

LAS VEGAS—It's getting so you can't tell the "home video" products without a scorecard, said one retailer at a Video Software Dealers Assn. convention chockablock with news of games, CD-ROMs, and video CDs, and with retailers and suppliers alike asking questions about integrating these new breeds of entertainment products into their businesses and their futures.

"The enemy is unpredictability, and it is uncertainty," said featured speaker George Bush. He may have been referring to foreign affairs, but his words probably rang true for an assembled group faced with an array of new product choices that promises to grow with the unveiling here of a Technics video CD player, a slate of MCA music videos for the video CD format, and the planned release of Orion Home Video titles on CD-ROM by Image Entertainment.

"Ten to 15 years from now, we will be renting and selling entertainment products that haven't even been developed yet," predicted Blockbuster Entertainment president and vice chairman Steven Berrard. He echoed other retail and studio executives in taking a bullish view on "home entertainment" retailing that embraces these developing technologies with the same determination as games received last year.

### 'PRODUCT OF THE YEAR'

Video games—which Sega president and VSDA Video Man of the Year Tom Kalinske declared, by extension, the "VSDA product of the year"—no longer prompt the question of whether to stock, but *how best* to stock and handle, said dealers at the July 24-27 convention. Many have been renting and selling games for several years and collectively are making 8%-15% of their revenues from them, depending on whom you ask.

"Unlike CD-ROM, where we are looking at it and determining if we can

make money with it, video games are really doing it," said Mitch Lowe of Mill Valley, Calif.-based Video Droid. He added that home video retailers have so far missed the boat in sales.

Catching the sell-through dollar that

*'Unlike CD-ROM, where we are determining if we can make money with it, video games are really doing it.'*

has been ceded to mass merchants, street date confusion, and picking hits were some of the "how best" issues discussed (see separate story, this page).

Nintendo's exhibit-floor presence this year alongside fellow video game giant Sega underscored the pervasiveness of the segment in the home video sector. Nintendo VP Peter Main said his company, which had won no love

from retailers with a long-held but since-abandoned stance against game rentals, was "supersensitive" to any lingering bitterness it might have built up with that base. But he said retailers at the show seemed happy to see the company aboard, however belatedly. "We're getting to know the grass-roots group—the 10-, 15-store people that we maybe hadn't dealt with before."

Gaming also was on the minds of home video's suppliers, the film studios, which stressed the benefits of their involvement along the entire filmed-entertainment food chain. "Multiple platforms will dramatically increase awareness in advance of a film's video release," keynoter and MGM/UA chairman/CEO Frank Mancuso said about the studio's plans for simultaneous film/game productions. "And you will have two products based on a powerful property to put on your shelves."

The first of these simultaneous productions will be a United Artists production, "Tank Girl," due out in both media in spring '95 (Billboard, July 30). Mancuso also said the studio soon will announce the first products from its library slated for game development.

MGM/UA also contracted this year for the development of properties destined for video game, TV, and/or film development bearing both the MGM/UA and Sega brand names. The first of these titles are targeted for release by year's end. Compton's NewMedia executive VP/GM Norm Bastin says his company also will be working with MGM/UA on developing "several titles"; details are pending.

Trimark Interactive, Paramount Interactive, Fox Interactive, and Universal Interactive were among the film divisions touting game titles here.

20th Century Fox Films president Bill Mechanic, while noting the growth of video game software in the total entertainment picture, said only 2.5% of video game dollars are coming back to the studios. Nonetheless, he predicted studios would be a leader in the interactive disc arena once the confusion over platforms has shaken out.

The "will it fly" question once posed for games has now been redirected to CD-ROM, which staged a strong showing both in terms of retailer interest and studio product (see separate story,

*(Continued on next page)*

## 3M CD-ROM Discs Rental-Ready?

WITH CD-ROM RENTAL looming as a future business for video and audio retailers, the 3M Co. is positioning itself as a supplier of rental-ready discs. That is, *durable discs*.

Rusty Rosenberger, 3M business development manager, was at the VSDA convention in Las Vegas to unveil his company's new "scratch-resistant advanced surface protection technology" for CD-ROM discs, and to make his case with publishers and retailers.

"VHS tapes are protected by a plastic case," he says. "CD-ROMs are exposed, and as the rental market for discs begins to take off, we expect problems will surface with repeated handling and mishandling in homes."

How big a problem the CD-ROM "mishandling" rate will be is still largely unknown, Rosenberger admits. "The rental market is brand-new," he says. "But we want to be ready for it when it takes off." The new 3M technology will be available as a feature on CD-ROM discs by November, market willing.

AND SPEAKING OF CD-ROMS, got some change? Actually, a credit card or ATM will do nicely if you're interested in one of the 48 different titles that can be showcased in Vending Intelligence Co.'s first-ever CD-ROM Vending Machine, which was on display in the New Technology Pavilion at VSDA. The approximately 8½-foot-tall machine is topped with a video screen offering a non-interactive preview of displayed titles. More detailed information is available as well. Peter Folger, president of the Culver City, Calif.-based V.I.C., says the new machines would be suitable for a wide variety of locations, including video stores and bookstores.

WHEN PENN & TELLER played the Sega dinner at the VSDA confab, the duo had more than a card up their sleeve. They had a plug. Seems the unique magicians are putting their act on disc—a Sega CD disc to be exact. "Smoke And Mirrors" is being published by Absolute Entertainment, and is due out this winter.

ACCOLADES WENT TO ACCLAIM at the VSDA Homer Awards when "NBA Jam," the hot, hit basketball game, snared the first Video Game of the Year honor from the video retailers' group. Other nominees were "John Madden NFL '94" from Electronic Arts; "Mortal Kombat" from Acclaim; "Sonic The Hedgehog 3" from Sega; and "Street Fighter II" from Capcom. The winner in the adult video category was "Virtual Sex," but we're told it's a strictly linear title.

WHILE DISNEY STUDIO CHIEF Jeffrey Katzenberg was getting cozy with a lion at the Disney-sponsored VSDA dinner, Virgin Interactive was taking its "Lion King" video game—about 80% complete at the time—out for its first public walk on the show floor. Following the story line of the Disney film, the game traces the adventures of the title character from cubhood to adulthood, incorporating footage from the film as well as pieces of the hit soundtrack. The game is due this year.

## Home Vid Retailers Get CD-ROM Hard Sell Told That Technology Should Move Beyond Computer Stores

LAS VEGAS—With home video retailers still fine-tuning the logistics of being in the video game business, they now are being enthusiastically nudged toward the CD-ROM business.

"I've never seen anything like the hard sell I'm getting on CD-ROM," said a Canadian retailer. His two-store operation in Montreal is already heavily into video games, but has yet to take the ROM plunge. "It's an all-out push from all sides," he said.

The bottom-line reason for the thrust was summed up by 20th Century Fox

president Bill Mechanic, in a refrain picked up by a chorus of content providers at the Video Software Dealers Assn. convention July 24-27 here. "In the future, if CD-ROM is to catch on, it has to move out of computer stores," he said. "The general public is afraid of them."

"Up to now, we have basically been selling software titles by chance in consumer electronics and mass-merchant stores," agreed Media Vision's Court Shannon, speaking during the packed seminar, "CD-ROM: A New Spin On

Video Retailing," about his frustrating experience trying to track down some of his company's titles in a computer store. "There is no genre breakdown, titles are not positioned alphabetically. It's just out there."

Home video retailers "do a great job of merchandising," Shannon noted, and also offer consumers the all-important chance to rent titles before buying. "We're here to learn from you, too," added Michael O'Donnell, director of retail sales for the Software Toolworks.

But if it is a given that CD-ROM wants to get into home video stores, there are still a lot of questions about whether home video stores want to get into CD-ROM.

The highest-profile and most carefully watched test of the CD-ROM rental and sales business to date has just wrapped at more than 50 Blockbuster stores in the Bay area, and Blockbuster's director of business development, Michael van der Kieft, was on hand to outline the results.

Caveats to the assembled retailers included the high costs of providing 150 in-store demonstrators (something Blockbuster will drop in favor of integrating existing store personnel), problems in merchandising inconsistent packaging ("We will probably insist on standard packaging," he said), and the headaches of handling a multitude of proprietary systems and software.

Perhaps most daunting to those in attendance was the report of "a significant number of returns in IBM or DOS software," which proved too confusing for some rental customers to handle.

"On evenings and weekends, the [software company] help lines are not in service, and it's your staff and mine having to answer those [technical]

*(Continued on next page)*

## Panel: Retailers Must Adjust For Games

LAS VEGAS—"This is not the video rental business," said West Coast Video/Game Power Headquarters' Steve Apple during a VSDA conference panel on video game retailing.

It was a deceptively simple statement that spoke volumes.

Witness: merchandising. "We're used to videos having a theatrical life prior to release," said Apple. "We're used to movie posters and P-O-P. We don't get it."

Witness: buying. "Game buying is much more time consuming and specialized," said Andy Burton of the 13-store Movies To Go web and the new Games To Go chain, headquartered in Iowa. And don't even get retailers started on deciding *what* to buy.

Street dates—or the lack of a reliable one—can be a problem, too, added Chuck van der Lee of the 105-store Canadian chain Rogers Video.

Still—and this was the reason retailers filled the room—video games are a business all agreed is worth

making adjustments for.

Burton said 15%-20% of his chain's revenues come from games; other video dealers pegged similar figures. All were bullish on games' prospects, if clear-eyed about the challenges.

"Many video dealers lack competitive product knowledge and the operational skills" to train employees, said Apple, whose solution is his company's new turnkey operation, Game Power Headquarters (Billboard, July 30), which provides franchisees with a selection of new games, preplayed games, game hardware, accessories, and training, all set up within a splashy store-within-a-store.

Game Power uses its buyers' expertise, as well as an examination of a game's track record, ad budget, merchandising support, and more, to decide which titles to supply, Apple said—tips of value to other retailers.

Among other tips, Van der Lee suggested offering the rental price of a game against the subsequent pur-

chase price of any title in the store, a move designed to offset the unpleasant migration of customers to mass merchants when they decide to buy.

Mitch Lowe of the Video Droid chain in Mill Valley, Calif., said that, as they do with movies, retailers can successfully set up a two-tier rental system, charging higher fees on hit games and lower rates on catalog.

Categorizing games, and flagging the easier ones for younger children, are other ways to rev business.

At the other end of the age spectrum, David Pomije, head of the Funcoland game specialty chain, cautioned against focusing too heavily on children. "Forty percent of our customers are adults," he said.

And from all the panelists came the same warning: Don't just drop a few games on a shelf and expect to attract gamers. "We believe sincerely that dabbling in any kind of business is a bad idea," said Apple.

MARILYN A. GILLEN



## FUTURE FORMATS

(Continued from preceding page)

page 74), and also to the fledgling video CD format, which made news on both the hardware and software sides.

On the latter front, hardware company Technics says it will ship its first of several planned video CD products in October, a \$999.95 mini-component system integrating a video/audio CD player, tuner, a cassette deck, and more.

The MPEG unit, displayed in prototype at the Winter Consumer Electronics Show in January, had been awaiting the green light of software support, said assistant GM Andrew Nelkin. The vote of confidence has come in the form of a growing slate of video CD movies, including six just-announced James Bond titles, and from Technics sister company MCA Music Entertainment Group, which will release five longform music videos in the format in September, and five more by year's end.

Included among the first group of MCA titles will be Bobby Brown and Jimi Hendrix; the later slate includes Reba McEntire and Glenn Frey. Titles will be priced at \$19.95, MCA says.

MCA/Universal Home Video also weighed in its own support. Company president Louis Feola said MCA will release movies in the video CD format, but declined to specify titles.

For its part, Image Entertainment will begin releasing films in another disc-based format in October. The laserdisc distributor has licensed a slate of titles from Orion Home Video—including "The Terminator," "RoboCop," "Silence Of The Lambs," and "Dances With Wolves"—for release on CD-ROM this fall at prices of \$10-\$20. As demonstrated on the show floor, the video window fills one-fourth of the screen. Video quality, pegged at about 15 frames per second, is below VHS.

Image chairman Martin Greenwald says he sees a significant CD-ROM market for movies and other entertainment programming, and will focus Image's CD-ROM efforts on action-adventure feature films and Japanimation. The company says it has already struck a deal with Japanimation company Central Park Media for CD-ROMs.

## CD-ROM HARD SELL

(Continued from preceding page)

questions," cautioned John Fudge, president of Houston-based Latest & Greatest.

Van der Kieft said the Macintosh software is easier to handle due to its "plug and play" capability. But the bottom line, he stressed, is that while CD-ROM is new to retailers, it is also new to consumers, who need to be carefully led through the process.

"A lot of people don't know what system requirements are, much less where to find them on the box," noted Jeff Allen, VP of marketing for Entertainment Technologies, a "turnkey" CD-ROM supplier for various retail stores. Among the services he offers retail customers, he said, is "boiling down thick instruction booklets into a single page" that is easy for customers to follow, and clearly stickering packages with detailed system requirements to avoid the customer's "dismay of getting it home and finding out they can't use it on their home computer."

Also aiming to ease the CD-ROM situation for retailers and consumers alike are bigger distributors like Baker & Taylor and Ingram, both of which also offer turnkey CD-ROM operations.

"We provide pre-selected product in  
(Continued on page 82)

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Buena Vista Home Video

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## MGM's Mancuso Bullish On His Firm's Future

BY DON JEFFREY

LAS VEGAS—Frank Mancuso, chairman/CEO of Metro-Goldwyn-Mayer Inc., has pledged that the revitalized MGM and United Artists studios will release up to 20 new movies a year and become a major supplier of video games.

In the keynote address at the July 24-27 VSDA convention here, Mancuso told retailers his plans to enter the fast-growing video game business, which accounts for, on average, 10% of video store revenues.

MGM has already taken the first step by forming an alliance with a major game maker, Sega of America, to develop interactive programs, according to Mancuso.

The studio also is developing a video game to accompany next spring's United Artists release, "Tank Girl," based on a European comic book heroine. "We are devel-

(Continued on page 78)

## Games Spark Sagging U.K. Vid Biz But Many Don't Have Licenses To Rent Them

BY PETER DEAN

LONDON—It's video games to the rescue in the U.K., by fair means and foul.

British retailers are supplementing lost cassette rental income by renting games—illegally, in many cases. Trade bodies estimate that of 5,000 outlets currently partaking of a 670 million-pound (approximately \$1 billion) video and computer games industry, 3,800 do not have the necessary rental licenses or agreements.

The lure is an add-on revenue stream in the face of a receding video marketplace. While a well-balanced Blockbuster accounts for 10%-12% of its revenues through games, a small independent that does not market cassette rentals and sales as aggressively may do considerably more with Sega, Nintendo, and the like.

Indies, however, risk launching themselves into a sea of legal confusion. Accolade is the only games publisher currently giving carte blanche permission to rent its games. Everyone else prohibits rental without permission or a license fee.

Nintendo strictly opposes any form of rental of any of its software. For the past two years, Sega has offered a license agreement that costs 440 pounds (\$620) annually plus a 5 pound (\$7.50) per cartridge surcharge. More onerous than the expense, the arrangement does not cover every Sega game, only those the company selects.

"Unless they start to rent out all the games, it's no good," says Michael Senker, manager of Video Business, a chain that went into games sales and rental in 1992. "You're not dealing with gold bars, you're dealing with bits of plastic. What difference does it make in the U.S., where you can rent out all the games—why not rent them in the U.K.? If I could rent all the ones I wanted, they'd get so much money out of me—I'd take all colors, all sizes."

Sega began licensing in June 1992, linking with members of the Video Trade Assn. But support has shrunk since then, from 1,800 stores to 1,200, according to Derek Mann, chairman of the Entertainment Software Retailers Assn. (ESRA), which originally forged the tie. With 800 Blockbuster stores included in this figure, only 400 other outlets are legally renting Sega software, says Mann.

Game sales don't come close to matching the 19% penetration of players in U.K. households, a clear indication of rental's strength. The popular "Super Mario Land" sold through just 1,719 units in its 17th week on the charts; "FIFA Interna-

tional Soccer" (with the World Cup competition under way) moved 1,948 pieces in its sixth week.

"The rental marketplace at the moment consists of 5,000 outlets renting video games. Only 400 independents have a Sega license, which leaves 3,800 people who don't have permission. It's a very profitable form of business," Mann notes. ESRA is trying to negotiate for its members a rental agreement with games publishers to provide "one-stop shopping" and the volume benefits of a buying group.

There had been hopes that Sega would drop the fee, but those were scuttled last month when Blockbuster renewed its license at a cost of 400,000 pounds (\$600,000). In fact, Sega has increased its vigilance, taking a small store in Glasgow to court for a swapping scheme that allows customers to buy new or second-hand games either for cash or cash and a trade-in. Sega attorney Liz Powell says that's one of several impending cases, including one against the major Scottish chain Azad Video.

As a consolation prize, Sega might widen the scope of the license agreement to cover rental of all games. Major chains believe unofficially that there is a "new spirit of cooperation" to allow as much. U.S. statistics show that 80% of games purchased are rented first, and the big British retailers say that this level of success can be replicated with more widespread "try before you buy" schemes. It's thought that removal of

(Continued on page 79)

## PICTURE THIS

By Seth Goldstein



**STILL FISHING:** How long will it be before other studios decide to fish or cut bait on rental revenue sharing? Disney's decision to join FoxVideo and MCA/Universal in support of Rentrak could force the issue at Warner, Paramount, and Columbia TriStar, three majors that have never quite reached a conclusion on pay-per-transaction.

A Rentrak retailer claims that he has already heard from Warner Home Video top brass asking about PPT's effectiveness, one sure sign of renewed interest. Paramount reportedly is telling wholesalers, PPT's most vocal opponents, that the time has arrived to either mount the Rentrak bandwagon or aggressively back standard two-step distribution. We suspect that Paramount, given its strong distributor-retail relations, will opt for the latter, but "no studio head wants to look stupid," notes an observer, not a fan of PPT. "It behooves them to look. No one wants to lose their job over this."

Disney unquestionably has intensified the looking, and wholesalers at the VSDA convention in Las Vegas last month were worried, resigned, and unhappy. "It sucks," said one executive succinctly. He thinks Disney's participation might be the occasion to revive the idea of offering a distributor alternative to Rentrak.

That's long-term, if ever. Short-term, wholesalers are bound to seek a generous reduction in sales goals for Disney rental titles—perhaps more than the 10% we've heard the studio has offered. Until now, that number had been the one most often mentioned by distributors when asked to tally Rentrak losses.

Sell-through champion Disney is a natural for revenue sharing (including Supercomm, designed for groceries), which can successfully guide a flotilla of second-tier theatrical releases through B-infested waters. The deal could be worth up to \$50 million annually to Rentrak over the course of a contract set to run five years, with a five-year renewal option.

Like FoxVideo, Disney acquired warrants that can be converted into Rentrak shares, another form of revenue sharing. The pair "are the smart ones," says a distributor.

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**Looking For Liz?** Lassie appears to be searching out Elizabeth Taylor, co-star of the 1943 movie, in the crowd at the recent VSDA convention where partners Sony Wonder and Nickelodeon exhibited TV episodes of the wonderdog packaged for the cassette trade. Barking up business are, from left, Ted Green, Sony Music Group; Catherine Mullally, Nickelodeon Entertainment Products; Becky Mancuso-Winding, Sony Wonder; and Eric Ellenbogen of licensor Broadway Video.

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★ ★ ★ No. 1 ★ ★ ★							
1	1	4	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13
2	2	6	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13
3	3	7	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13
4	4	5	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R
5	6	3	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13
6	5	4	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 81800	Daniel Day-Lewis Emma Thompson	1993	R
7	7	6	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 82019	Alec Baldwin Kim Basinger	1994	NR
8	11	2	SISTER ACT 2: BACK IN THE HABIT	Touchstone Pictures Touchstone Home Video 2525	Whoopi Goldberg	1993	PG
9	8	9	THE PIANO	Live Home Video 69974	Holly Hunter Harvey Keitel	1993	R
10	17	2	REALITY BITES	Universal City Studios MCA/Universal Home Video 81929	Winona Ryder Ethan Hawke	1994	PG-13
11	12	3	SUGAR HILL	FoxVideo 1624	Wesley Snipes Michael Wright	1994	R
12	9	7	MY LIFE	Columbia TriStar Home Video 71143	Michael Keaton Nicole Kidman	1993	PG-13
13	18	2	BLINK	New Line Home Video Columbia TriStar Home Video 2605	Madeleine Stowe Aidan Quinn	1994	R
14	NEW ►		ON DEADLY GROUND	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine	1994	R
15	10	12	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13
16	14	3	ROMEO IS BLEEDING	PolyGram Video 8006304453	Gary Oldman Lena Olin	1993	R
17	13	6	THE AIR UP THERE	Hollywood Pictures Hollywood Home Video 2546	Kevin Bacon	1993	PG
18	27	2	SEARCHING FOR BOBBY FISCHER	Paramount Pictures Paramount Home Video 32673	Joe Mantegna Laurence Fishburne	1993	PG
19	23	2	SHADOWLANDS	Savoy Pictures HBO Home Video 90968	Anthony Hopkins Debra Winger	1993	PG
20	15	14	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13
21	22	5	SIX DEGREES OF SEPARATION	MGM/UA Home Video 904745	Will Smith Stockard Channing	1993	R
22	19	9	RUDY	Columbia TriStar Home Video 53723	Sean Astin	1993	PG
23	20	11	THE THREE MUSKETEERS	Walt Disney Home Video 2524	Charlie Sheen Kiefer Sutherland	1993	PG
24	21	15	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG
25	16	15	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R
26	NEW ►		MY FATHER THE HERO	Touchstone Pictures Touchstone Home Video 2699	Gerard Depardieu	1994	PG
27	29	8	SHORT CUTS	New Line Home Video Columbia TriStar Home Video 53533	Tim Robbins Jack Lemmon	1993	R
28	30	17	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R
29	25	5	GERONIMO: AN AMERICAN LEGEND	Columbia TriStar Home Video 58703	Jason Patric Robert Duvall	1993	PG-13
30	24	16	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
31	32	20	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
32	26	7	WAYNE'S WORLD 2	Paramount Pictures Paramount Home Video 32845	Mike Myers Dana Carvey	1993	PG-13
33	33	12	THE REMAINS OF THE DAY	Columbia TriStar Home Video 71093	Anthony Hopkins Emma Thompson	1993	PG
34	28	6	IRON WILL	Walt Disney Home Video 2545	MacKenzie Astin Kevin Spacey	1994	PG
35	31	16	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R
36	34	17	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R
37	38	6	MAN'S BEST FRIEND	New Line Home Video Columbia TriStar Home Video 53513	Ally Sheedy Lance Henriksen	1993	R
38	NEW ►		FRANCESCO	Hemdale Home Video 7186	Mickey Rourke Helena Bonham Carter	1989	R
39	35	16	A BRONX TALE	Savoy Pictures HBO Home Video 90954	Robert De Niro Chazz Palminteri	1993	R
40	39	2	BODY SNATCHERS	Warner Bros. Inc. Warner Home Video 13027	Gabrielle Anwar Meg Tilly	1993	R

◊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. © 1994, Billboard/BPI Communications.

## At VSDA, Leno Gets Taped, Award Winners Get Tapped

**NO CAMERAS ALLOWED:** Retailers armed with camcorders got a serious tongue-lashing from "Tonight Show" host Jay Leno when several tried to tape his performance at the Homer Awards, held on the closing night of the Video Software Dealers Assn. convention.

After leading off with a great joke about how the biggest threat to the home video industry will be "people watching the O.J. Simpson trial instead of renting movies," Leno noticed the growing crowd of retailers at the foot of the stage, recording the act.

For the next five minutes, Leno politely asked them to stop taping, but no one budged. "I just don't want to see a 'Jay Leno In Concert' video turn up in stores across the country as a 99 cent rental," he said.

Obviously looking for help from VSDA management, Leno went to the back of the stage and pleaded, "Can we do something about this?" He even referred, half jokingly, to Article 9 in his contract that forbade recording. But neither security, nor anyone from VSDA, was around to help. As the scene wore on, it looked like Leno would walk off the stage.

Some of the video paparazzi did return to their seats. Others held their ground, however, camcorders running. Nearing the end of his patience, Leno finally was able to convince them to sit down.

Shaken by the event, Leno continued with his act, but VSDA was lucky he didn't throw up his hands and walk out. Since VSDA paid more than \$50,000 for Leno to perform, some precautions should have been taken to avoid the whole situation, including the obvious one of posting "you-can't-record-Jay" signs at the entrances to the banquet hall. Violators might even have had their camcorders confiscated until the end of the event.

Leno had every right to complain. It was embarrassing to him and to VSDA that the complaint was lodged in front of 3,000 people.

**RETAILER OF THE YEAR:** Before Leno took the stage, VSDA handed out its outstanding retailer awards, and while most winners made a short acceptance speech, Alan Daniels, the winner in the midsize category, took his time to savor the spotlight and deliver a five-minute comedy routine that drew plenty of laughs.

Holding up pictures of his daughter and son, Daniels, who owns Movie Stars in Poughkeepsie, N.Y., thanked his "PG- and G-rated movie buyer and my video game buyer."

"And of course I'd like to thank my wife," he said, holding up a picture of a gruesome creature from "Night Of The Demons 2." When the laughter died down, he held up her real picture.

Thanking the "academy," Daniels strutted onstage like a newly crowned heavyweight champion while delivering a nonstop patter worthy of Comedy Central. All that was missing was the "Rocky" theme music.

Presenter David Bishop, MGM/UA home Entertainment executive VP and chairman of the VSDA manufacturer's committee, which picks the retailer winners, also effectively quipped his way through the normally dull ceremonies.

"We wanted to nominate McDonald's in this category," he said to a hail of boos from the audience, "but I wouldn't have it, I put my foot down," in an obvious reference to the earlier speech by Disney executive Jeffrey Katzen-

berg, who called for Hollywood to resist making video deals with the fast-food giant.

Bishop openly plugged Blockbuster Video, conspicuous by its absence in the large store category. "With 20% of the market share, I don't know why Blockbuster wasn't nominated," he joked, "but I voted for you."

Gamesmakers, more prominent at the show than ever before, also were the subject of pointed remarks. Bishop thanked VSDA for inviting him to the "Sega and Nintendo" convention, and kiddingly voiced his disapproval of the association's selection of Sega president Tom Kalinske as its first-ever Video Man of the Year. Kalinske had accepted the award, and applauded the choice, the night before at a Sega-sponsored dinner. The whole exchange was all in good fun.

Other retailer winners were Country Home Video, Clovis, Calif., (single or small chain); Video Watch, Ann Arbor, Mich., (large retailer, 20 or more stores); Wegman's, Rochester, N.Y., (non-specialty retailer).

**HI-TECH WONDER:** Homer award host Leonard Maltin managed to come up with a new joke about new technology without using the term "information superhighway."

"Next year, no one will have to attend the Dallas convention," he said, "because the VSDA is going to put the whole thing on an interactive CD-ROM disc. And Disney is going to Fed Ex a hot dinner."

**AND THE WINNERS ARE . . . :** VSDA Homer video award winners are: "The Fugitive," video of the year (major studio), Warner; "Gettysburg," video of the year (independent), Turner; "Prehysteria," favorite direct-to-video, Moonbeam Entertainment; "An Affair To Remember," favorite classic video, FoxVideo; "The Fox And The Hound," favorite children's video, Disney; "Aladdin," favorite family video, Disney; "NBA Jam Session," special-interest video of the year, CBS/Fox; "NBA Jam," video game of the year, Acclaim.

## SHELF TALK

by Eileen Fitzpatrick



## Selling A Chants Video TV Campaign Targets Monk Fans

BY TERRI HORAK

Those monks crop up in the darndest places. The latest and perhaps least likely venue for a 30-year-old recording of Gregorian chants is home video. For nonbelievers skeptical about matching audio to visual images, supplier Quality Video begins a direct-response television campaign this month.

Minneapolis-based Quality figures it already has a ready-made market for its "Visions Of Chant"—the millions who have already purchased Angel Records' "Chant" CD. The company is so confident, in fact, that it has made "Visions" the lead title of its "mood" series, which debuted in May. A total of seven programs, with names like "Tranquil Seas" and "Video Fireplace," have been released.

"With the success of [Essex Entertainment's audio release] 'Sounds Of Nature,' we had indications that tranquility products were something that consumers wanted," says Quality president Gregory Johnson. "The challenge for us was how to convert Gregorian chants into a visual image."

The solution was scenic—prairie flowers blowing in the breeze and the like. After consulting with major retail chains, Johnson concluded that the Mood Film Collection "would give consumers a video version of [the types of products] they had been purchasing on audio."

Priced at \$9.99, "Visions Of Chant" features pastoral images backed by the Benedictine Monks of St. Wandrille on a soundtrack they recorded in the '60s. Quality has budget audio ready but delayed release "because of the glut of chant products out," says Johnson.

Quality's promotional strategy included educating store personnel about monastic life and plainsong. "It creates that cross-sell ability that's so important in retail," says Johnson about piggybacking on inquiries for Angel's CD.

Retailers have followed through with in-store support. Musicland featured "Visions Of Chant" as an "item of the week" in June. The title has consis-

tently been in the top five of its music videos, according to Musicland software VP Dick Odette.

Quality ran a sales contest whereby employees accrued store credit for each "Vision Of Chant" sold. Johnson says incentives such as this "clearly" affected sales.

Signage and endcap displays are another component of Quality's marketing strategy, but the biggest push will come in the form of a direct-response TV spot that will begin airing in August.

"That will create additional consumer awareness of Gregorian chants in general and our video in particular. As we found with the Diane Horner country line dance series, TV direct response supports retail," says Johnson. "What it allows us to do is spend significantly more money on advertising." The strategy is for direct-response sales to at least offset the TV costs. By Christmas, Johnson expects to sell "far in excess" of the 50,000 tapes duplicated thus far.

That's a respectable number, but far below Quality's most successful series to date, the line-dancing videos hosted by Horner, which have moved almost 2.5 million units in two years.

Nevertheless, the Benedictine monks have been a positive force. At the July 23-27 VSDA convention in Las Vegas, Quality introduced the next major title in the Mood Film Collection, "Animation Dreams," with a new age music soundtrack. It will be supported by the same marketing strategy employed for "Visions of Chant."

On the audio-only front, Quality Music has sold 100,000 copies in Canada of the soundtrack of the revival of "Showboat," which ran in Toronto for the past year. U.S. release of the CD will coincide with the October Broadway opening.

"The other product category we've experienced great success with, and are looking forward to continued success through Christmas, are our movie two-packs," says Johnson of Quality's budget features such as "Call Of The Wild/White Fang," which are packaged for \$9.99.

## MGM'S MANCUSO BULLISH ON FIRM'S FUTURE

(Continued from page 76)

oping this game right now and plan to release it in conjunction with the picture's theatrical release," said Mancuso. "What this means for you is that multiple vehicles will dramatically increase awareness in advance of a film's video release. And you will have two products based on a powerful property to put on your shelves."

Mancuso told VSDA attendees that MGM is exploring the development of games based on its extensive library of movie properties and characters, which include James Bond, the Pink Panther, and Rocky. "That priceless collection encompasses a virtual treasure chest of titles, and we will soon be announcing our first projects derived from the library."

In his speech, Mancuso maintained that he is "positioning MGM as platform-neutral" in the emerging battle over which format becomes accepted for multimedia products. "Consumers will choose the platforms; we'll supply the software."

The studio has created a new unit, MGM Animation, to develop and produce animated features and, possibly, interactive games.

As for movies, Mancuso said that MGM and UA, which will be run as separate studios, will produce 13-15 titles a year starting in 1995. The release slate subsequently will expand to 18-20 films annually, when distribution deals with smaller movie companies like Caroleo and PolyGram phase in.

Among the home video titles due later this year bearing the MGM/UA Home Entertainment logo are "Blown Away," "Getting Even With Dad," and "Clean Slate." Cassettes are distributed by Warner Home Video.

Warner eventually will handle a production slate that includes "Speechless" with Michael Keaton and Geena Davis, "Rob Roy" with Liam Neeson and Jessica Lange, the James Bond movie "Golden Eye" with Pierce Brosnan, and "Wild Bill" with Jeff Bridges and Ellen Barkin.

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ NO. 1 ★★★					
1	1	7	ACE VENTURA: PET DETECTIVE	Warner Bros. Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
2	2	11	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
3	3	14	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
4	4	20	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
5	6	12	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
6	8	6	GINGER LYNN ALLEN'S LINGERIE GALLERY	Peach Home Video Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.95
7	5	44	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
8	7	4	PENTHOUSE: SEXIEST AMATEUR VIDEOS	Penthouse Video A*Vision Entertainment 50776-3	Various Artists	1994	NR	19.95
9	14	3	THE WHO: 30 YEARS OF MAXIMUM R&B LIVE	MCA Music Video 11066	The Who	1994	NR	29.98
10	11	4	PENTHOUSE: DREAM GIRLS	Penthouse Video A*Vision Entertainment 50775-3	Various Artists	1994	NR	19.95
11	10	10	U2: ZOO TV-LIVE FROM SYDNEY	PolyGram Video 8006313733	U2	1994	NR	19.95
12	13	3	LITTLE RASCALS COLL.: VOL. 1	RHI Entertainment Inc. Cabin Fever Entertainment 974	The Little Rascals	1994	NR	14.95
13	9	20	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
14	17	9	PLAYBOY: PRIVATE DIARIES	Playboy Home Video Uni Dist. Corp. PBV0754	Various Artists	1994	NR	19.95
15	20	13	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	R	29.98
16	12	21	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
17	19	8	PLAYBOY: SENSUAL FANTASY FOR LOVERS	Playboy Home Video Uni Dist. Corp.	Various Artists	1994	NR	29.95
18	29	8	HERE'S JOHNNY (BOX SET)	Carson Productions Group Buena Vista Home Video 2940	Johnny Carson	1994	NR	59.99
19	16	9	HERE'S JOHNNY: 1970-1980	Carson Productions Group Buena Vista Home Video 2780	Johnny Carson	1994	NR	14.99
20	21	13	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
21	15	3	1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS	ABC Video 44039	Various Artists	1994	NR	19.95
22	23	9	HERE'S JOHNNY: 1960-1970	Carson Productions Group Buena Vista Home Video 2733	Johnny Carson	1994	NR	14.99
23	RE-ENTRY		LITTLE RASCALS COLL.: VOL. 4	RHI Entertainment Inc. Cabin Fever Entertainment 977	The Little Rascals	1994	NR	14.95
24	18	9	HERE'S JOHNNY: 1980-1990	Carson Productions Group Buena Vista Home Video 2781	Johnny Carson	1994	NR	14.99
25	22	6	NIRVANA: TRIBUTE TO KURT COBAIN	MVD Video 3049	Nirvana	1994	NR	14.98
26	24	4	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R	19.98
27	NEW ►		MY NEIGHBOR TOTORO	Troma FoxVideo 4276	Animated	1993	G	19.98
28	30	4	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
29	27	28	PINK FLOYD: THE WALL	MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
30	28	38	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
31	26	8	ACE OF BASE: THE SIGN	Arista Records Inc. BMG Video 15728	Ace Of Base	1994	NR	9.98
32	39	3	LITTLE RASCALS COLL.: VOL. 2	RHI Entertainment Inc. Cabin Fever Entertainment 975	The Little Rascals	1994	NR	14.95
33	32	7	PENTHOUSE: LETTERS VOLUME 2	Penthouse Video A*Vision Entertainment 50774	Various Artists	1994	NR	29.95
34	31	39	BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	19.98
35	NEW ►		INTERRUPTED MELODY	MGM/UA Home Video 204637	Eleanor Parker	1955	NR	19.98
36	NEW ►		LITTLE RASCALS COLL.: VOL. 3	RHI Entertainment Inc. Cabin Fever Entertainment 976	The Little Rascals	1994	NR	14.95
37	NEW ►		ROSE OF WASHINGTON SQUARE	FoxVideo 8592	Alice Faye Tyrone Power	1939	NR	19.98
38	NEW ►		ON THE AVENUE	FoxVideo 1813	Dick Powell Alice Faye	1937	NR	19.98
39	33	2	THE JUNGLE KING	Golden Films Sony Wonder 49604	Animated	1994	NR	14.98
40	NEW ►		HELLO, FRISCO, HELLO	FoxVideo 1390	Alice Faye John Payne	1943	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ 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. © 1994, Billboard/BPI Communications.

## U.K. GAME RENTALS

(Continued from page 76)

rental restrictions would help.

Roger Bennet, head of the European Leisure Software Publishers Assn. (ELSPA), attributes much of the talk within the video industry about Sega's license to the fact that retailers looking for a new revenue stream have little experience in games. "Video rental dealers resent buying a license to rent or hire, and most of them aren't equipped for selling games, either."

If the rules aren't relaxed, however, the indies may find it increasingly difficult to keep playing.

"The problem was that video dealers were seeing rental revenues decreasing and looking for a 'great white hope' in computer games," says Keith Smith, marketing manager of games publisher Millenium. "But many are trying to sell games when they don't understand the market, they're buying the wrong games, they're tying up a huge investment in cartridge stock, and they're trying to compete with Blockbuster and Future Zone."

Smith cites an example of a major new release, "Zool 2," sold by smaller dealers for 45 pounds (\$67). Future Zone had it on sale for 35.99 pounds (\$60) two days after release. "The math simply doesn't work out for the indie dealer," Smith says. "These stores are spending 80% of their effort chasing 20% of the revenue of the industry." And revenues aren't as robust as they had been.

After two years of 250% growth, computer and video games registered a 5% dip in consumer sales last year, according to a recent report from trade analyst Mintel. Straw polls last Christmas indicated far worse drops. Many retailers talked of a 33% drop in business compared to the final quarter of 1992.

ELSPA's Bennet attributes the drop to price cutting. "There is no way that the industry has slumped—the prices have just got keener," he says. "Remember that in the past two years, growth of the market has been 250%—you would expect the market to draw breath. The downturn experienced by some retailers at the end of last year can be explained by the extension of the retail base. In 1993, Future Zone took on 40 more stores, there are a large amount of video dealers entering the market, and [retail chains] Dixons and Boots had a poor time."

Three-quarters of all retail sales are currently conducted through chains like Future Zone, Blockbuster, Virgin, Menzies, Comet, W.H. Smith, Dixons, Boots, PC World, HMV, Our Price, and Woolworth.

Industry insiders believe that the market is experiencing a period of retail uncertainty between 16- and 32-bit games.

"The gap is a reality," says Millenium's Smith. "There's a lot of dithering about in the marketplace as people wait for Sega and Nintendo to unveil their new market systems. There's very little exciting new product, and what there is tends to be budget. Compared to this, the CD-ROM market is growing, and the multiple chains like Rumbelows are quick to offer 'Try Before You Buy' on PC-based games."



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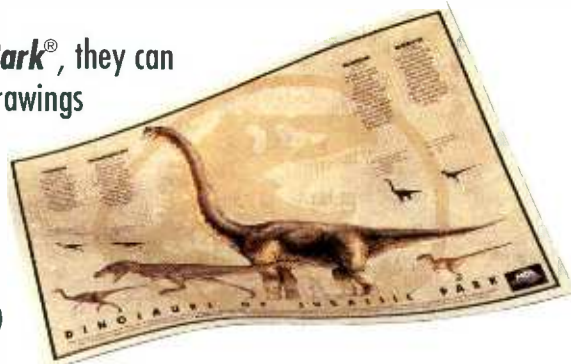
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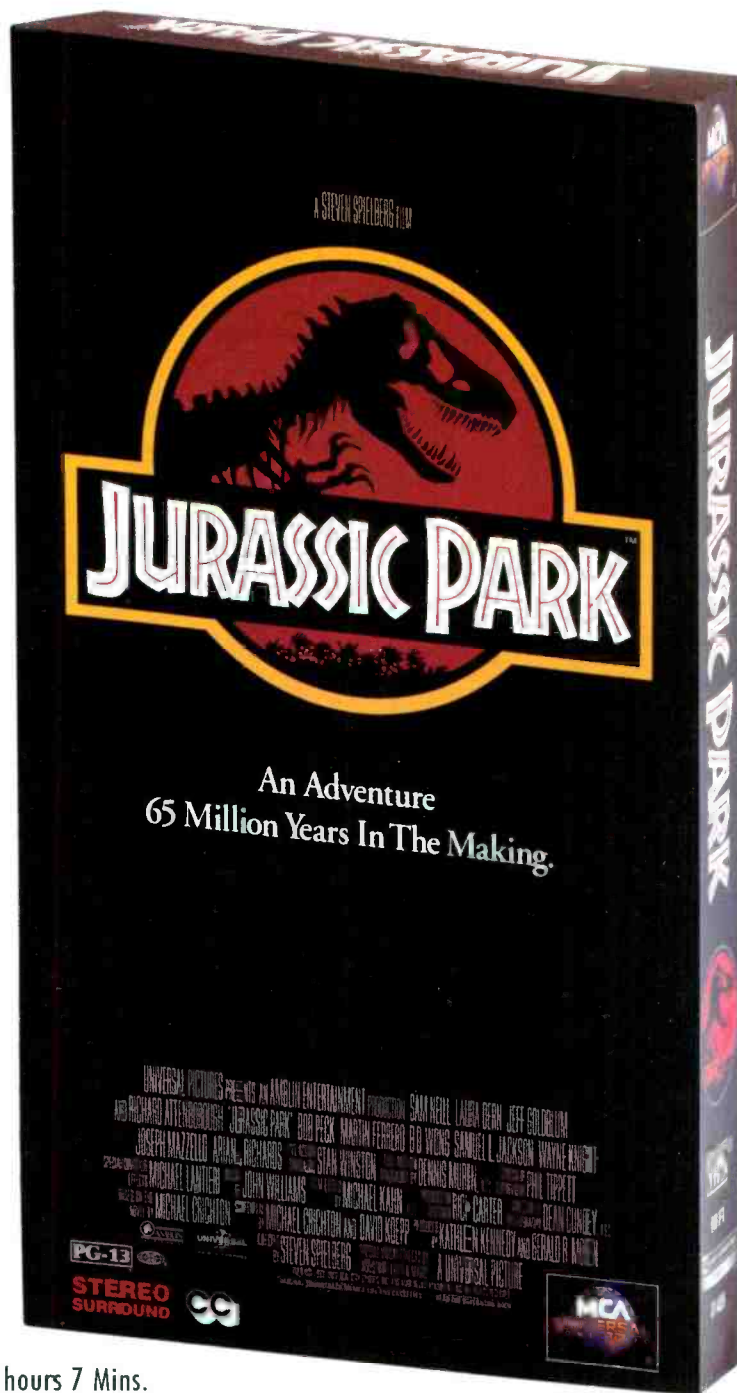
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# Pioneer Ups The Ante In 3-D Sound, Visual Laser Technology

**3-D LASERACTIVE:** Pioneer Electronics is enhancing its LaserActive system with three-dimensional sound and visuals in its new releases, "Hyperion" and "3D Museum," and also is introducing a pair of 3-D goggles to go with the unit.

With the above gear, Pioneer hopes to boost the popularity of its hybrid optical system, which combines laserdisc and CD-ROM technologies. Each side of a 12-inch LaserActive disc combines

540 megabytes of data with 60 minutes of full-motion video at 400 lines of resolution.

"Hyperion" (Mega-LD, \$80) uses the Roland Sound Space (RSS) audio system to provide 3-D simulated sound with any standard home stereo. Produced by Taito, "Hyperion" is a game in which one or two players control spacecraft and embark on a strategic mission to destroy aliens threatening the Earth.

"3D Museum" (Mega-LD, \$120) is a

virtual reality-style game developed by Multimedia Creators Network. It includes more than 100 videoclips that appear to have three dimensions when viewed through the 3-D glasses packaged with the title. One side of the disc offers computer-generated animated scenes, while the other concentrates on nature footage. Viewers can customize their "3-D tours" by programming different music selections on the disc.

If you want even more impressive

visual effects while watching the program, Pioneer is introducing a 3-D goggle—model GOL-1 (\$150), which features an active LCD shutter, a liquid crystal protective filter, and a 3-D goggle adaptor model ADP-1 (\$60)—for the LaserActive System.

"3-D programming has been immensely popular in Japan, and we anticipate the same response in the United States," says Mark Smith, VP of business development for Pioneer's

LaserActive software division.

**BUTCH, SUNDANCE, & The Bad Girls:** In October, Image Entertainment will release FoxVideo's "Butch Cassidy And The Sundance Kid: 25th Anniversary Special Edition" (1969, wide, extras, \$99.98), which will include abundant supplementary materials and 43% more of the screen image than the pan-scan VHS version. Meanwhile, a western of a different type is due Oct. 26: "Bad Girls" (wide, \$39.98) stars Madeline Stowe, Mary Stuart Master-son, Andie MacDowell, and Drew

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## LASER SCANS™

by Chris McGowan

Barrymore blasting their way to respect.

The director's edition of Hollywood Pictures' "Angie" with **Geena Davis** (wide, extras, \$49.99) is set for Sept. 7, and includes deleted scenes, behind-the-scenes footage, and an audio commentary track by director **Martha Coolidge**. **Laura Esquivel's** acclaimed romantic tale "Like Water For Chocolate" (wide, \$39.99) includes both Spanish- and English-language soundtracks.

**TO THE IMAX:** Later this summer, Lumivision will release five new laserdiscs, each featuring movies filmed using the IMAX large-format system, which captures images in dazzling high resolution. Coming soon are "Tropical Rainforest," "The Discoverers," "Speed" (not the 20th Century Fox movie), and "Hail"  
*(Continued on page 84)*

## CD-ROM HARD SELL

*(Continued from page 75)*

either a rental package or sell-through package of varying numbers of titles," said Brad Grob, director of new business development for Baker & Taylor, from a spacious booth on the VSDA show floor that featured little in the way of video—by design. "We want to make the point that CD-ROM is a key focus for us," Grob said.

In addition to providing pre-selected product in bundles of 30 and 50 titles for rental and 30, 60, and 90 titles for sell-through, Baker & Taylor offers retailers a guide to new media, a CD-ROM catalog, merchandising support, and updated online information, among other services designed to take the guesswork out of the new business.

Grob says response in the video sector has been strong thus far, but that the music merchants are a little slower in coming aboard. "I think that will happen, though," he says. "We want to position this as just another product line."

Blockbuster's van der Kieft says his chain is committed. With some adjustments gleaned from the test, it plans to craft a rollout of the product line nationwide, he said.

And as for the smaller CD-ROM entrant, the Latest & Greatest's Fudge concluded, when pressed for a position, "Enter—but enter cautiously."



# Video Previews

EDITED BY CATHERINE APPELFELD

## MUSIC

**Eddie Fisher, "A Singing Legend," A\*Vision (212-275-2900), 40 minutes, \$14.98.**

Fisher's schoolboy good looks and silky-smooth vocals made him one of the biggest musical sensations of the '50s, and his legend shines on A\*Vision's thoughtful retrospective spanning his career. Among the multitude of hits featured here, captured during various performances along the way, are "Wish You Were Here," "You Oughta Be In Pictures," "Thinking Of You," and a thoroughly inspiring "White Christmas." A fine collectible that will take fans back to a more innocent time.

## CHILDREN'S

**"The Baby-sitters Club: Dawn And The Dream Boy," KidVision (212-275-2900), approximately 30 minutes, \$14.95.**



Dawn's crush story joins "Kristy And The Great Campaign" and "Claudia And The Missing Jewels" in KidVision's latest troika of "Baby-sitters" releases. A typically clean-cut Club adventure, Dawn's pre-teen excitement turns into a case of sibling rivalry when the object of her desire calls to ask her sister to accompany him to the soccer game instead of Dawn. Video is a sure bet for the series' growing cult following, and benefits from the additional exposure the successful Baby-sitters Club mall tour rounded up during its spring trek across the United States.

**"All Together!," Geffner Productions Inc. (718-224-0055), approximately 30 minutes.**

Ventriloquist Jonathan Geffner is aided by a host of multicultural, multicultural puppets in his attempt to help young viewers understand how

to tolerate and respect people who aren't exactly like them. With the not-so-hidden agenda of promoting goodwill toward Israel and the Jewish people, Geffner uses humor, rhyming, and repetition to capture children's attention as he hammers home such words and concepts as discrimination, prejudice, and apologize. Endorsed by the New York City Board of Education and recommended for children ages 7-11, "All Together!" carries a



universal message. Also available from Geffner are "We're No Dummies! We Don't Take Drugs" and "Fun With The Alefabet," an exercise in the Hebrew language.

## HEALTH/FITNESS

**"Kathy Smith: New Yoga," BodyVision/A\*Vision (212-275-2900), 60 minutes, \$19.95.**

The congenial Smith jumps on the yoga bandwagon with a well-paced program that contains elements from various yoga schools and input from instructor-to-the-stars Rod Stryker. Smith and her yoga partners show viewers



how they can modify the workout to a beginner level or more challenging program, and she gets things rolling with an explanation of how those following along at home can make the most out of their yoga regime: remembering that form is more important than

range, using their breath to help push them forward, working out barefoot, making sure they don't overexert, and completing the session on an empty stomach. The video production itself includes some dynamite new-agey audio-visuals designed to put viewers in a yoga-friendly frame of mind.

## INSTRUCTIONAL

**"Emergency Automotive First-Aid," Advantage Productions/Tape Worm (818-896-8899), 29 minutes, \$19.95.**

Video offers step-by-step instructions on how motorists can fix many of the most common automotive troubles—at least long enough to get to a service station—and what tools they should keep in the trunk to help them be self-sufficient on the road. Aside from providing remedies for flat tires, overheated engines, and the like, the



Advantage team also delves into the area of preventative care and personal safety. And, perhaps most important of all, the video features a section devoted to advice about how people stranded roadside can avoid becoming the victims of theft, vandalism, assault, or worse. A half-hour well spent.

**"Alternative Medicine Natural Home Remedies," Future Medicine Publishing Inc. (800-449-1500), approximately 30 minutes, \$29.95.**

The greatest asset of this informative video may well be the booklet with which it is packaged, listing the 50-plus home remedies discussed in the program and then some. The host of ailments that the folks at Future Medicine believe beg for natural cures range from

superficial conditions such as acne, diaper rash, stained teeth, and insect bites to more complex problems such as mental fatigue, hot flashes, bladder infections, and, yes, even hemorrhoids. Viewers may watch the video only once, but the compact 70-page guide makes a wonderful addition to the medicine cabinet or home library.

## MADE-FOR-TV

**"Colombo," "The Rockford Files," "Magnum P.I.," MCA/Universal Home Video, approximately 90 minutes each, \$14.98 each.**

MCA/Universal bolsters its prime-time police story video campaign with the Premiere Episode Series of pilot episodes for the now-famous series "Colombo," "The Rockford Files," and "Magnum P.I." Peter Falk, who first graced the small screen as the raincoat-donning, ever-inquisitive Lt. Colombo in 1967, shines in "Prescription Murder." "Backlash Of The Hunter," the "Rockford" pilot, features the very first kitschy disguise donned by James Garner as the ex-con turned private eye. And "Magnum" pilot, "Don't Eat The Snow In Hawaii," provides the first taste of tropical-paradise trouble, which kept Tom Selleck's Vietnam vet alter-ego—and his fans—busy for years.

## THEATRICAL

**"Hondo," MPI Home Video (708-460-0555), 84 minutes, \$19.98.**

John Wayne western classic "Hondo" comes to home video for the first time in September via MPI, which has restored and digitally remastered the original master frame by frame. Set in Apache territory in 1894, the film, which marked the film debut of Broadway star Geraldine Page, follows the travails and overriding love of a half-Indian man who finds himself having to fight the Apache in an uprising. A pure Wayne classic, "Hondo" should be a hit among fans of the actor and the genre and also should cause MPI considerably less of a headache than its hotly contested release of another Wayne gem, "McLintock," last year.

Billboard

FOR WEEK ENDING AUGUST 13, 1994

# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
1	1	21	★ ★ NO. 1 ★ ★ LIVE AT THE ACROPOLIS ▲ Private Music BMG Home Video B2163	Yanni	LF	19.98
2	2	15	LIVE Curb Video 177706	Ray Stevens	LF	16.98
3	4	43	OUR FIRST VIDEO ▲ <sup>3</sup> Dualstar Video BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
4	3	10	THE SIGN ● Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
5	5	67	COMEDY VIDEO CLASSICS ▲ <sup>3</sup> Curb Video 177703	Ray Stevens	LF	16.98
6	6	11	ZOO TV: LIVE FROM SYDNEY PolyGram Video 8006313733	U2	LF	19.95
7	8	36	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
8	12	10	THE HOME VIDEO ● Arista/LaFace Records BMG Video 25727	Toni Braxton	LF	12.98
9	7	13	INDIAN OUTLAW ● Curb Video 177708	Tim McGraw	LF	16.98
10	10	40	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
11	11	16	KICKIN' IT UP ● A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
12	13	35	MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19.98
13	9	179	IN CONCERT ▲ <sup>8</sup> PolyGram Video 0712233	Carreras-Domingo-Pavarotti	LF	29.95
14	14	42	GREATEST HITS ● MCA Music Video 10932	Reba McEntire	LF	19.98
15	16	36	DANGEROUS: THE SHORT FILMS Epic Music Video 19V49164	Michael Jackson	LF	19.98
16	15	100	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.98
17	17	14	THE GIRLIE SHOW-LIVE DOWN UNDER Warner Reprise Video 3-38393	Madonna	LF	29.98
18	18	74	DELICATE SOUND OF THUNDER ▲ <sup>4</sup> Columbia Music Video 24V-49019	Pink Floyd	LF	24.98
19	19	111	THIS IS GARTH BROOKS ▲ <sup>8</sup> Liberty Home Video 40038	Garth Brooks	LF	24.98
20	22	5	THE HIT VIDEO COLLECTION PolyGram Video 8006318873	Sammy Kershaw	LF	14.95
21	21	37	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16.98
22	20	26	ALAPALOOZA: THE VIDEOS Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
23	25	91	BEYOND THE MIND'S EYE ▲ <sup>3</sup> Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
24	23	77	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
25	24	5	12 PLAY-THE HIT VIDEOS: VOL. 1 Jive Records BMG Home Video 415273	R. Kelly	SF	12.98
26	29	12	RAISING HELL BMG Home Video 80091-3	Iron Maiden	LF	19.98
27	30	10	THE GREATEST HITS...AND THEN SOME Arista Records Inc. BMG Home Video 14766	Barry Manilow	LF	19.98
28	32	43	LIFE PROMISE PRIDE LOVE Epic Music Video 19V49172	Sade	LF	19.98
29	31	70	THE PREMIERE COLLECTION ENCORE ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
30	28	14	THE MAKING OF ESTRANGED HOME VIDEO Geffner Home Video 39545	Guns N' Roses	LF	16.98
31	39	79	FOR MY BROKEN HEART ▲ <sup>2</sup> MCA Music Video 10528	Reba McEntire	SF	9.98
32	26	19	PAUL IS LIVE PolyGram Video 8006305273	Paul McCartney	LF	19.95
33	27	19	SO FAR SO GOOD (AND MORE) PolyGram Video 4400895413	Bryan Adams	LF	24.95
34	33	87	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
35	RE-ENTRY		X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF	19.95
36	RE-ENTRY		KONFIDENTIAL ● PolyGram Video 4400876033	Kiss	LF	19.95
37	35	20	HILLBILLY ROCK MCA Music Video 10881	Marty Stuart	SF	9.98
38	38	94	LIVE AT THE EL MOCAMBO ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
39	RE-ENTRY		GARTH BROOKS ▲ <sup>4</sup> Capitol Video 40023	Garth Brooks	LF	14.95
40	37	22	THE SKILLS TO PAY THE BILLS ● Capitol Video 40037	Beastie Boys	LF	14.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1993, Billboard/BPI Communications.

## LASER SCANS

(Continued from page 82)

Columbia" (all CAV, \$39.95), as well as "Titanica" (CAV, \$69.95).

IMAX movies available from Lumivision include "Blue Planet," "The Dream Is Alive," and "The Fires Of Kuwait" (\$39.95 each).

**PIONEER** bows John Waters' "Serial Mom" with Kathleen Turner (wide or pan-scan, \$39.95) and "Lightning Jack" with Paul Hogan (wide or pan-scan, \$39.95) in September, as well as letterbox versions of "Crocodile Dundee" and "Crocodile Dundee II" (\$39.95

each) Aug. 24.

Just out from Pioneer is Paramount's "What's Eating Gilbert Grape" with Johnny Depp and Juliette Lewis (wide or pan-scan, \$39.95), a touching and peculiar tale directed by Lasse Hallstrom ("My Life As A Dog").

the Jouberts.

Due Sept. 14 is "Threesome" with Lara Flynn Boyle and Stephen Baldwin (\$34.95). Available now is "Philadelphia" with Tom Hanks and Denzel Washington (wide, \$39.95).

**WARNER** recently bowed Dennis Hopper's "Chasers" (wide, \$34.95), a light but consistently entertaining comedy. Also out are Don Bluth's "Thumbelina" (wide, CLV/CAV, \$34.95), the zany baseball epic "Major League II" (wide, \$34.95), and "Wrestling Ernest Hemingway" with Robert Duvall and Richard Harris (wide, \$39.95).

**MCA** just launched "Reality Bites" (wide, \$34.95) with Winona Ryder and

Ethan Hawke, and the Dalton Trumbo-scripted "Lonely Are The Brave" (1962, wide, \$34.98) with Kirk Douglas, Walter Matthau, and George Kennedy.

**SPIKE'S SPECIAL EDITION:** Director Spike Lee made his reputation with his audacious debut film, "She's Gotta Have It," and Voyager has released a Criterion Collection edition (1986, wide, extras, \$49.95) that is a fitting tribute to Lee's "seriously sexy" comedy. Included is an audio commentary track with Spike, cinematographer Ernest Dickerson, and other crew members, plus deleted footage, the "She's Gotta Have It" music video, and a still-photo gallery.



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## Billboard®

FOR WEEK ENDING AUGUST 13, 1994

# Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	3	TOMBSTONE	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	49.99
2	2	3	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13	39.98
3	3	3	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 42023	Daniel Day-Lewis Emma Thompson	1993	R	39.98
4	8	3	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	34.98
5	5	3	ESCAPE FROM NEW YORK	New Line Home Video Image Entertainment 2330	Kurt Russell Lee Van Cleef	1981	R	49.99
6	NEW ▶		ON DEADLY GROUND	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine	1994	R	34.98
7	6	5	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 42060	Alec Baldwin Kim Basinger	1993	NR	34.98
8	4	5	ACE VENTURA: PET DETECTIVE	Warner Bros. Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	34.98
9	11	3	ROMEO IS BLEEDING	PolyGram Video 8006304451	Gary Oldman Lena Olin	1993	R	34.95
10	7	3	THE ROAD WARRIOR	Warner Bros. Inc. Warner Home Video 13346	Mel Gibson	1981	R	34.98
11	NEW ▶		SISTER ACT 2: BACK IN THE HABIT	Touchstone Pictures Image Entertainment 2525	Whoopi Goldberg	1993	PG	39.99
12	10	19	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	39.98
13	12	9	THE PIANO	Live Home Video Pioneer LDCA, Inc. 69974	Holly Hunter Harvey Keitel	1993	R	39.95
14	9	9	THE RETURN OF JAFAR	Walt Disney Home Video Image Entertainment 2237	Animated	1994	NR	29.99
15	NEW ▶		REALITY BITES	Universal City Studios MCA/Universal Home Video 42059	Winona Ryder Ethan Hawke	1994	PG-13	34.98
16	NEW ▶		SHADOWLANDS	Savoy Pictures Pioneer LDCA, Inc. 90968	Anthony Hopkins Debra Winger	1993	PG	39.95
17	13	7	THE JOY LUCK CLUB	Hollywood Pictures Image Entertainment 2291	Kieu Chinh Ming-Na Wen	1993	R	39.99
18	NEW ▶		BODY SNATCHERS	Warner Bros. Inc. Warner Home Video 13027	Gabrielle Anwar Meg Tilly	1993	R	39.98
19	14	13	MRS. DOUBTFIRE	FoxVideo Image Entertainment 8588-85	Robin Williams Sally Field	1993	PG-13	39.98
20	NEW ▶		GERONIMO: AN AMERICAN LEGEND	Columbia TriStar Home Video 58706	Jason Patric Robert Duvall	1993	PG-13	34.95
21	19	11	THE THREE MUSKETEERS	Walt Disney Home Video Image Entertainment 2524	Charlie Sheen Kiefer Sutherland	1993	PG	39.99
22	NEW ▶		SEARCHING FOR BOBBY FISCHER	Paramount Pictures Pioneer LDCA, Inc. 32673	Joe Mantegna Laurence Fishburne	1993	PG	34.95
23	17	5	COOL RUNNINGS	Walt Disney Pictures Image Entertainment 2325	Leon Doug E. Doug	1993	PG	39.99
24	NEW ▶		THE WHO: 30 YEARS OF MAXIMUM R&B LIVE	MCA Music Video 11066	The Who	1994	NR	34.98
25	16	7	REMAINS OF THE DAY	Columbia TriStar Home Video 71096	Anthony Hopkins Emma Thompson	1993	PG	39.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested 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 suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.



**Picture Of Innocence.** A&M Records act the Innocence Mission has been at Bad Animals in Seattle working on its upcoming release for the label. Dennis Herring is producing the sessions on Studio A's API console, with engineer Chris Fuhrman and assistant John Burton. Shown, from left, are Herring and Innocence Mission members Don Peris and Karen Peris.

## Burnishing The Who's Maximum R&B Soundman Astley Puts A Shine On Box Set

■ BY BEN CROMER

Veteran producer/engineer Jon Astley says his primary goal in remixing and remastering tracks for the boxed set "The Who: 30 Years Of Maximum R&B" was to "re-create the same picture as the original. Not only brighten up the sound, but carefully transfer it to the digital domain."

The 42-year-old Astley was one of three producers responsible for the four-CD set, released by MCA in the U.S. and Polydor in the U.K. His role included remixing and remastering a huge chunk of the band's archives, including all of "The Who Sell Out."

"The original master of 'Sell Out' was at the wrong speed," says Astley.

"The eight-track of 'Tommy' I didn't touch, because MCA had already remastered and reissued that on CD. [For] 'Magic Bus' I couldn't find the master tape.

"In the end, we did get rid of a lot of tape hiss. I also tried to re-create a plate echo by using an old Lexicon 224 to get a plate sound that was close to the original."

Astley transferred the vintage four-, eight-, and 16-track masters direct to 32-track Mitsubishi digital. The tapes were then remixed via Focusrite, Neve VR, and AMEK 2500 consoles straight to a Sadie hard-disk editor using Prism, Apogee, and Sony A/D converters.

The majority of the restoration work was conducted in London at Metropolis and Eel Pie Studios, who guitarist Pete Townshend's studio, and in Manchester at Revolution Studios.

"A lot of the 16-track and 24-track Ampex tapes [from] the '70s were deteriorating," Astley says. "The oxide was coming off, so some of the tapes had to be baked. Ampex did that for free."

The project, originally envisioned as a compilation of previously released material, was expanded to include

unreleased studio and concert recordings. Consequently, the job involved sorting through years of tapes, a task that Astley—Townshend's brother-in-law and colleague—tackled with glee.

"He knew I was an old Who fan," says Astley of Townshend. "I also knew where the tapes were and what was on them. I said, 'Let's go back to the multitracks.'"

Astley's working relationship with Townshend dates back to 1978, when Astley was assisting another British studio veteran, Glyn Johns, on the Eric Clapton album "Slowhand." During those sessions, Johns was offered the Who's "Who Are You" project. Astley recalls, "Glyn asked me, 'Do you want to do it?' So I said, 'I'd better ask Pete.'"

Astley ended up co-producing "Who Are You" and helped mold the title cut. "Pete came in with a backing track that went on for 25 minutes," Astley says. "Then Glyn said, 'Well Jon, sort that one out.' The next day I played them a six-minute version of Pete's demo, and that became the backing track."

Astley has since participated in other Townshend and Who projects. (Continued on next page)

## RCA's Ron Fair Divides Time Between Signing Up Acts and Producing Them

■ BY PAUL VERNA

NEW YORK—Producer/A&R veteran Ron Fair is the first to admit his résumé "doesn't make sense." That is, until one considers that the common denominator in acts as diverse as Armored Saint, the O'Jays, and Big Mountain is a good song.

"To me, and to the artists that I work with, I'm coming from a 'song' place," says Fair, senior VP of West Coast A&R and staff producer at

**PROFILE**

RCA Records. "I like to do music that has chord changes, melodies, and great singing. I love show tunes, I love Gershwin. The style of music is not something that I feel is a boundary."

Fair's range of styles is reflected in one of his most recent projects, the platinum "Reality Bites" soundtrack, for which he served as an executive producer. The album includes the No. 1 hit "(Stay) I Missed You" by Lisa Loeb, re-recordings of the Knack's "My Sharona" and Squeeze's "Tempted," and Big Mountain's cover of "Baby, I Love Your Way," which Fair produced and engineered.

Since the Feb. 1 release of "Reality Bites," Fair—who worked on the phenomenally successful "Pretty Woman" soundtrack while at EMI Records—has jumped into yet another soundtrack project with "Corrina Corrina," an upcoming New Line Cinema film that stars Whoopi Goldberg.

When "Corrina Corrina" was presented to Fair, it already consisted of standards by Louis Armstrong, Billie Holiday, Dinah Washington, Sarah Vaughan, and Big Joe Turner, whose version of the title track is included. What it

lacked, according to Fair, was "a couple of strong hits on it."

Enter singers Oleta Adams and Brenda Russell. Though the two artists had not recorded together before, Adams had her breakthrough hit in 1990 with the Russell-penned "Get Here." Their collaboration for "Corrina" is a new track called "We Will Find A Way," written specifically for the film and heard during its closing credits.

The other new recording on the album is a cover of "I Only Have Eyes For You" by former Go West leader Peter Cox and new RCA signing Niki Haris. Fair co-produced both cuts, the first with Aaron Zigman, the latter with Michael Sembello and Marc Hugenberger.

As with other soundtrack projects, the goal with "Corrina" was to "make the right choices for the movie, and at the same time deliver a hit record to the label," says Fair. "And it's very hard to do, because you're oftentimes at cross-purposes."

Not that Fair has any time to

dwel on cross-purposes—or soundtracks, for that matter. He's already back "in the A&R mode," having just signed an all-female vocal trio called Wild Orchid, which he likens to the Supremes and En Vogue.

Although Fair says "it's possible" he'll cut some tracks with Wild Orchid, he usually avoids producing acts he signs. "When I sign the artist, I find that I'm most effective in a very objective role, and once I produce a track, I lose all my objectivity," he says.

Fair also tries not to put himself into production situations for which he doesn't feel he's appropriate. "Part of doing this job successfully is to never force yourself on an artist as a producer when you're the wrong guy," he says.

Fair's production experience dates back to 1973, when he produced mono voice-overs at a small studio. He made the transition from three-track half-inch to four-track half-inch, to eight-track one-inch, to 12-track one-inch, to 16-track two-

(Continued on next page)



Co-producers Ron Fair and Aaron Zigman join singers Oleta Adams and Brenda Russell during the recording of "We Will Find A Way," from the "Corrina Corrina" soundtrack. Shown standing, from left, are music supervisor Bonnie Greenberg and Zigman; seated, from left, are Fair, Adams, and Russell.

## EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

U.K.

**P**RODUCER MIKE STOCK, of Stock Aitken Waterman fame, has bought an SSL 4000 G Plus for his 3 million-pound, two-room, Andy Munro-designed complex near London Bridge, which will be used entirely for his own writing and recording projects. "After carefully considering the different formats that are currently available among the analog/digital and assignable consoles, I chose the format with which, for the last nine years, I have always felt the most comfortable," says Stock.

AIR Lyndhurst Studio 1 is now fully operational with the refurbished Neve/Focusrite console from AIR Oxford Circus Studio 1, with which the new studio shares similar size and acoustic performance. "The opening of the beautiful Studio No. 1 at the rear of the building completes the entire AIR Studios recording complex created by Chrysalis and Pioneer," says producer George Martin. "This new studio promises to be equally desirable and successful as Lyndhurst Hall."

London post-production house Molinare has upgraded its routing system with a Pro-Bel MADI AES matrix, as part of a 100,000-pound contract that coincides with the opening an AMS Logic 1-equipped dubbing suite and the installation of 11 Tascam DA88 digital eight-tracks. "We often track-lay with a DAWN system and dump that back onto 24-track," says chief engineer Hugh Waters. "What we will be doing is putting it onto the DA88s and moving the tape next door for the dub-

bing."

Magmasters in London has bought an AMS Logic 3 and upgraded its AudioFiles to seven 16-output and one eight-output Spectra. AIR Lyndhurst has bought a Logic 3 and 16-output Spectra for its preparation suite. There are now 20 AMS-Neve digital desks in London.

Two Rupert Neve-designed Amek 9098 consoles have been ordered by the Canadian Broadcast Corp. for its radio production studios in Montreal and Vancouver. The Montreal board has 36 mono, 24 dual-monitor, and four stereo modules; the one in Vancouver has 36 mono, 20 dual-monitor, and six stereo modules. Both desks will be fitted with Amek SuperMove automation, Virtual Dynamics, and recall.

Principal features of Cadac's new Concert arena console include programmable and resettable switching, nulling LED-driven recall, and Cadac moving-fader automation. The first Concert, a 32-channel, 12-by-12 matrix—offering a total of 112 inputs and 72 outputs—has been delivered to the Royal National Theatre in London.

Cadac J-Type desks are being used for the productions of "Fiddler On The Roof" at the London Palladium and "Copacabana" at the Prince of Wales.

BELGIUM

**E**M L SOUND & LIGHT Productions supplied a 245-kW Martin F2 rig for the Torhout-Werhter Festival. A total of 196 boxes were used, including 178 F2 boxes for the main stack. Martin Audio has shipped additional F2 systems to Milan Acustica in Madrid and Spanish rental company Peymer through J L Alberdi of Barcelona.

## RON FAIR DIVIDES TIME BETWEEN SIGNING, PRODUCING ACTS

(Continued from preceding page)

inch, to 24-track two-inch.

Fair also was a self-described "crappy songwriter" who made contacts with the publishing community and started producing publishing demos. He eventually signed an exclusive account with United Artists Music and ran the company's demo studio, a Tascam eight-track with a busted track.

"I used to cut demos on seven tracks with no outboard gear and one Shure SM-57 mike," he says. "I did

100-and-change song demos in two years, and I think we got 50 covers."

The first hit project he engineered was the platinum "Rocky" soundtrack, released on UA in 1977. That entire project and the singles from it were recorded and mixed in three hours, according to Fair, who says he made a scant \$60 for his work.

But his track record at UA eventually paid off. In 1980 he landed his first A&R job, with RCA. Fair later went to Chrysalis, where he remained

for five years before going to Island Records' London office for two years. He returned to the U.S. to head up EMI's A&R department, signing such acts as Wendy Moten, Russell, Go West, and EMF. He then wound up in his current post at RCA.

Noting that he's a keyboard player, arranger, producer, engineer, and A&R person, Fair says he doesn't like to perform any of those tasks "too exclusively. When I'm in the studio for a month, I get real itchy to get back in the office and pound the phones. And when I'm in the office for too long, I get itchy to cut a record."

It is only a matter of time, then, before Fair heads back to the studio.

## BURNISHING 30 YEARS OF MAXIMUM R&B

(Continued from preceding page)

including "Saturday Night's Alright (For Fighting)" from the Elton John-Bernie Taupin tribute "Two Rooms," and Townshend's 1993 album "Psychoderelict."

"He taught me ever so much," Astley says of Townshend.

Astley laments that producer Shel Talmy would not license his three-track masters of the Who's early hits for the box. However, Talmy has since reached an agreement with Polydor and MCA, and his masters will be used in the future, according to Astley.

"After we did the box, everybody got so excited at Polydor and MCA," Astley says. "By the end of the year, 'Live At Leeds' will be reissued as a

full-length CD that will include a lot of other material and some of 'Tommy.' Next year, we plan to do a 'Best Of, Live.' We'll go back to tapes from Swansea, Leeds, the Young Vic concert, Tanglewood, and one or two other venues."

Moreover, Astley is compiling a Townshend collection that will be issued on Atlantic in the autumn.

For the moment, Astley is happy with the reception to the Who box set. When asked why the album was sequenced with little space between tracks, Astley replies with a chuckle.

"That was my doing," he says. "The Who always played that way on stage."

## Billboard

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUG. 6, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	STAY(I MISSED YOU) Lisa Loeb & Nine Stories/ J. Patino (RCA)	ANYTIME, ANYPLACE Janet Jackson/ J. Jam, T. Lewis C. Jackson (Virgin)	SUMMERTIME BLUES Alan Jackson/ K. Stegall (Arista)	COME OUT AND PLAY Offspring/ T. Wilson (Epitaph)	TAKE IT EASY Mad Lion/ KRS-1 (Weeded)
RECORDING STUDIO(S) Engineer(s)	52nd STREET DIGITAL (New York) Juan Patino	FLYTE TYME (Edina, MN) Steve Hodge	THE CASTLE (Nashville) John Kelton	TRACK RECORD (Los Angeles) Thom Wilson	BATTERY (New York) Chris Trevepp
RECORDING CONSOLE(S)	Tascam 688 cassette ministudio	Harrison MR4	SSL 4056G	Neve VII	SSL 4064G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Alesis ADAT 28X	Otari MTR100	Otari DTR900 II	Studer A820	Otari MTR100
STUDIO MONITOR(S)	Yamaha NS10M	Westlake HR1	UREI 813 Yamaha NS10	TAD	Yamaha NS10
MASTER TAPE	Ampex SVHS 120	Ampex 499	Ampex 467	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineers(s)	SCREAM (Los Angeles) Brian Malouf	FLYTE TYME (Edina, MN) Steve Hodge	THE CASTLE (Nashville) John Kelton	TRACK RECORD (Los Angeles) Thom Wilson	BATTERY (New York) Chris Trevepp
CONSOLE(S)	SSL 4064G	Harrison MMR4	SSL 4056G	Neve VII	SSL 4064G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Otari MTR900 II	Studer A820	Otari MTR100
STUDIO MONITOR(S)	UREI 813B Yamaha NS10	Westlake NS10	UREI 813 Yamaha NS10	TAD	Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 456
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Bernie Grundman	MASTERMIX Hank Williams	FUTUREDISC Eddie Schreyer	EUROPADISK Jim Shelton
PRIMARY CD REPLICATOR (ALBUM)	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing	Evermark Nimbus, Kao Optical	Nimbus
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	BMG Manufacturing	Evermark Rainbo	HMG

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(Continued on page 88)



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## Rock Rebounds From Late-'80s Drop 93 Stations Switched To Formats In Last Year

■ BY ERIC BOEHLERT

NEW YORK—Rock, once again, is on a roll at radio.

After a falling out of sorts in the late '80s with radio managers and owners who thought the format's best days were behind it, rock radio of all flavors is back on operators' A lists.

In the last 12 months, 93 stations have made the switch to some kind of rock (classic rock, album rock, modern rock, or album alternative), according to the M Street Journal, which tracks format trends. That gives rock 722 outlets nationwide, making it the fifth most popular format among operators, just six stations behind oldies (728). The three most common formats are country (2,628), AC (1,238), and N/T (976). Between July 1993 and July 1994, rock's gain of 93 stations trailed only the booming N/T format's upswing of 169 new outlets.

Interestingly, rock formats across the board, from the '60s- and '70s-based gold of classic rock to the hyper-

current rotations of modern rock—as well as the in-between mixes of album rock and album alternative—are enjoying swelling ranks across the country.

Why is this happening? Album alternative consultant Dennis Constantine notes that the music has become so entrenched in our culture, heard everywhere from advertising to sporting

*'Rock's become the standard of our society. We have a rock'n'roll president'*

events, that it makes perfect sense for radio to embrace all forms of it. "Rock's become the standard of our society," says Constantine. "We have a rock'n'roll president."

As of July 1994, M Street reports, there are 311 album rock, 259 classic rock (that number includes some '70s-based oldies players), 100 album alternative, and 52 modern rock stations.

Like so many format trends, demographics are at the center of this surge. "The most desirable demographic for advertisers is 25-54," notes Constantine. "That is the rock'n'roll generation."

Indeed, rock radio's early days, when station managers looked down on the format's audience as an unwelcome bunch of rowdies, seem a distant memory. Today, particularly at the older-skewing album rock, classic rock, and album alternative stations, onetime rockers have aged into a much-sought-after group of consumers. In fact, a just-released study of classic rock by the radio rep firm Katz Radio Group touts the format as a key way to "attract the affluent baby-boomer."

That baby-boom draw has clearly helped drive album alternative's station growth (Billboard, May 22, 1993). The format's eclectic, mature rock sounds attract the same cash-rich consumers that tune into AC and other adult music formats. But with the growing glut of ACs, many operators have opted for a more distinct sound and album alternative (Billboard, July 23).

Robert Unmacht, publisher of M Street, sees a bright future for the format. He predicts that album alternative stations could double in number in the near future, soon topping 200.

Classic rock's continued steady growth has amazed even its creators. Consultant Bill Jacobs, whose brother Fred helped build the format, admits that 10 years ago nobody thought classic rock, then a niche player, would ever challenge top 40 in terms of number of outlets. (Then again, 10 years ago, few thought Pink Floyd, Yes, and the Rolling Stones would be releasing records in 1994.) According to the M Street Journal's trends, if the two formats continue on their respective

paths, surging classic rock could surpass declining top 40 in number of outlets sometime next year.

Meanwhile, modern rock's growth, and the music fueling it, has been well documented. Powered by an exploding music scene, a growing number of stations have tapped into young listeners' appetite for new rock. (Of the four rock players, album rock's tally has remained essentially unchanged, with just five new stations since the summer of 1993.)

Not surprisingly, record companies, always eager to expose their artists, are pleased with rock radio's resurgence. Looking at the burgeoning album alternative format, for instance, Todd Bisson, national director of alternative promotion at Columbia, says that "for a record company, nothing could be more pleasing" than to watch a music-intensive format expand. He notes that the growth potential for both album alternative and modern rock remains "tremendous."

Lee Abrams, an original architect of album rock back in the '70s and now the rock director at ABC/Satellite Music Network, is not at all surprised by rock's rebound. In fact, he says, observers could see it coming.

"It happens every 10 years," says Abrams, noting the boom/bust cycle that rock and rock radio have traveled over the last few decades. Pointing to the late '60s and early '70s, the early '80s, and the early '90s as high points, Abrams says that a music-intensive period emerges every 10 years or so. Those periods electrify rock fans; at the same time, they not only jumpstart rock radio, but force the creation of new formats to deal with the new and different sounds. He notes, "Album rock came about so Jimi Hendrix could get played."

Many of today's heritage modern rock stations were born in the early '80s, driven by the excitement surrounding Elvis Costello, Talking Heads, the Clash, and others at the time. Abrams says following the lackluster "corporate rock" of the late '80s (when managers began to cool on the format), today's current surge in innovative rock, with "politically and culturally charged" songs and performers, was inevitable.

Using that timeline pattern, which he says held true even back in the '50s, Abrams looks ahead and warns that 1999 or 2000 is bound to be a down time for rock.

That may be. But for now, rock radio is enjoying its ride.

### FOR THE RECORD

Due to a production error, the end of the story "Adult Alternative A Magnet For Affluence" was cut off in the Aug. 6 issue. The last line should have read: "Meanwhile, three formats showed six-year declines in come: top 40 (-16%), album rock (-14%), and soft rock (-10%)."



**Basket Cases.** The boys from Green Day storm the Post-Modern Radio Network. Pictured, from left, are tour manager Ben Matlock; Green Day members Tre Cool (sporting kelly-green hair), Billy Joe, and Mike Dirnt; and Post-Modern's Greg Burgess.

## U.K. Commercial Stations Keep Growing, At BBC's Expense

■ BY JEFF CLARK-MEADS and THOM DUFFY

LONDON—Commercial radio in Britain, boosted by the launch of two national outlets within the past two years, continues to draw increased listenership, while BBC Network Radio, including pop mainstay BBC Radio One, experiences an ongoing decline, according to newly released figures.

Rock-oriented Virgin 1215, launched in April 1993, now attracts 3.4 million listeners weekly, while Classic FM, which signed on in July 1992, has 4.6 million listeners, according to figures for 1994's second quarter released Aug. 1 by Radio Joint Audience Research Limited (RAJAR), the U.K. radio industry research organization.

However, with a higher number of average hours per listener, Virgin 1215, with a 3.2% share, has overtaken Classic FM, which claims a 2.8% share of all listening.

Overall, commercial radio now has an audience of 27.8 million weekly and a 47.4% share of listenership, up from 24.9 million listeners and a 38.9% share a year ago. BBC radio, including local and network stations, has a weekly audience of 28.9 million and a 50.3% share.

However, the BBC's weekly reach for the second quarter dropped to 62% from 67%, compared with the same period of last year. Similarly, its 50.3% share for the second quarter is a drop from 57.2% for the same quarter of 1993.

Troubled BBC Radio One has lost nearly one-third of its market share during the year since its re-launch as an alternative to commercial radio. RAJAR figures show that Radio 1 has dropped 3.4 million listeners from its weekly reach, taking it from a 19.9% share of listenership to 13.3%. However, the BBC is taking consolation from the fact that the rate of the station's decline is slowing down.

Questioned about Radio One's lis-

tenership figures at the RAJAR announcement, Liz Forgan, managing director of BBC Radio, said the British Broadcasting Corp. did not measure a station's success purely in terms of "crude numbers." She said later that, nevertheless, the BBC keeps a very close watch on audience figures.

As for the good news for Radio One, Forgan noted, "There has been a substantial, evident, and continuing slowdown in the rate of decline." She declined to answer questions on how low the station's audience might ultimately drop.

Under new controller Matthew Bannister, Radio One has replaced its daytime diet of pure pop with significant measures of comedy, series based on comic-strip heroes, and, occasionally, poetry. Bannister's stated policy is that Radio One should provide an alternative to the pop-based commercial sector.

In this year's second quarter, Radio One had a weekly reach of 12.3 million listeners, compared with 15.7 million in the same period in 1993.

For the BBC's commercial competitors, the RAJAR figures held much encouragement. Several stations are boasting their highest-ever figures, including Capital FM in London, which added 143,000 listeners to its weekly reach to notch a new total of 3.1 million.

Douglas McArthur, managing director of the U.K.'s Radio Advertising Bureau, says commercial broadcasting is now entering a new era. He says it has finally shaken off its old 2% tag and, with annual revenues of 52.6 million pounds (\$78.9 million), it now has 4% of all spending on advertising.

McArthur says revenues were up 23.1% over the last 12 months. "Most of this revenue growth is not primarily due to the advent of new [local] stations," he says. "The significant growth has been achieved largely by the success of commercial radio in attracting major national advertisers."

## FCC Planning Major Changes In Its Structure

■ BY BILL HOLLAND

WASHINGTON, D.C.—FCC Chairman Reed Hundt announced Aug. 1 that the commission intends to make major organizational changes, including the creation of a Wireless Telecommunications Bureau to deal with new personal communications services, and an International Bureau.

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"They'll be large, that's for sure," says a commission representative. "They'll be folding the common carrier and private radio divisions into them."

Also on the organizational drawing board: the creation of an Office of Workplace Diversity to encourage greater participation by minorities in the telecommunications industries; a new competition division in the Office of the General Counsel; and the independence of the Office of Small Business Activities, now under the Office of the Managing Director.

Hundt says he hopes the '90s organizational restructuring "will help us meet our goal of serving these customers with efficiency and excellence, in the public interest."

Also on Aug. 1, the commission began the reorganization of its Office of Public Affairs, establishing it as a "proactive, customer-oriented, and mission-driven office."

The reorganization consolidates the FCC's public information and its out-

(Continued on page 94)



## WDVE Always At The Top In Pittsburgh Album Rocker Consistent In Conservative Market

IF RADIO'S COMPETITIVE battles were turned into movies, Broadcast Alchemy's WDVE Pittsburgh might be the star of a film called "The Dominator." Appearing in the Arnold Schwarzenegger role would be PD Gene Romano, who has been programming the album rock station successfully for nearly seven years.

In the spring Arbitron book, WDVE dominated nearly all of the No. 1 slots, taking that position in 19 different demos, including 25-54 and 18-34. In the 25-54 age group, where the station won for the fifth straight book, its rating was almost five shares more than the closest competitor. In 18-34, WDVE's 34.7 share nearly tripled that of the second-place station.

In 12-plus ratings, the station was No. 2, but climbed 8.9-10.7 from the winter. In fact, it seems that 12-plus ratings are the only area where the station shows any inconsistency at all. In the last year, the station's 12-plus numbers have wobbled 9.9-11.2-9.2-8.9-10.7. Romano, however, is unconcerned about those figures.

"The 12-plus number may give you an up-and-down picture which is misleading, as 12-plus numbers often are," he says. "Winter has always been our softest book. It's as if, as soon as the leaves fall off the trees, our ratings go into hibernation for a few months."

"One of the strengths of [WDVE] is we're a very high-profile and top-of-mind radio station that benefits a lot from what's going on [like sporting events]," he adds. "The playing field is leveled in January through March, when there's not a lot going on."

"We've been very fortunate in that we've been extremely consistent in the ratings success we've had in the past five years," Romano says. "We've never been lower than No. 2 [among] 25-54 adults in the last five years, and we've been No. 1 with 18-34 adults for six years, so that consistent success is something we're very proud of."

"Pittsburgh is quietly a very competitive market," says Romano. "We don't have the quantity of album rock competition that many markets in the top 25 have, but it is very competitive... The market size [No. 20] and number of signals makes it easier for us to obtain the type of shares we get, as opposed to a bigger market with more signals, but we're very proud of the dominance we have over the closest competitor."

WDVE's competitors include classic rock WRRK, top 40 WBZZ (B97), and suburban album rocker WWKS.

Despite having a strong classic rock outlet in the market, Romano is still very conservative musically, usually programming no more than about 20% current/recurrent

product. "We do believe in using quality new music as an offensive weapon," he says, "but the type of new music we play really has to be applicable for our target [listener], which is a 32-year-old guy."

He also is quick to dismiss the industry's tendency to judge the relevance of a rock station by the number of currents it plays. "I don't think, as an industry, you can get hung up on currents and what they mean to a radio station," he says. "The percentage of currents does not define a radio station."

"[Playing] Toad the Wet Sprocket's 'Fall Down' 18 times a week on a station that has a cume of 420,000... you cannot turn your back on those kinds of numbers. If you play 10 songs an hour, and two are new, one is 2 years old—which for many listeners is perceptually new—and one is from 1989, that is an enormous difference from the classic rock in town."

With such a limited number of slots available for currents, Romano is understandably choosy about the new records he does play. "I disagree with the philosophy that you owe it to your listeners to play it just because it's out. I believe you owe it to your listeners to play the best new music."

Here's a recent 3 p.m. hour: the Rolling Stones, "Can't You Hear Me Knocking"; Counting Crows, "A Murder Of One"; ZZ Top, "Fool For Yer Stocking"; Eric Johnson, "Righteous"; the Who, "Getting In Tune"; Peter Gabriel, "Red Rain"; Neil Young, "Rockin' In The Free World"; Van Morrison, "Domino"; Alice in Chains, "No Excuses"; Tom Petty & the Heartbreakers, "American Girl"; and Big

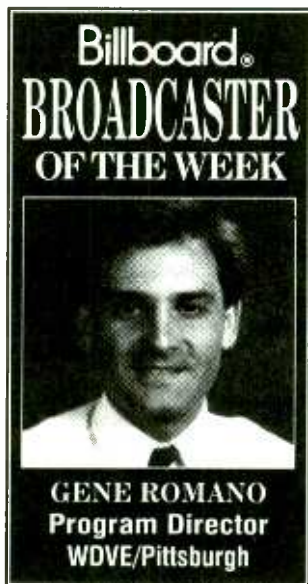
Head Todd & the Monsters, "Broken Hearted Savior."

Romano says WDVE managers are "big believers in database marketing" and brand-loyalty marketing, so the station does quite a bit of direct mail and constantly builds its listener database. The station also is "very aggressive with some of the merchandising we do," says Romano, who mentions T-shirts, license plates, and annual compilation CDs of the morning team and local bands as being among the more popular items.

The station's current promotion is the standard "live free for the summer" contest, which includes paying all the winner's bills, providing groceries, a leased car, and a summer vacation. "We're not really big believers in giving away lots of cash to help our time spent listening," says Romano. "I don't believe that's how you fool Arbitron."

Romano's 14 years in radio have included programming stints at WQWK State College, Pa., and WZZO Allentown, Pa. He joined WDVE in 1988.

PHYLIS STARK



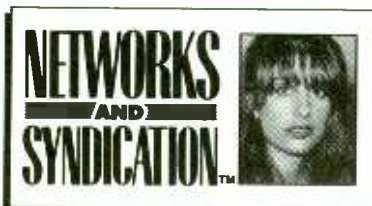
**GENE ROMANO**  
Program Director  
WDVE/Pittsburgh

## 'Rockline,' Larry King Join CD-ROM Age

LOS ANGELES—In national radio's never-ending search for new opportunities to expose its shows and bring in new revenue, Global Satellite Networks "Rockline" and Westwood One's "The Larry King Show" will soon be offered commercially on CD-ROM.

"Rockline" will be the first syndicated radio music program to be released on CD-ROM, while King's will be the first syndicated radio talk program to try this new technology.

The WW1 CD-ROM offerings, which include King titles on authors, musicians, and celebrities, are being released in the early fall through Electronic Book Publishing in conjunction with Sony and WW1's audio products division, according to WW1 executive



by Carrie Borzillo

VP, business and legal affairs Eric Weiss.

While Global's project is still in development, Howard Gillman, president of Global and executive producer of "Rockline," anticipates that it may entail putting soundbites from the show's past 13 years of artist interviews on CD-ROM. Users could ask the artist a question, and receive a

pre-programmed answer along with a visual of the artist.

The subjects of the "Rockline" CD-ROMs may be grouped thematically. For instance, there could be titles on guitarists and British singers. Users could ask anything from "What are your influences?" to "What's your favorite color?"

Weiss says the King titles will be "primarily designed for hand-held CD-ROM players, [because] they are capable of up to four hours of audio more than the computer."

Weiss says each King CD-ROM will feature 20 questions, photos, and biographies of the celebrities.

Both companies are positioning themselves on the cutting edge of a (Continued on next page)

# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 43 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	12	*** No. 1 *** CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	ELTON JOHN 6 weeks at No. 1
2	2	2	15	IF YOU GO SBK 58166/EMI	JON SECADA
3	5	7	12	WILD NIGHT MERCURY 858 738	JOHN MELLENCAMP/ME'SHELL NDEGECELLO
4	3	4	14	I SWEAR BLITZ 87243/ATLANTIC	ALL-4-ONE
5	6	5	18	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	TONI BRAXTON
6	7	6	12	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	MARIAH CAREY
7	4	3	20	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	MADONNA
8	8	8	20	BEAUTIFUL IN MY EYES SBK 58099/EMI	JOSHUA KADISON
9	9	10	7	THE WAY SHE LOVES ME CAPITOL 58167	RICHARD MARX
10	10	11	13	LOVE IS ALL AROUND LONDON 857 580/ISLAND	WET WET WET
11	12	18	9	DON'T TURN AROUND ARISTA 1-2691	ACE OF BASE
12	14	16	16	COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE
13	13	22	8	STAY (I MISSED YOU) RCA 62870	LISA LOEB & NINE STORIES
14	11	9	25	THE SIGN ARISTA 1-2653	ACE OF BASE
15	16	12	33	EVERYDAY ATLANTIC 87300	PHIL COLLINS
16	18	19	7	YOU CAPITOL 58195	BONNIE RAITT
17	15	13	9	AIN'T GOT NOTHING IF YOU AIN'T GOT... COLUMBIA ALBUM CUT	MICHAEL BOLTON
18	17	14	33	NOW AND FOREVER CAPITOL 58005	RICHARD MARX
19	19	17	10	MAYBE LOVE WILL CHANGE YOUR MIND MODERN 98270/ATLANTIC	STEVIE NICKS
				*** AIRPOWER ***	
20	23	24	5	YOU BETTER WAIT COLUMBIA 77580	STEVE PERRY
21	20	15	23	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	BONNIE RAITT
22	22	21	14	TELL ME WHERE IT HURTS REUNION 62813/RCA	KATHY TROCCOLI
23	26	35	3	BUT IT'S ALRIGHT ELEKTRA 64524	HUEY LEWIS & THE NEWS
24	21	20	22	BABY I LOVE YOUR WAY RCA 62780	BIG MOUNTAIN
25	27	26	6	RETURN TO POOH CORNER COLUMBIA ALBUM CUT	KENNY LOGGINS
26	24	23	16	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
27	28	34	4	WILLING TO FORGIVE ARISTA 1-2680	ARETHA FRANKLIN
28	31	30	6	HARD LUCK WOMAN MERCURY ALBUM CUT	GARTH BROOKS
29	30	27	16	MR. JONES DGC ALBUM CUT/GEFFEN	COUNTING CROWS
30	36	—	2	THINK TWICE 550 MUSIC 77545	CELINE DION
31	34	—	3	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	SEAL
32	29	33	5	FRUITCAKES MARGARITAVILLE ALBUM CUT/MCA	JIMMY BUFFETT
				*** HOT SHOT DEBUT ***	
33	NEW	1	1	LUCKY ONE A&M 0724	AMY GRANT
34	37	37	23	FOUND OUT ABOUT YOU A&M 0418	GIN BLOSSOMS
35	33	31	15	THE MOST BEAUTIFUL GIRL IN THE WORLD NPG 72514/BELLMARK	♀
36	RE-ENTRY	2	2	UNTIL I FALL AWAY A&M ALBUM CUT	GIN BLOSSOMS
37	32	29	17	MISLED 550 MUSIC 77344	CELINE DION
38	35	32	7	I'LL REMEMBER YOU ARISTA 1-2678	ATLANTIC STARR
39	40	38	4	ANY TIME, ANY PLACE VIRGIN 38435	JANET JACKSON
40	39	36	23	COMPLETELY COLUMBIA 77376	MICHAEL BOLTON

Tracts showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

### HOT ADULT CONTEMPORARY RECURRENTS

1	1	1	4	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	LITTLE TEXAS
2	3	2	15	THE RIVER OF DREAMS COLUMBIA 77086	BILLY JOEL
3	2	3	6	THE POWER OF LOVE 550 MUSIC 77230	CELINE DION
4	5	5	7	BECAUSE THE NIGHT ELEKTRA 64595	10,000 MANIACS
5	4	4	7	BREATHE AGAIN LAFACE 2-4054/ARISTA	TONI BRAXTON
6	6	7	7	HAVING A PARTY WARNER BROS. 18424	ROD STEWART
7	—	—	1	STREETS OF PHILADELPHIA COLUMBIA 77384	BRUCE SPRINGSTEEN
8	8	6	9	PLEASE FORGIVE ME A&M 0422	BRYAN ADAMS
9	9	10	20	DREAMLOVER COLUMBIA 77080	MARIAH CAREY
10	—	8	10	I CAN SEE CLEARLY NOW CHAOS 77207	JIMMY CLIFF

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

# Album Rock Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 108 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				<b>*** No. 1 ***</b> 5 weeks at No. 1 ◆ SOUNDGARDEN A&M	
1	1	1	14	BLACK HOLE SUN SUPERUNKNOWN	SOUNDGARDEN A&M
2	2	2	6	LOVE IS STRONG VOODOO LOUNGE	ROLLING STONES VIRGIN
3	3	4	10	VASOLINE PURPLE	STONE TEMPLE PILOTS ATLANTIC
4	4	6	11	SELLING THE DRAMA THROWING COPPER	LIVE RADIOACTIVE/MCA
5	6	7	17	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
6	8	11	5	YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE	STEVE PERRY COLUMBIA
7	9	10	11	FALL DOWN DULCINEA	TOAD THE WET SPROCKET COLUMBIA
8	5	3	21	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	COLLECTIVE SOUL ATLANTIC
9	10	12	10	SAIL AWAY SAIL AWAY	GREAT WHITE ZOO
10	7	5	17	BIG EMPTY PURPLE	STONE TEMPLE PILOTS ATLANTIC
11	13	15	6	YOU LET YOUR HEART GO TOO FAST TURN IT UPSIDE DOWN	SPIN DOCTORS EPIC
12	11	9	24	BACKWATER TOO HIGH TO DIE	MEAT PUPPETS LONDON/ISLAND
13	12	13	14	I STAY AWAY JAR OF FLIES	ALICE IN CHAINS COLUMBIA
14	14	14	10	LOSIN' YOUR MIND PRIDE & GLORY	PRIDE & GLORY GEFLEN
15	16	18	7	LOW RIDER "THE ENDLESS SUMMER II" SOUNDTRACK	GARY HOEY REPRISE
16	20	31	3	<b>*** AIRPOWER ***</b> WALK ON MEDLEY WALK ON BOSTON MCA	
17	18	39	3	<b>*** AIRPOWER ***</b> PUSH COMES TO SHOVE PUSH COMES TO SHOVE JACKYL GEFLEN	
18	19	28	5	<b>*** AIRPOWER ***</b> RAIN KING AUGUST AND EVERYTHING AFTER COUNTING CROWS DGC/GEFFEN	
19	23	30	5	COME OUT AND PLAY SMASH	OFFSPRING EPITAPH
20	25	36	3	HOLD MY HAND CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
21	15	8	18	TAKE IT BACK THE DIVISION BELL	PINK FLOYD COLUMBIA
22	17	16	8	DEUCE KISS MY ASS	LENNY KRAVITZ MERCURY
23	21	19	12	WILD NIGHT DANCE NAKED	JOHN MELLENCAMP/ME'SHELL NDEGECELLO MERCURY
24	24	25	6	ROCK IT STEVE MILLER BAND BOX SET	STEVE MILLER BAND CAPITOL
25	33	35	4	YOU GOT ME ROCKIN' VOODOO LOUNGE	ROLLING STONES VIRGIN
26	28	23	10	ELDERLY WOMAN BEHIND THE COUNTER... VS.	PEARL JAM EPIC
27	NEW	1	1	<b>*** HOT SHOT DEBUT ***</b> MAMA'S FOOL BUST A NUT TESLA GEFLEN	
28	30	26	24	SPOONMAN SUPERUNKNOWN	SOUNDGARDEN A&M
29	22	17	13	LONGVIEW DOOKIE	GREEN DAY REPRISE
30	35	34	5	ROCKET SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
31	32	37	18	WHAT DO YOU WANT FROM ME THE DIVISION BELL	PINK FLOYD COLUMBIA
32	26	22	15	ROUND HERE AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/GEFFEN
33	39	—	2	CURE ME... OR KILL ME... PAWNSHOP GUITARS	GILBY CLARKE VIRGIN
34	40	—	2	BREATHE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	COLLECTIVE SOUL ATLANTIC
35	31	21	15	GET OFF THIS KEROSENE HAT	CRACKER VIRGIN
36	34	29	20	KEEP TALKING THE DIVISION BELL	PINK FLOYD COLUMBIA
37	27	20	13	CRAZY GET A GRIP	AEROSMITH GEFLEN
38	NEW	1	1	<b>*** AIRPOWER ***</b> WE DON'T EXIST TOO HIGH TO DIE MEAT PUPPETS LONDON/ISLAND	
39	38	33	22	DISARM SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
40	NEW	1	1	<b>*** AIRPOWER ***</b> FUZZBOX VODOO ANTENNA ZZ TOP RCA	

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

## ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10
1	—	—	1	NO EXCUSES JAR OF FLIES	ALICE IN CHAINS COLUMBIA				
2	1	1	10	LOW KEROSENE HAT	CRACKER VIRGIN				
3	2	3	15	MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA				
4	3	2	5	DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH GEFLEN				
5	4	5	16	DAUGHTER VS.	PEARL JAM EPIC				
6	8	—	10	YOU CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.				
7	7	6	7	MR. JONES AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/GEFFEN				
8	5	4	9	ALL APOLOGIES IN UTERO	NIRVANA DGC/GEFFEN				
9	6	7	43	PLUSH CORE	STONE TEMPLE PILOTS ATLANTIC				
10	10	9	15	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M				

# Radio

## NETWORKS AND SYNDICATION

(Continued from preceding page)

developing technology. "There aren't enough CD-ROM users out there now, but when there are, we'll already be there, entrenched in it," says Gillman.

In other Global news, members of the Eagles have selected "Rockline" to be the only radio program on which they will be featured during their reunion tour.

Global adds a new dimension to this segment of "Rockline," which airs Monday (8), by giving America Online users the opportunity to ask questions of the Eagles while they are live on the show. Photos of the band will be included in America Online.

Gillman also is working on putting a "Rockline" folder on America Online in September, with the possibility of users being able to order CDs from artists featured on the show.

In other WW1 news, the network's decision to stop servicing non-rated markets with its shows on CD has frustrated some small-market programmers.

KNUI and crosstown KMVI Maui, Hawaii, are among the stations that feel "betrayed," according to KMVI MD Michael McCartney.

McCartney says, "The added expense of a satellite, and the extra manpower needed to record the show to be played at the time the stations want, is too much of a hassle."

Instead, KMVI has chosen to drop four WW1 shows: "The Beatle Years," "On The Record With Mary Turner," "The Retro Show," and "New Gold." So far, it has added Copra Media Productions' "Class Reunion" and Radio Today's "Flashback."

### AROUND THE INDUSTRY

CBS Radio Networks will provide live reports from Woodstock '94 Aug. 12-14. CBS News Radio will provide 15 90-second news updates from the Saugerties, N.Y., festival celebrating the 25th anniversary of Woodstock. CBS Spectrum Radio Network affiliates will receive hourly CBS news brief reports and a series of 60-second special reports from correspondents on the scene.

In addition, affiliates of CBS' "House Of Blues Radio Hour" will be provided with "Wavy Gravy's Woodstock Flashback Features," hosted by Woodstock's original MC, Wavy Gravy, aka Hugh Romney. The 90-second features include sound bites and interviews with artists and promoters and trivia about the original concert.

United Stations has signed comedian/actor Martin Lawrence, who stars in the Fox sitcom "Martin," to host a one-minute morning-drive comedy piece.

The Children's Media Network (KidStar) will finally roll out its children's radio format in early 1995. KidStar executive VP and co-founder Jodell Seagrave has been named GM. WCRB Boston PD John Dodge has been named PD of the KidStar net. Interim PD Rick Scott, of Rick Scott & Associates, will continue to consult the network.

While there has been talk of syndication for years, KROQ Los Angeles' sex/relationship call-in show, "Love-line," is now officially up for bids.

After MidNite Entertainment, which syndicates the overnight country show "After MidNite With Blair Garner," has introduced a 2½-minute

feature called "In Your Ear." The unhosted feature showcases one artist at a time.

Talk America Radio Network debuted the conservative "The Right Side" with Armstrong Williams July 18, replacing "The Jerry Brown Show" in the 6-9 p.m. slot. Williams is a regular contributor to USA Today. Brown is now on from 9 p.m.-midnight.

TARN also bowed "Let's Talk Insurance" with Bill Bailey on Sundays from noon-2 p.m.; "Judy A La Carte" with food author Judy Gilliard on Sundays from 2-3 p.m.; "America's Town Forum" with Bo Gritz from 10 a.m.-noon weekdays, replacing Tom Donahue; and "The Russ Whinnem Show," a sports show on Sundays from 9-10 p.m.

In addition, Joe Mazza's sports show, which airs Sundays from 1-6 a.m., expands to Sunday nights from 10 p.m.-midnight and Monday mornings from 3-5 a.m.

KUSC Los Angeles has signed on as National Public Radio's 500th station. KUSC also has picked up Public Radio International's "World Cafe" and "Echoes" programs on weekends.

Denver-based Abrams/Dawson & Assoc. is offering a spinoff program to its "Classic Dance Traxx," called "Classic Dance Traxx—The Early Years," a two-hour '70s dance show.

Dallas-based the Radio Xcellence Group bows "Ken Dowe's Information Highway," a 90-second news commentary, Aug. 15.

Tampa, Fla.-based Digi-Net Syndication Inc. has opened shop to syndicate 24-hour formats, including the "WDRE Modern Rock Format." Jarad Broadcasting's WDRE is already on in Long Island and Albany, N.Y., and Philadelphia.

Nancy Dobrow joins MediaAmerica in New York as national account manager, handling advertising sales and marketing. She was GSM at WCBS-FM New York.

# Modern Rock Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 38 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				<b>*** No. 1 ***</b> 1 week at No. 1 COUNTING CROWS DGC/GEFFEN	
1	5	10	4	EINSTEIN ON THE BEACH DGC RARITIES VOL. 1	COUNTING CROWS DGC/GEFFEN
2	8	8	5	BASKET CASE DOOKIE	GREEN DAY REPRISE
3	2	3	9	VASOLINE PURPLE	STONE TEMPLE PILOTS ATLANTIC
4	1	1	12	COME OUT AND PLAY SMASH	OFFSPRING EPITAPH
5	3	4	10	PRAYER FOR THE DYING SEAL	ZTT/SIRE/WARNER BROS.
6	17	26	3	AM I WRONG LOVE SPIT LOVE	LOVE SPIT LOVE IMAGO
7	14	20	4	ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB	SHERYL CROW A&M
8	6	5	17	BLACK HOLE SUN SUPERUNKNOWN	SOUNDGARDEN A&M
9	4	2	13	FALL DOWN DULCINEA	TOAD THE WET SPROCKET COLUMBIA
10	10	12	6	HEADACHE TEENAGER OF THE YEAR	FRANK BLACK 4AD/ELEKTRA
11	15	16	4	UNDONE - THE SWEATER SONG WEEZER	WEEZER DGC/GEFFEN
12	7	7	9	STAY (I MISSED YOU) "REALITY BITES" SOUNDTRACK	LISA LOEB & NINE STORIES RCA
13	18	25	4	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
14	9	9	7	LABOUR OF LOVE MARVIN THE ALBUM	FRENTE! MAMMOTH/ATLANTIC
15	11	6	11	GIRLS & BOYS PARKLIFE	BLUR SBK/EMI
16	19	23	3	SHRINE ENCENDEDOR	THE DAMBUILDERS EASTWEST
17	12	14	6	SAINTS LAST SPLASH	THE BREEDERS 4AD/ELEKTRA
18	20	19	15	CLOSER THE DOWNWARD SPIRAL	NINE INCH NAILS NOTHING/TY/INTERSCOPE
19	16	13	12	BIG EMPTY PURPLE	STONE TEMPLE PILOTS ATLANTIC
20	23	28	3	<b>*** AIRPOWER ***</b> YOU LET YOUR HEART GO TOO FAST TURN IT UPSIDE DOWN SPIN DOCTORS EPIC	
21	NEW	1	1	<b>*** AIRPOWER ***</b> SOMETIMES ALWAYS STONED AND DETHRONED THE JESUS AND MARY CHAIN AMERICAN/WARNER BROS.	
22	13	11	15	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	COLLECTIVE SOUL ATLANTIC
23	21	21	22	LONGVIEW DOOKIE	GREEN DAY REPRISE
24	24	22	9	SABOTAGE ILL COMMUNICATION	BEASTIE BOYS CAPITOL
25	NEW	1	1	<b>*** AIRPOWER ***</b> ANDRES HUNGRY FOR STINK SLASH/REPRISE	
26	NEW	1	1	<b>*** AIRPOWER ***</b> FADE INTO YOU SO TIGHT THAT I MIGHT SEE MAZZY STAR CAPITOL	
27	28	29	4	IF I ONLY HAD A BRAIN ONE STEP AHEAD OF THE SPIDER	MC 900 FT. JESUS AMERICAN/WARNER BROS.
28	NEW	1	1	<b>*** AIRPOWER ***</b> SELF ESTEEM SMASH OFFSPRING EPITAPH	
29	29	—	24	BACKWATER TOO HIGH TO DIE	MEAT PUPPETS LONDON/ISLAND
30	NEW	1	1	<b>*** AIRPOWER ***</b> I'LL STAND BY YOU LAST OF THE INDEPENDENTS PRETENDERS SIRE/WARNER BROS.	

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 400 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.



## SPRING '94 ARBITRONS

12-plus overall average quarter hour shares (%) indicates Arbitron market rank. Copyright 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'93	'93	'93	'94	'94	Sp	Su	Fa	W	Sp
<b>INDIANAPOLIS—(37)</b>											
WFMS	country	16.2	15.1	14.9	14.4	14.0					
WFBQ	album	12.0	11.0	11.2	12.3	12.3					
WIBC	N/T	11.0	10.4	10.7	9.9	8.9					
WENS	AC	8.0	7.2	6.4	7.9	7.7					
WTLC-FM	R&B	4.2	5.7	5.9	5.5	6.1					
WZPL	top 40	5.2	6.2	6.1	6.4	5.9					
WKLR	oldies	6.2	5.1	5.2	4.4	5.5					
WTPI	AC	5.8	7.1	7.4	7.1	5.4					
WRXZ	album	4.9	3.2	3.8	4.1	4.5					
WHHH	top 40/rhythm	6.1	5.8	4.3	4.0	3.5					
WGRJ	country	2.9	3.2	3.8	3.1	3.1					
WTTS	N/T	1.5	1.5	1.7	1.8	2.2					
WNDE	album	1.4	1.9	1.4	1.6	1.8					
WXTZ	easy	1.0	1.0	1.6	1.8	1.8					
WTLC-AM	R&B adult	1.2	1.8	2.2	1.9	1.7					
<b>CHARLOTTE, N.C.—(38)</b>											
WSOC-FM	country	10.3	11.5	10.9	11.1	11.2					
WPFG	R&B	10.7	11.0	9.7	11.4	10.9					
WRFX-FM	album	7.7	9.5	8.3	7.3	8.2					
WBT-AM	N/T	8.8	7.2	9.5	7.7	7.4					
WTRD	country	9.0	6.9	7.0	6.7	7.3					
WBT-FM	AC	4.8	5.9	5.5	6.6	6.4					
WEDJ	top 40	2.4	2.6	3.1	4.4	4.9					
WEZC	AC	5.8	4.7	4.3	6.6	4.9					
WMMG	oldies	5.1	5.3	4.5	5.0	4.8					
WBAY-FM	R&B adult	4.9	4.7	4.7	2.8	4.0					
WMXC	AC	4.7	3.7	3.9	3.2	2.7					
WKRC	album	2.6	4.1	2.0	2.2	2.7					
WRDX	oldies	1.3	1.9	1.0	1.6	1.7					
WMIT	religious	1.5	1.3	2.3	1.5	1.2					
WFMX	country	1.1	1.5	1.0	1.0	1.1					
<b>NEW ORLEANS—(39)</b>											
WQUE-FM	R&B	10.3	12.2	12.2	11.5	12.4					
WYLD-FM	R&B adult	9.1	8.7	9.1	7.6	9.1					
WNOE-AM-FM	country	10.3	8.9	9.2	8.2	9.0					
WWL	N/T	10.6	9.5	10.1	8.2	8.4					
WEZB	top 40	7.1	6.4	6.7	6.9	5.9					
WLTS	AC	4.3	4.8	4.4	5.5	5.6					
WTKL	album	3.3	4.2	2.9	3.5	4.8					
WMLG	oldies	1.7	3.3	3.3	3.3	4.5					
WMEZ	AC	6.7	5.0	7.3	6.4	4.3					
WCKW-FM	R&B adult	5.7	3.9	4.5	5.2	3.8					
WBYU	album	2.5	2.8	2.6	2.8	3.7					
WYLD	adult std	2.4	3.0	3.5	3.7	3.6					
WYLD	religious	2.2	2.8	3.4	3.5	3.5					
KNOM	oldies	1.9	1.7	1.4	2.8	2.0					
WZRH	modern	1.6	1.7	1.4	1.4	1.4					
WGTR	country	2.4	2.2	1.0	1.4	1.4					
KBOJ	religious	3.0	3.9	2.8	2.6	1.2					
WTIX	N/T	1.6	1.3	1.8	1.3	1.2					
WSMB	N/T	1.3	1.0	1.0	1.7	1.1					
<b>ORLANDO, FLA.—(41)</b>											
WJHM	R&B	10.0	9.9	9.4	9.0	9.0					
WOMX-AM-FM	AC	7.3	6.7	7.0	7.0	9.0					
WTKA	country	8.6	9.3	7.5	8.7	8.2					
WMOG	AC	7.1	6.3	6.8	8.3	7.5					
WXFL	top 40	7.0	6.7	7.4	7.0	6.9					
WBOB	N/T	8.0	9.4	8.0	8.2	6.6					
WQCL	oldies	5.3	5.9	6.1	5.2	5.1					
WJRR	album	4.3	5.0	6.1	5.6	4.7					
WMMO	AC	5.9	5.0	3.7	3.2	4.4					
WIDJ	album	5.4	4.2	4.4	4.9	3.9					
WLOQ	adult alt	4.0	5.3	4.6	2.9	3.8					
WTKS	N/T	2.8	2.1	2.4	3.5	3.8					
WHTQ	cls rock	3.5	2.5	3.1	3.5	3.4					
WCFB	country	3.9	2.9	2.5	3.1	3.3					
WHDG	adult std	1.6	1.7	1.4	1.4	1.4					
WNNZ-AM	N/T	6.6	6.6	6.7	7.3	1.3					
WTLN-FM	religious	1.4	2.1	2.5	1.8	1.2					
<b>GREENSBORO, N.C.—(43)</b>											
WTQR	country	16.4	19.1	16.2	13.5	15.1					
WJHM	R&B	6.4	5.9	7.4	6.9	7.5					
WKRR	album	8.6	8.9	9.1	7.1	7.1					
WQMG-FM	R&B	5.2	5.9	5.1	5.3	6.1					
WKZL	top 40	6.4	5.7	6.5	5.3	5.6					
WPCM	country	2.4	2.4	5.0	4.6	5.6					
WSJS	N/T	4.9	5.4	5.2	6.7	5.2					
WHAG	AC	5.3	2.8	4.0	5.7	4.6					
WAKI	top 40	2.8	3.8	2.4	3.1	4.0					
WMOX-FM	oldies	3.1	5.5	2.7	3.5	3.8					
WNEU	country	3.5	3.2	3.9	3.6	3.8					
WNBW	AC	4.0	4.6	4.8	3.6	2.8					
WFMX	country	2.8	2.2	1.4	2.8	2.0					
WVGL	religious	1.7	2.5	1.4	1.2	1.8					
WDCG	top 40	1.0	1.6	1.6	1.4	1.4					
WQMG-AM	religious	1.0	1.6	1.6	1.4	1.4					
WRDX	oldies	1.0	1.5	1.6	1.3	1.3					
WHPE	religious	2.2	2.8	1.1	2.9	1.0					
<b>MEMPHIS—(44)</b>											
WHRK	R&B	11.3	11.6	12.7	12.6	12.2					
WGKX	country	9.5	9.4	9.8	8.4	8.1					
KJMS	R&B	7.4	7.9	8.5	6.5	7.7					
WDIA	R&B adult	9.5	8.4	9.4	6.9	7.7					
WEGR	album	8.8	8.9	9.1	7.4	7.5					
WMC-FM	AC	8.5	7.4	6.6	7.3	6.6					
WRVR	AC	6.6	6.2	6.8	6.9	6.1					
WMC-AM	N/T	4.7	6.4	5.6	6.8	5.7					
WLKQ	religious	4.9	5.9	4.3	4.9	5.0					
WOGY	country	5.4	4.1	4.9	4.9	4.5					
WYKL	oldies	2.5	3.0	2.5	3.6	3.0					
WRQO	modern	—	—	—	2.1	3.5					
KFTH	R&B adult	2.2	1.5	2.6	2.1	2.1					
WBPP	religious	1.7	1.2	1.8	1.3	1.7					
WCRV	religious	1.4	1.4	1.7	1.6	1.6					
WJCE	R&B adult	2.2	2.2	1.5	1.8	1.5					
WPLX	adult std	2.0	2.8	1.1	1.7	1.5					
WRCC	N/T	2.0	2.8	1.6	1.0	1.0					
<b>OKLAHOMA CITY—(51)</b>											
KXXY-AM-FM	country	16.1	14.6	15.5	14.1	13.8					
KJYO	top 40	8.0	9.1	7.9	8.8	7.8					
KMGL	AC	6.5	5.3	4.9	5.8	8.3					
KEBC	country	8.5	10.5	10.2	6.8	7.0					
KOMA-FM	oldies	2.2	2.6	5.4	4.5	7.0					
KRKO	cls rock	6.9	8.3	7.1	7.3	6.7					
KYOK	N/T	7.8	9.4	8.9	8.4	6.6					
KATT	album	7.4	7.7	6.7	6.9	6.0					
KVSP	R&B	5.8	6.1	4.5	5.5	5.9					
KTST	country	3.4	2.7	3.7	3.9	4.1					
KYIS	top 40	3.6	3.1	4.5	4.5	4.1					
KNTL	religious	1.2	1.2	1.5	2.5	3.2					
KOMA-AM	oldies	1.2	1.2	1.5	1.4	1.4					
KNTN	adult alt	2.8	1.4	1.7	2.4	1.4					
WKY	N/T	4.4	3.4	3.6	3.5	1.4					
WWLS	sports	4.1	1.1	1.5	1.7	1.2					
<b>LOUISVILLE, KY.—(52)</b>											
WAMZ	country	18.0	17.3	19.1	16.7	17.0					
WHAS	N/T	13.2	14.5	11.9	17.9	13.1					
WDJX-FM	top 40	9.9	7.6	7.0	8.6	7.5					
WVEZ	AC	5.5	5.0	5.8	4.9	6.5					
WGZB	R&B	6.9	7.4	6.0	6.0	6.1					
WRKA	oldies	5.9	5.6	5.1	4.1	6.0					
WQMF	album	8.8	5.8	5.5	5.3	4.8					
WLRS	adult std	3.4									

## Injunction Granted In Custom's Copyright Suit; Ad Revenues Score A Double-Digit Increase

**A** DISTRICT COURT judge has issued a preliminary injunction barring Fairbanks Broadcasting's WRMF West Palm Beach, Fla., from using a TV campaign created by Santa Monica, Calif.-based Custom Productions, which filed a \$600,000 lawsuit against the station.

In the suit, Custom Productions alleged that WRMF had "willfully infringed its copyright by producing a virtually identical copy of the campaign titled 'Honesty.'" That campaign was created by Custom for jock **Bob Rivers** (then at **WYYY** Baltimore, now at **KISW** Seattle), and features Rivers offering to pay his listeners "what you're worth to me... about 37 cents" if they tune into his show.

Both Custom Productions and its syndicator, Guerrilla Productions of Cambridge, Mass., are cracking down on campaign rip-offs by offering to pay a \$1,000 cash reward for information leading to the successful prosecution of copyright infringement of their work.

In other news, radio advertising revenues were up 11% through the first half of this year compared to the same period last year, according to the Radio Advertising Bureau. Both local and national revenues scored double-digit gains, with local rising 11% and national gaining 12% in the first half of the year.

For the month of June, combined revenues were up 9% over June 1993, based on a 9% gain in local revenue and an 8% national revenue jump.

Network revenues were up a more modest 2% in the first half of this year, compared to the same period last year. For the second quarter only, network revenues were up 1.6% from 1993.

**Howard Stern's** attention-grabbing run for governor of New York ended Aug. 4 when he announced, "With much regret, I have to tell you that I am resigning from the race." The snag was not the much-discussed equal time rule, but the campaign financial disclosure rule, which requires candidates to reveal their incomes and net worth.

"I never told you how much money I have in the bank because it's none of your business," Stern said at a press conference. "If you want to know how much money I make, screw you."

Stern claims to have spent \$50,000-\$60,000 appealing the rule, which he called "a conspiracy to keep good people out of the race," but was ultimately told by his lawyers he could not win. After joking that he was now running for pope, Stern said, "I will continue to fight to change this ridiculous disclosure rule."

Arbitron has announced that 15 additional markets have qualified for its sample target increase plan, effective with the fall survey. Eight continuously measured markets will receive a 15% sample-size boost for the fall and additional increases of 20% each for winter 1995 and winter 1996. Those markets are Cleveland; Columbus, Ohio; Harrisburg, Pa.; New Orleans; Riverside, Calif.; San Diego; Tampa, Fla.; and West Palm Beach, Fla.

Seven other markets, which are



by **Phyllis Stark**  
with reporting by **Eric Boehlert**  
and **Brett Atwood**

measured twice a year, will receive a 15% increase this fall, another 15% increase in the spring of 1995, and a 10% boost in the spring of 1996. Those markets are Billings, Mont.; Evansville, Ind.; Hagerstown, Md.; Merced, Calif.; Oxnard, Calif.; Santa Barbara, Calif.; and Visalia, Calif.

Booth American Company and Broadcast Alchemy L.P. have completed the merger of the two groups' major-market stations into a new, Cincinnati-based entity, Secret Communications. Broadcast Alchemy CEO **Frank Wood** is president/CEO of Secret.

The new company owns 11 stations: **WDVE** Pittsburgh, **WNDE/WFBQ/WRXZ** Indianapolis, **WJLB/WMXD** Detroit, **KMJI** Denver, **KSMJ/KSFM** Sacramento, Calif., and **WWWE/WLTF** Cleveland. Secret also is in the process of purchasing **KALC** Denver from Citicasters and selling **WWNK** Cincinnati to Citicasters.

Sources say **Norman Tulchin** is selling his Las Vegas-based American Sports Radio Network Inc. to an undisclosed buyer. The company includes Business Radio Network and American Forum.

**PROGRAMMING: CHESNUT TO VH-1**  
**WSTR** (Star 94) Atlanta PD **Lee Chesnut** exits at the end of the month to become VP/music programming at VH-1. OM **Tony Novia** is looking for a replacement and wants T&Rs.

mission's re-examination of the comparative renewal broadcast hearings.

Among the reasons cited are the concern that the commission's automatic docket-retrieval system is working too slowly, and that these weeks are the time when "many parties schedule summer vacations to coincide with the lull in commission business that usually occurs at that time."

Afternoon jock **Dale Dorman** has been named OM at **WXKS-FM** (Kiss 108) Boston and will retain his airshift. Also, music coordinator **Tad Bonvie** has been upped to MD, replacing **Cadillac Jack McCartney**, now PD at sister **WJMN**. Overnight jock "**Kid**" **David Corey** adds music coordinator duties.

Paxson Broadcasting has entered a local marketing agreement with an option to purchase **WYTA** Tampa, Fla. Paxson already owns crosstown **WHNZ**. When the sale is approved, **WHNZ** GM **Drew Rashbaum** will manage both stations. For now, **Freeman Tuton** serves as **WYTA**'s temporary GM.

Former **WRRX** New London, Conn., operations director/PD **Rick Everett** joins **WCTK** Providence, R.I., for the vacant PD/afternoon host positions. Former PD **Mike McCoy** is still doing P/T on-air work at the station.

Former **WLUM** (Hot 102) Milwaukee PD **Jamie Hyatt**, who most recently was at **KMXZ** Monterey, Calif., joins **KTFM** San Antonio, Texas, for those duties, replacing **Rick Upton**, who exits. Also, **WLUM** P/T jock **Mark Allen** joins **KKSS** Albuquerque, N.M., for overnights, replacing **Dave Diamond**, who exits.

**KENS** San Antonio flips from its news and Texas rock format to the Associated Press' all-news format.

**WZBQ-FM** Birmingham, Ala., has been sold from Grand Radio Group to Ameron, owner of crosstown **WERC/WMJJ**, for an undisclosed price. **WZBQ**'s calls flip to **WOWC**, and the station's oldies format is scrapped in favor of country, which is being aired commercial-free through Labor Day. When the sale closes, Ameron president and **WERC/WMJJ** GM **Bill Thomas** will oversee **WOWC** as well. Ameron's VP of programming, **John Jenkins**, is in charge of hiring **WOWC**'s PD, MD, and airstaff.

Country **WCUZ-AM-FM** Grand Rapids, Mich., has entered an LMA with intent to purchase crosstown easy listening station **WKEZ**, and flipped the new addition to "Young Country." New call letters also have been applied for. **WCUZ-FM** night jock **Mike McDonald** becomes PD/morning man at **WKEZ**. **Ronnie Zee**, last at **KJYK** Tucson, Ariz., joins **WKEZ** for afternoons. **WCUZ** PD **Kevin King** is looking to fill nights and another shift, and wants T&Rs.

As expected, **Jeff Gillis** is the new PD at **WKRL-FM** Syracuse, N.Y., and sister **WKLL** Utica, N.Y. Gillis replaces **Mimi Griswold**, who remains MD and adds morning co-host duties at sister station **WTKW** Syracuse. Gillis arrives from **WPYX/WTRY-AM-FM** Albany, N.Y., where he was director of promotions and marketing. **Nicki Cyr**, promotion assistant from **WGR** Buffalo, N.Y., fills Gillis' old position.

MD **Dave Skinner** is officially upped to PD at **WLAN-FM** Lancaster, Pa., replacing **Chad Brueske**. Skinner is searching for an MD while station jock **Dana Lawrence** fills in temporarily.

**WXBB** Portsmouth, N.H., flips from satellite country to locally programmed '70s-based oldies as "Arrow 105.3." Former crosstown **WOKQ**

## newslines...

**STU OLDS** has been upped from executive VP/GM to president of Katz Radio Group. He replaces Gordon Hastings, who is out.

**DAVE ARMSTRONG** has been named GM of **KKLA** Los Angeles. He previously was VP/GM of **KYMS** Anaheim, Calif. Armstrong succeeds Ken Gaines, who was promoted to VP of operations at parent Salem Communications.

**DAVID BRAMNICK** exits the GM position at **KFRC-AM-FM** San Francisco. Alliance Broadcasting president/CEO John Hayes is handling those duties for now.

**CRAIG HODGSON** exits the GM job at **WEMP/WMYX** Milwaukee to start his own consultancy. No replacement has been named.

**PETER CAVANAUGH**, former executive VP/COO of Reams Broadcasting, has been named VP/GM of **WSPD/WLQR** Toledo, Ohio. He replaces Ron Kempff, who exits.

**STATION SALES:** **WTPX** Miami, Fla., from EZ Communications to New Age Broadcasting for \$21.25 million (New Age begins programming the station under a local marketing agreement later this month); **KHTX-AM-FM** Riverside, Calif., from Henry Broadcasting Co. to Embarcadero Media, owner of crosstown **KCAL-AM**, for \$10 million (the stations will flip from country to Spanish following the sale's closing); **KZDG** Denver from Premiere Radio Networks to Shamrock Broadcasting, owner of crosstown **KXKL-AM-FM**, for \$5.5 million.

**PAUL AARON**, GM of **KFAB/KGOR** Omaha, Neb., exits. No permanent replacement has been named.

**GORDON PEIL** has been upped from affiliate relations regional director to the newly created position of senior VP, affiliate relations, at Westwood One Entertainment. As part of a departmental restructuring, Craig Whetstone becomes VP of affiliate relations for WW1's The Source, and Liz Laud becomes senior director of affiliate relations.

**JAMES KREPS** has been named corporate controller of Price Communications Corp. He previously was VP/finance at Promotional Concept Group Inc.

**SALE CLOSINGS:** **WAAX/WQEN** Gadsden, Ala., from Heritage Broadcast Group to Osborn Communications.

morning man **Mark Jensen** becomes PD/afternoon host.

**WXCL** Peoria, Ill., PD **Dale Van Horn** adds VP/programming duties at parent company Kelly Communications.

### NETWORK NEWS

**John Hendricks** moves from OM at Jones Satellite's "U.S. Country" format to OM at Jones' younger-skewing format, "CD Country." Hendricks replaces **Paxton Mills**, who leaves the company. At "US Country," **Jim Murphy**, last PD at **WBCS** Boston, takes over as OM.

**Lisa Castle** joins ABC Radio Networks as director of finance. She previously was with parent Capital Cities/ABC's internal audit department.

### PEOPLE: CAINE RESURFACES

Former **KMPS** Seattle morning man **Ichabod Caine**, who was hired for mornings at crosstown **KRPM** earlier this year but had to sit out a non-compete, has finally made his debut on **KRPM**. He replaces former MD/morning man **R.P. McMurphy** and ND/morning co-host **Mark Pierce**, who exit. Evening host **Lia Knight** adds MD duties. Morning news announcer **Ann D'Angeleo** is upped to ND. PD **Ray Randall** adds morning traffic reporting duties.

Former **WIOQ** (Q102) Philadelphia morning co-host **Patti Jackson** exits to return to crosstown **WDAS-FM** for middays.

**WNUA** Chicago morning man **Dean**

**Richards** and crosstown **WGN** late-night host **Ed Curran** are out, according to the Chicago Sun-Times. No replacement has been named at **WNUA**. **WGN** overnight hosts **Steve King** and **Johnnie Putnam** expand their shift.

Local television reporter **Mary Phelan** joins **KEZK-FM** St. Louis as morning co-host.

**KWMX** Denver morning personality **Dave Otto** exits the station, which is seeking a replacement.

**KOA** Denver evening host **Denis Berckefeldt** moves across town to mornings at **KNUS**, replacing **Ken Hamblin**, who joins Entertainment Radio Networks to host a syndicated show (Billboard, Aug. 6). **WFIR** Roanoke, Va., afternoon anchor **Dori Zook** moves to **KOA** as morning reporter.

**Earl Stokes** takes over afternoons at **WKKV** Milwaukee, replacing **Reggie Brown**, now at **WJPC** Chicago. Stokes had been part of **WKKV**'s morning crew.

Former **KKDA-FM** (K104) Dallas PD **Guy Black** joins **WTLC-FM** Indianapolis for mornings. PD/morning host **Vicki Buchanon** moves to middays. Morning co-host **Brian St. James** moves to afternoons, bumping **Gino Shelton** to P/T. **Jerry Wade** moves to nights, and former night host **Darion Scott** moves to overnights.

**WWYZ** Hartford, Ct., morning man **Stormin' Norman** exits for that shift at **WRVF** Columbus, Ohio. **WWYZ** PD **Dale Carter** is accepting T&Rs.

## WASHINGTON ROUNDUP

(Continued from page 90)

reach efforts, reference, and audio-visual departments. There will be a 1:15 supervisor-to-employee ratio when it is finished, "improving the information flow to and from front-line employees," an FCC representative says.

### COMPARATIVE HEARING DATE MOVED

The FCC has OK'd a request to move from Aug. 7 to Aug. 22 the reply date for comments regarding the com-

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'STAY (I MISSED YOU)' and 'DON'T TURN AROUND'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'COME OUT AND PLAY OFFSPRING' and 'YOU LET YOUR HEART GO TOO...'.

HOT 100 A-Z

- Vertical list of song titles and artists, including '100% PURE LOVE', '90'S GIRL', 'AFRO PUFFS', 'AFTERNOONS & COFFEESPOONS', etc.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'FANTASTIC VOYAGE COOLIO (TOMMY BOY)' and 'STAY (I MISSED YOU)'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'THE RIGHT KINDA LOVER', 'DUNKIE BUTT', 'NAPPY HEADS', etc.

Track: vng up the chart with airplay gains. © 1994 Billboard/BPI Communications.

Singles with the greatest sale. © 1994, Billboard/BPI Communications and SoundScan, Inc.

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'FOUND OUT ABOUT YOU', 'WHATTA MAN', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'DREAMLOVER', 'WHAT IS LOVE', etc.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

- Vertical list of song titles and artists, including 'REGULATE (FROM ABOVE THE RIM)', 'RETURN TO INNOCENCE', 'THE RIGHT KINDA LOVER', etc.

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
AUGUST 13, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	9	<b>SOUNDTRACK</b> WALT DISNEY 60858 (10.98/17.98) 5 weeks at No. 1	<b>THE LION KING</b>	1
<b>*** No. 1 ***</b>						
2	3	7	4	<b>SOUNDTRACK</b> EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	<b>FORREST GUMP</b>	2
<b>*** GREATEST GAINER ***</b>						
3	2	3	36	<b>ACE OF BASE</b> ▲ ARISTA 18740 (9.98/15.98)	<b>THE SIGN</b>	1
4	4	4	8	<b>STONE TEMPLE PILOTS</b> ▲ ATLANTIC 82607/AG (10.98/16.98)	<b>PURPLE</b>	1
5	7	5	33	<b>COUNTING CROWS</b> ▲ DGC 24528/GEFFEN (10.98/15.98) HS	<b>AUGUST &amp; EVERYTHING AFTER</b>	4
6	9	6	8	<b>WARREN G</b> VIOLATOR/RAL 52335/ISLAND (10.98/15.98)	<b>REGULATE...G FUNK ERA</b>	2
7	10	8	21	<b>SOUNDGARDEN</b> ▲ A&M 0198* (10.98/16.98)	<b>SUPERUNKNOWN</b>	1
8	6	2	3	<b>ROLLING STONES</b> VIRGIN 39782 (10.98/16.98)	<b>VOODOO LOUNGE</b>	2
9	12	11	16	<b>ALL-4-ONE</b> ▲ BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	<b>ALL-4-ONE</b>	7
10	13	13	38	<b>CANDLEBOX</b> ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	<b>CANDLEBOX</b>	10
11	5	—	2	<b>MC EHT FEATURING CMW</b> EPIC STREET 57696/EPIC (10.98 EQ/15.98)	<b>WE COME STRAPPED</b>	5
12	8	—	2	<b>COOLIO</b> TOMMY BOY 1083* (11.98/15.98)	<b>IT TAKES A THIEF</b>	8
13	11	9	19	<b>TIM MCGRAW</b> ▲ CURB 77659 (9.98/13.98)	<b>NOT A MOMENT TOO SOON</b>	1
14	16	20	11	<b>OFFSPRING</b> EPITAPH 86432* (8.98/14.98) HS	<b>SMASH</b>	14
15	14	10	5	<b>ALAN JACKSON</b> ARISTA 18759 (10.98/15.98)	<b>WHO I AM</b>	5
16	20	19	25	<b>GREEN DAY</b> ● REPRIS 45529/WARNER BROS. (9.98/15.98) HS	<b>DOOKIE</b>	16
17	18	26	25	<b>SOUNDTRACK</b> ▲ RCA 66364 (10.98/16.98)	<b>REALITY BITES</b>	13
18	21	15	5	<b>DA BRAT</b> SO SO DEF/CHAOS 66164/COLUMBIA (9.98 EQ/15.98)	<b>FUNKDAFIED</b>	11
19	19	16	16	<b>COLLECTIVE SOUL</b> ● ATLANTIC 82596/AG (10.98/15.98) HS	<b>HINTS, ALLEGATIONS &amp; THINGS LEFT UNSAID</b>	15
20	24	21	10	<b>AALIYAH</b> BLACKGROUND 41533/JIVE (9.98/15.98)	<b>AGE AIN'T NOTHING BUT A NUMBER</b>	18
21	17	12	20	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> ▲ ANGEL 55138 (10.98/15.98)	<b>CHANT</b>	3
22	28	24	3	<b>HARRY CONNICK, JR.</b> COLUMBIA 64376 (10.98 EQ/16.98)	<b>SHE</b>	22
23	22	14	5	<b>KEITH SWEAT</b> ELEKTRA 61550 (10.98/16.98)	<b>GET UP ON IT</b>	8
24	25	23	55	<b>TONI BRAXTON</b> ▲ LAFACE 26007/ARISTA (9.98/15.98)	<b>TONI BRAXTON</b>	1
25	27	29	9	<b>SEAL</b> ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	<b>SEAL</b>	20
26	15	—	2	<b>STEVE PERRY</b> COLUMBIA 44287 (10.98 EQ/16.98)	<b>FOR THE LOVE OF STRANGE MEDICINE</b>	15
27	26	18	5	<b>HOUSE OF PAIN</b> TOMMY BOY 1089* (11.98/15.98)	<b>SAME AS IT EVER WAS</b>	12
28	33	31	67	<b>AEROSMITH</b> ▲ GEFFEN 24455 (10.98/16.98)	<b>GET A GRIP</b>	1
29	23	17	19	<b>SOUNDTRACK</b> ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	<b>ABOVE THE RIM</b>	2
30	30	22	9	<b>BEASTIE BOYS</b> CAPITOL 28599* (10.98/15.98)	<b>ILL COMMUNICATION</b>	1
31	32	36	27	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82559/AG (10.98/15.98)	<b>KICKIN' IT UP</b>	1
32	36	32	53	<b>SMASHING PUMPKINS</b> ▲ VIRGIN 88267 (9.98/15.98)	<b>SIAMESE DREAM</b>	10
33	34	34	48	<b>MARIAH CAREY</b> ▲ COLUMBIA 53205* (10.98 EQ/16.98)	<b>MUSIC BOX</b>	1
34	29	27	17	<b>PINK FLOYD</b> ▲ COLUMBIA 64200* (10.98 EQ/16.98)	<b>THE DIVISION BELL</b>	1
35	35	30	8	<b>VINCE GILL</b> MCA 11047 (10.98/15.98)	<b>WHEN LOVE FINDS YOU</b>	6
36	37	28	6	<b>JOHN MELLENCAMP</b> MERCURY 522428 (10.98 EQ/16.98)	<b>DANCE NAKED</b>	13
37	31	25	18	<b>SOUNDTRACK</b> ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	<b>THE CROW</b>	1
38	38	35	38	<b>R. KELLY</b> ▲ JIVE 41527 (10.98/15.98)	<b>12 PLAY</b>	2
39	39	33	22	<b>YANNI</b> ▲ PRIVATE MUSIC 82116 (10.98/15.98)	<b>LIVE AT THE ACROPOLIS</b>	5
40	41	42	14	<b>REBA MCENTIRE</b> ▲ MCA 10994 (10.98/15.98)	<b>READ MY MIND</b>	2
41	44	49	68	<b>GIN BLOSSOMS</b> ▲ A&M 54039 (9.98/13.98) HS	<b>NEW MISERABLE EXPERIENCE</b>	30
42	40	37	10	<b>JON SECADA</b> ● SBK 29272/EMI (10.98/16.98)	<b>HEART, SOUL &amp; A VOICE</b>	21
43	43	38	10	<b>JIMMY BUFFETT</b> ● MARGARITAVILLE 11043/MCA (10.98/16.98)	<b>FRUITCAKES</b>	5
44	59	64	45	<b>MELISSA ETHERIDGE</b> ● ISLAND 848660 (10.98/15.98)	<b>YES I AM</b>	16
45	42	39	38	<b>CELINE DION</b> ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	<b>THE COLOUR OF MY LOVE</b>	4
46	46	40	5	<b>BIG MIKE</b> RAP-A-LOT 53907/PRIORITY (9.98/15.98)	<b>SOMETHIN' SERIOUS</b>	40
47	45	45	10	<b>HEAVY D &amp; THE BOYZ</b> ● UPTOWN 10998/MCA (9.98/15.98)	<b>NUTTIN' BUT LOVE</b>	11
48	52	43	14	<b>OUTKAST</b> ● LAFACE 26010/ARISTA (9.98/15.98)	<b>SOUTHERNPLAYALISTICADILLACMUZIK</b>	20
49	55	51	10	<b>TOAD THE WET SPROCKET</b> COLUMBIA 57744 (10.98 EQ/15.98)	<b>DULCINEA</b>	34
50	51	46	63	<b>JANET JACKSON</b> ▲ VIRGIN 87825 (10.98/16.98)	<b>JANET.</b>	1
51	49	50	7	<b>SPIN DOCTORS</b> EPIC 52907* (9.98 EQ/16.98)	<b>TURN IT UPSIDE DOWN</b>	28
52	61	58	21	<b>NINE INCH NAILS</b> ● NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	<b>THE DOWNWARD SPIRAL</b>	2
53	50	54	42	<b>SALT-N-PEPA</b> ▲ NEXT PLATEAU/LONDON 828392/ISLAND (10.98/16.98)	<b>VERY NECESSARY</b>	4
54	47	44	19	<b>BONNIE RAITT</b> ▲ CAPITOL 81427 (10.98/16.98)	<b>LONGING IN THEIR HEARTS</b>	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	48	41	8	<b>BOSTON</b> MCA 10973* (10.98/16.98)	<b>WALK ON</b>	7
56	56	56	6	<b>VARIOUS ARTISTS</b> MERCURY 22123* (10.98 EQ/16.98)	<b>KISS MY ASS: CLASSIC KISS REGROOVED</b>	19
57	54	62	7	<b>DAVID BALL</b> WARNER BROS. 45562 (9.98/15.98)	<b>THINKIN' PROBLEM</b>	54
58	53	47	25	<b>ENIGMA</b> ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	<b>THE CROSS OF CHANGES</b>	9
59	58	48	9	<b>VARIOUS ARTISTS</b> TOMMY BOY 1097 (11.98/15.98)	<b>MTV PARTY TO GO, VOLUME 5</b>	36
60	57	55	29	<b>CRASH TEST DUMMIES</b> ▲ ARISTA 16531 (9.98/15.98) HS	<b>GOD SHUFFLED HIS FEET</b>	9
61	62	53	36	<b>SNOOP DOGGY DOGG</b> ▲ DEATH ROW/INTERSCOPE 92279/AG (10.98/15.98)	<b>DOGGY STYLE</b>	1
62	60	60	14	<b>LIVE</b> RADIOACTIVE 10997/MCA (10.98/15.98)	<b>THROWING COPPER</b>	38
63	63	59	27	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 57628* (7.98 EQ/11.98)	<b>JAR OF FLIES (EP)</b>	1
64	65	66	8	<b>PATTI LABELLE</b> MCA 10870 (10.98/15.98)	<b>GEMS</b>	48
65	66	61	45	<b>NIRVANA</b> ▲ DGC 24607/GEFFEN (10.98/16.98)	<b>IN UTERO</b>	1
66	67	57	12	<b>INDIGO GIRLS</b> ● EPIC 57621* (10.98 EQ/16.98)	<b>SWAMP OPHELIA</b>	9
67	72	67	36	<b>AARON HALL</b> ● SILAS 10810/MCA (9.98/15.98)	<b>THE TRUTH</b>	47
68	64	63	12	<b>TRAVIS TRITT</b> ● WARNER BROS. 45603 (10.98/15.98)	<b>TEN FEET TALL &amp; BULLETPROOF</b>	20
69	68	65	40	<b>TEVIN CAMPBELL</b> ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	<b>I'M READY</b>	18
70	73	71	137	<b>PEARL JAM</b> ▲ EPIC 47857 (10.98 EQ/16.98) HS	<b>TEN</b>	2
71	75	70	18	<b>SOUNDTRACK</b> MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	<b>DAZED AND CONFUSED</b>	70
72	76	81	155	<b>METALLICA</b> ▲ ELEKTRA 61113* (10.98/15.98)	<b>METALLICA</b>	1
73	71	78	89	<b>SOUNDTRACK</b> ▲ ARISTA 18699* (10.98/15.98)	<b>THE BODYGUARD</b>	1
<b>*** HEATSEEKER IMPACT ***</b>						
74	108	123	4	<b>MAZZY STAR</b> CAPITOL 98253 (10.98/15.98)	<b>SO TONIGHT THAT I MIGHT SEE</b>	74
75	85	75	6	<b>BLACKSTREET</b> INTERSCOPE 92351/AG (10.98/15.98)	<b>BLACKSTREET</b>	69
76	74	72	37	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> ▲ MCA 10813 (10.98/17.98)	<b>GREATEST HITS</b>	5
77	69	—	2	<b>SIR MIX-A-LOT</b> RHYME CARTEL/AMERICAN 45540/WARNER BROS. (10.98/16.98)	<b>CHIEF BOOT KNOCKA</b>	69
78	77	73	41	<b>PEARL JAM</b> ▲ EPIC 53136* (10.98 EQ/16.98)	<b>VS.</b>	1
79	89	99	50	<b>BABYFACE</b> ▲ EPIC 53558 (10.98 EQ/16.98)	<b>FOR THE COOL IN YOU</b>	16
80	79	76	24	<b>SARAH MCLACHLAN</b> NETWERK 18725/ARISTA (9.98/15.98) HS	<b>FUMBLING TOWARDS ECSTASY</b>	50
81	81	77	143	<b>NIRVANA</b> ▲ DGC 24425/GEFFEN (9.98/13.98)	<b>NEVERMIND</b>	1
82	80	82	89	<b>KENNY G</b> ▲ ARISTA 18646 (10.98/15.98)	<b>BREATHLESS</b>	2
83	82	69	5	<b>TONY BENNETT</b> COLUMBIA 66214 (10.98 EQ/16.98)	<b>MTV UNPLUGGED</b>	69
84	91	94	21	<b>THE MAVERICKS</b> MCA 10961 (9.98/15.98) HS	<b>WHAT A CRYING SHAME</b>	84
85	86	79	84	<b>STONE TEMPLE PILOTS</b> ▲ ATLANTIC 82418/AG (9.98/15.98) HS	<b>CORE</b>	3
86	78	—	2	<b>JAMIE FOXX</b> FOX 64364 (9.98/15.98)	<b>PEEP THIS</b>	78
87	106	128	22	<b>SHERYL CROW</b> A&M 0126 (9.98/15.98) HS	<b>TUESDAY NIGHT MUSIC CLUB</b>	87
88	98	103	12	<b>KENNY LOGGINS</b> SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	<b>RETURN TO POOH CORNER</b>	88
<b>*** PACESETTER ***</b>						
89	152	112	12	<b>HUEY LEWIS &amp; THE NEWS</b> ELEKTRA 61500 (10.98/16.98)	<b>FOUR CHORDS &amp; SEVERAL YEARS AGO</b>	55
90	92	88	11	<b>ERASURE</b> MUTE 61633/ELEKTRA (10.98/15.98)	<b>I SAY, I SAY, I SAY</b>	18
91	70	52	7	<b>SOUNDTRACK CAST</b> WALT DISNEY 60857 (10.98 Cassette)	<b>THE LION KING SING-ALONG (EP)</b>	40
<b>*** HEATSEEKER IMPACT ***</b>						
92	131	110	5	<b>69 BOYZ</b> RIP-IT 6901 (9.98/15.98) HS	<b>NINETEEN NINETY QUAD</b>	92
93	109	92	5	<b>TAKE 6</b> REPRIS 45497/WARNER BROS. (10.98/15.98)	<b>JOIN THE BAND</b>	86
94	84	83	48	<b>GARTH BROOKS</b> ▲ LIBERTY 80857 (10.98/16.98)	<b>IN PIECES</b>	1
95	87	84	75	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18716 (10.98/15.98)	<b>HARD WORKIN' MAN</b>	9
96	88	85	95	<b>ALAN JACKSON</b> ▲ ARISTA 18711 (10.98/15.98)	<b>A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)</b>	13
97	83	74	11	<b>SOUNDTRACK</b> ● ATLANTIC 82595/AG (10.98/16.98)	<b>MAVERICK</b>	35
98	99	97	14	<b>FRENTE!</b> MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HS	<b>MARVIN THE ALBUM</b>	75
99	95	90	11	<b>JULIO IGLESIAS</b> COLUMBIA 57584 (10.98 EQ/16.98)	<b>CRAZY</b>	30
100	113	—	2	<b>DIAMOND RIO</b> ARISTA 18745 (9.98/15.98)	<b>LOVE A LITTLE STRONGER</b>	100
101	90	86	46	<b>MEAT LOAF</b> ▲ MCA 10699 (10.98/15.98)	<b>BAT OUT OF HELL II: BACK INTO HELL</b>	1
<b>*** HOT SHOT DEBUT ***</b>						
102	NEW	—	1	<b>JOE DIFFIE</b> EPIC 64357 (10.98 EQ/15.98)	<b>THIRD ROCK FROM THE SUN</b>	102
103	96	95	38	<b>BRYAN ADAMS</b> ▲ A&M 0157 (10.98/16.98)	<b>SO FAR SO GOOD</b>	6
104	110	104	181	<b>ENIGMA</b> ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	<b>MCMXC A.D.</b>	6
105	107	93	26	<b>TORI AMOS</b> ● ATLANTIC 82567/AG (10.98/15.98)	<b>UNDER THE PINK</b>	12

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

# Billboard 200. continued

FOR WEEK ENDING AUGUST 13, 1994

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
106	101	89	20	MEAT PUPPETS LONDON 828484/ISLAND (9.98/13.98) <b>HS</b>	TOO HIGH TO DIE	62
107	102	96	109	MARY CHAPIN CARPENTER <b>▲</b> COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
108	105	98	58	SOUNDTRACK <b>▲</b> EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
109	94	80	6	HELMET INTERSCOPE 92404/AG (9.98/15.98)	BETTY	45
110	103	87	24	JOSHUA KADISON SBK 80920/EMI (10.98/15.98) <b>HS</b>	PAINTED DESERT SERENADE	69
111	104	100	19	PANTERA <b>●</b> EASTWEST 92302*AG (10.98/15.98)	FAR BEYOND DRIVEN	1
112	124	151	7	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	112
113	125	132	17	PATRA EPIC 53763* (9.98 EQ/15.98) <b>HS</b>	QUEEN OF THE PACK	103
114	120	133	71	DWIGHT YOAKAM <b>▲</b> REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	25
115	100	91	6	SAMMY KERSHAW MERCURY 522125 (10.98/15.98)	FEELIN' GOOD TRAIN	73
116	121	125	232	ORIGINAL LONDON CAST <b>▲</b> POLYDOR 831563*/ISLAND (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
117	117	114	98	QUEEN <b>▲</b> HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
118	114	113	3	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	113
119	134	121	23	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994	85
120	115	106	51	BILLY JOEL <b>▲</b> COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
121	126	111	25	ZHANE <b>●</b> ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	37
122	129	131	35	CRACKER <b>●</b> VIRGIN 39012 (9.98/13.98) <b>HS</b>	KEROSENE HAT	59
123	93	101	25	NEAL MCCOY ATLANTIC 82568/AG (10.98/15.98) <b>HS</b>	NO DOUBT ABOUT IT	84
124	118	120	37	MICHAEL BOLTON <b>▲</b> COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
125	139	169	91	SADE <b>▲</b> EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
126	97	—	91	CARRERAS-DOMINGO-PAVAROTTI <b>▲</b> LONDON 430433 (10.98 EQ/16.98)	IN CONCERT	35
127	116	118	26	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
128	112	105	12	LORRIE MORGAN BNA 66379 (9.98/15.98)	WAR PAINT	48
129	155	163	66	JIMI HENDRIX <b>●</b> MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
130	119	102	12	SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98)	'N GATZ WE TRUSS	32
131	123	107	22	HAMMER <b>●</b> GIANT/REPRIS 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	12
132	122	108	32	JODECI <b>▲</b> UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
133	130	138	44	REBA MCENTIRE <b>▲</b> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
134	136	122	57	THE CRANBERRIES <b>▲</b> ISLAND 514156 (10.98 EQ/16.98) <b>HS</b>	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
135	128	124	63	LITTLE TEXAS <b>▲</b> WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
136	127	115	30	SOUNDTRACK <b>▲</b> EPIC SOUNDTRAX 57624/EPIC (10.98 EQ/16.98)	PHILADELPHIA	12
137	153	155	220	VAN MORRISON <b>▲</b> POLYDOR 841970*/ISLAND (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
138	146	146	141	ENYA <b>▲</b> REPRIS 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
139	141	154	14	RANDY TRAVIS <b>●</b> WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	59
140	132	109	22	VARIOUS ARTISTS <b>▲</b> MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
141	179	158	3	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) <b>HS</b>	CREEPIN ON AH COME UP	141
142	140	116	8	STEVIE NICKS MODERN 92246/AG (10.98/16.98)	STREET ANGEL	45
143	142	160	43	GEORGE STRAIT <b>▲</b> MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
144	158	144	13	BASIA EPIC 64255 (10.98 EQ/16.98)	THE SWEETEST ILLUSION	27
145	133	130	29	FAITH HILL <b>●</b> WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	59
146	160	152	34	ICE CUBE <b>▲</b> PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	5
147	147	126	12	PRETENDERS SIRE 45572/WARNER BROS. (10.98/15.98)	LAST OF THE INDEPENDENTS	41
148	173	—	19	RICHARD MARX <b>●</b> CAPITOL 81232 (10.98/15.98)	PAID VACATION	37
149	144	139	4	VARIOUS ARTISTS DGC 29704/GEFFEN (7.98/9.98)	DGC RARITIES VOLUME 1	139
150	137	137	22	BECK <b>●</b> DGC 24634*/GEFFEN (10.98/15.98)	MELLOW GOLD	13
151	159	148	60	RAGE AGAINST THE MACHINE <b>●</b> EPIC 52959 (10.98 EQ/16.98) <b>HS</b>	RAGE AGAINST THE MACHINE	45
152	170	164	36	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) <b>HS</b>	THEY'RE ALL GONNA LAUGH AT YOU	131

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
153	154	141	13	ALLMAN BROTHERS BAND EPIC 64232 (10.98 EQ/15.98)	WHERE IT ALL BEGINS	45
154	156	142	38	WU-TANG CLAN <b>●</b> LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
155	149	183	8	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	130
156	143	147	204	GARTH BROOKS <b>▲</b> LIBERTY 93866 (9.98/13.98)	NO FENCES	3
157	148	149	98	GEORGE STRAIT <b>▲</b> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
158	178	170	30	SOUNDTRACK <b>●</b> VIRGIN 88274 (10.98/15.98)	THE PIANO	41
159	168	156	11	NORMAN BROWN MOJAZZ 530301/MOTOWN (9.98/13.98)	AFTER THE STORM	140
160	138	159	19	CONFEDERATE RAILROAD <b>●</b> ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	52
161	151	129	15	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...	109
162	171	153	14	JIMI HENDRIX MCA 11060 (10.98/16.98)	BLUES	45
163	162	136	15	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	12
164	166	161	40	10,000 MANIACS <b>▲</b> ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
165	111	68	3	ALICE COOPER EPIC 52771 (10.98 EQ/15.98)	THE LAST TEMPTATION OF ALICE COOPER	68
166	RE-ENTRY	3	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98) <b>HS</b>	CRACKED REAR VIEW	127	
167	135	143	50	CLAY WALKER <b>●</b> GIANT 24511/WARNER BROS. (9.98/15.98) <b>HS</b>	CLAY WALKER	52
168	189	195	109	SPIN DOCTORS <b>▲</b> EPIC 47461 (10.98 EQ/16.98) <b>HS</b>	POCKET FULL OF KRYPTONITE	3
169	NEW	1	LIGHTER SHADE OF BROWN MERCURY 522479 (10.98 EQ/15.98) <b>HS</b>	LAYIN' IN THE CUT	169	
170	188	180	101	ERIC CLAPTON <b>▲</b> DUCK/REPRIS 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
171	191	145	9	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	106
172	169	167	16	ROLLINS BAND IMAGO 21034* (9.98/15.98)	WEIGHT	33
173	150	117	3	L7 SLASH/REPRIS 45624*/WARNER BROS. (10.98/15.98) <b>HS</b>	HUNGRY FOR STINK	117
174	192	182	3	LUKE LUKE 6996* (9.98/14.98)	FREAK FOR LIFE 6996	174
175	NEW	1	MELVIN RILEY MCA 11016 (9.98/15.98) <b>HS</b>	GHETTO LOVE	175	
176	198	—	2	BIG MOUNTAIN GIANT 24563/WARNER BROS. (10.98/15.98) <b>HS</b>	UNITY	176
177	165	—	2	EVERYTHING BUT THE GIRL ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	165
178	145	134	27	COLLIN RAYE <b>●</b> EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
179	157	127	11	♀ NPG 71003*/BELLMARK (8.98/13.98)	THE BEAUTIFUL EXPERIENCE (EP)	92
180	194	176	69	THE JERKY BOYS <b>●</b> SELECT 61495*/AG (10.98/15.98) <b>HS</b>	THE JERKY BOYS	80
181	167	171	18	JOHN BERRY LIBERTY 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	85
182	RE-ENTRY	84	DR. DRE <b>▲</b> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	3	
183	183	186	96	ALICE IN CHAINS <b>▲</b> COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
184	163	135	7	ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98)	ZINGALAMADUNI	55
185	NEW	1	BRUCE DICKINSON MERCURY 522491 (10.98 EQ/15.98)	BALLS TO PICASSO	185	
186	186	175	32	US3 <b>●</b> BLUE NOTE 80883/CAPITOL (9.98/15.98) <b>HS</b>	HAND ON THE TORCH	31
187	161	—	2	WHITESNAKE GEFFEN 24620 (10.98/15.98)	WHITESNAKE'S GREATEST HITS	161
188	185	188	62	ROD STEWART <b>▲</b> WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED...AND SEATED	2
189	RE-ENTRY	68	STING <b>▲</b> A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2	
190	172	189	140	BROOKS & DUNN <b>▲</b> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
191	190	174	57	TOOL <b>●</b> ZOO 11052 (9.98/15.98) <b>HS</b>	UNDERTOW	50
192	176	162	29	K7 TOMMY BOY 1071 (10.98/15.98) <b>HS</b>	SWING BATT A SWING	96
193	200	198	53	CYPRESS HILL <b>▲</b> RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
194	177	187	42	VARIOUS ARTISTS <b>▲</b> GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
195	181	184	102	JON SECADA <b>▲</b> SBK 98845/EMI (10.98/15.98) <b>HS</b>	JON SECADA	15
196	164	166	14	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
197	174	168	8	DAVID SANBORN ELEKTRA 61620 (10.98/16.98)	HEARSAY	116
198	193	—	13	VARIOUS ARTISTS RADIKAL/QUALITY 6705/WARLOCK (12.98/17.98)	DANCE MIX U.S.A.	167
199	175	179	20	JOHN ANDERSON <b>●</b> BNA 68232 (9.98/15.98)	SOLID GROUND	75
200	RE-ENTRY	2	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) <b>HS</b>	RACHELLE FERRELL	198	

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 164	Blackstreet 75	Sheryl Crow 87	Aaron Hall 67	Little Texas 135	Offspring 14	Seal 25	Keith Sweat 23
69 Boyz 92	Michael Bolton 124	Cypress Hill 193	Hammer 131	Live 62	ORIGINAL LONDON CAST	Jon Secada 42, 195	Take 6 93
Aaliyah 20	Bone Thugs N Harmony 141	Da Brat 18	Heavy D & The Boyz 47	Kenny Loggins 88	Phantom Of The Opera Highlights	Sir Mix-A-Lot 77	Pam Tillis 196
Above The Law 118	Boston 55	Diamond Rio 100	Helmet 109	Luke 174	116	Smashing Pumpkins 32	Toad The Wet Sprocket 49
Ace Of Base 3	Toni Braxton 24	Bruce Dickinson 185	Jimi Hendrix 129, 162	Richard Marx 148	Outkast 48	Snoop Doggy Dogg 61	Tool 191
Bryan Adams 103	Garth Brooks 94, 156	Joe Diffie 102	Faith Hill 145	The Mavericks 84	Pantera 111	Soungarden 7	Randy Travis 139
Aerosmith 28	Brooks & Dunn 95, 190	Celine Dion 45	Hootie & The Blowfish 166	Mazzy Star 74	Mazy Star 74	Sounds Of Blackness 161	Travis Tritt 68
Alice In Chains 63, 183	Norman Brown 159	Dr. Dre 182	House Of Pain 27	Martina McBride 112	Pearl Jam 70, 78	SOUNDTRACK	US3 186
All-4-One 9	Jimmy Buffet 43	Eightball & MJG 171	Ice Cube 146	Neal McCoy 123	Steve Perry 26	Above The Rim 29	VARIOUS ARTISTS
Allman Brothers Band 153	Tracy Byrd 155	Enigma 58, 104	Julio Iglesias 99	MC Eith Featuring CMW 11	Tom Petty & The Heartbreakers 76	The Bodyguard 73	Common Thread: The Songs Of The
Tori Amos 105	Tevin Campbell 69	Enya 138	Indigo Girls 66	Reba McEntire 40, 133	Pink Floyd 34	The Crow 37	Eagles 194
John Anderson 199	Candlebox 10	Erasure 90	Alan Jackson 15, 96	Tim McGraw 13	Pretenders 147	Dazed And Confused 71	Dance Mix U.S.A. 198
Arrested Development 184	Maniah Carey 33	Everything But The Girl 177	Janet Jackson 50	Sarah McLachlan 80	Queen 117	Forrest Gump 2	DGC Rarities Volume 1 149
Babyface 79	Mary Chapin Carpenter 107	Rachelle Ferrell 200	The Jerky Boys 180	Meat Loaf 101	Rage Against The Machine 151	The Lion King 1	Kiss My Ass: Classic Kiss Regrooved
David Ball 57	Carreras-Domingo-Pavarotti 126	Jamie Foxx 86	Jodeci 132	Meat Puppets 106	Bonnie Raitt 54	Maverick 97	56
Basia 144	Eric Clapton 170	Aretha Franklin 119	Joshua Kadison 110	John Mellencamp 36	Collin Raye 178	Philadelphia 136	MTV Party To Go, Volume 5 59
Beastie Boys 30	Collective Soul 19	FRENT! 98	R. Kelly 38	Metallica 72	Melvin Riley 175	The Piano 158	Rhythm Country & Blues 140
Beck 150	Confederate Railroad 160	Vince Gill 35	Sammy Kershaw 115	John Michael Montgomery 31	Rolling Stones 8	Reality Bites 17	Clay Walker 167
Benedictine Monks Of Santo Domingo	Harry Connick, Jr. 22	Alice Cooper 165	Warren G 6	Lorrain Morgan 128	Rollins Band 172	Sleepless In Seattle 108	Whitesnake 187
De Silos 21	Cooolio 12	Counting Crows 5	Warren G 6	Van Morrison 137	NAS 163	Soundtrack Cast 91	Wu-Tang Clan 154
Tony Bennett 83	Coolio 12	Cracker 122	Warren G 6	Nirvana 65, 81	Nine Inch Nails 52	South Central Cartel 130	
John Berry 181	Alice Cooper 165	Crash Test Dummies 60	Warren G 6		Nirvana 65, 81	Spin Doctors 51, 168	
Big Mike 46	Counting Crows 5					Rod Stewart 188	
Big Mountain 176	Cracker 122					Sting 189	
Blackhawk 127	The Cranberries 134</						

## COMPANIES GO TO BAT FOR 'BASEBALL' SERIES

(Continued from page 1)

"Baseball," an 18½-hour documentary history of the national pastime from its origins in the 1840s through the modern era, will air on PBS in nine episodes, or "innings," Sept. 18-22 and Sept. 25-28. The ambitious film is the work of director-producer-writer Ken Burns, whose earlier series "The Civil War" set PBS ratings records when it was viewed by an audience of 40 million in 1990.

A deluge of related merchandise will accompany Burns' series: Elektra Nonesuch's soundtrack album, Alfred A. Knopf's companion book (authored by Burns and his collaborator, Geoffrey C. Ward), and Random House Audio's cassette and CD versions of the book (narrated by Burns himself). On Sept. 23, between the broadcast dates, Turner Home Entertainment will release the entire series on videocassette; BMG Direct is handling the direct-mail version of the show.

According to Burns, "Baseball" offers a look at the resonances of the American psyche, made palpable in the sport. "The game is a way to see who we are as a people . . . The story of baseball tells us the story of race, of popular culture, of labor/management struggles, of the rise of immigration, of the exclusion of women. It's basically a way to study the country. It's a perfect mirror of how we are."

Music has always been integral to Burns' film making. The soundtrack for "The Civil War" was filled with mid-19th century songs and airs (violinist Jay Ungar's haunting "Ashokan Farewell" helped propel sales of the Elektra Nonesuch soundtrack for the series to nearly 500,000 units, according to the label). The music in "Baseball" covers a far wider range of musical terrain.

"In 'Baseball,' because we cover 200 years of American history, we have the opportunity to cover 200 years of American music," Burns says. "So, throughout the series, scenes are guided as much by the popular music of the period as they are by the traditional music that we used thematically throughout the entire series."

### THE MUSICAL LINEUP

The forthcoming "Baseball" soundtrack album, to be released Sept. 6, attempts to capture the flavor of the series using a combination of elements. The album includes newly recorded tracks by Natalie Cole ("Did You See Jackie Robinson Hit That Ball," a paean to the Brooklyn Dodgers star that became a 1949 R&B hit for Buddy Johnson), Carly Simon ("Take Me Out To The Ballgame," which restores the forgotten verses of the 1908 vaudeville tune by Albert Von Tilzer and Jack Norworth), Branford Marsalis and Bruce Hornsby ("The Star-Spangled Banner," a version of which begins every episode), and Dr. John (the familiar version of "Take Me Out To The Ballgame," performed New Orleans style).

The album also incorporates baseball-themed songs like "Joltin' Joe DiMaggio" by Les Brown and "Say Hey (The Willie Mays Song)" by the Treniers; spoken-word excerpts from the series; and historic sound bites of Bobby Thompson's "shot heard 'round the world" in the 1951 Giants-Dodgers playoff and Hank Aaron's record-shattering 715th homer in 1974.

Elektra Nonesuch VP of marketing and creative services Peter Clancy says the label will lead off with a single of the Cole track Aug. 22.

Clancy says, "The formats we're

going to initially would be jazz, NAC, and full-service radio, which are the kind of MOR stations which, in many cases, are also the AM stations in their markets that carry the baseball games . . . We're also dropping it to AC."

"Jackie Robinson"—which will be accompanied by a video intercutting footage of Cole cutting the song with vintage film of the baseball great from the series—will be serviced to top 40 after these initial formats, Clancy says.

He adds, "We're also looking to service the whole album to AOR, highlighting the Dr. John track, because there are possibilities in that world with that cut."

Clancy, noting that the Ungar theme and the "Sullivan Ballou Letter" spoken-word track from "The Civil War" won unexpected airplay, says that unusual radio outlets—even sports talk programs—could pick up on "Baseball."

He adds, "If this series is the phenomenon that we expect it to be, I think that it will encourage a lot of stations to step out of format to get involved . . . There will be surprises, I think, on the radio front."

### '7TH INNING' STRETCH

The album will receive an additional boost at the end of the "7th inning" on Sept. 26, when PBS airs a nine-minute featurette on the making of the soundtrack.

In-store, Clancy says, "we're doing extensive merchandising on this, including a special retail counter piece. We have ambitious co-op ad plans for pricing and positioning, starting at the end of September and taking us through Christmas."

Clancy, Elektra Nonesuch GM Bob Hurwitz, and label marketing and sales personnel have been pitching "Baseball" with a road trip targeting WEA branches and retail customers in nine major-league markets. The executives screen a 30-minute reel of series excerpts, play the album, and discuss the marketing plan; dinner and a night at the baseball park follow.

Alfred A. Knopf will hit stores with the 500,000-copy first edition of its \$60 "Baseball" companion Sept. 7. Like Elektra Nonesuch, Knopf has a sequel to a best-selling product: The publisher's "The Civil War" sold 800,000 copies in hardback and 150,000 in paperback.

Random House Audio will simultaneously issue Burns' 220-minute reading from the book as a four-cassette set at \$22.50 and a three-CD set at \$35.

Merchandising will tie the book and audio products together, according to Knopf VP/associate publisher Janice Goldklang.

"We have a huge display," she says. "We have a big corrugated display for the stores, mostly for the bookstores, that contains our book, three juvenile titles [from Random House], the two versions of the audio book, and the two versions of the [Random House "Baseball"] calendars."

Interest in the audio titles has extended beyond booksellers, according to Susan Butler, Random House Audio director of promotion and publicity.

"[The orders are] mostly [from] Media Play, the Musicland [book-audio-video] account," Butler says. "They're doing a huge promotion with us. They've taken the whole mixed display in, with books and audio, the cassettes and the CDs . . . We made a huge display up, and [now we can] modify it to different accounts, and Media Play

wanted a greater number of CDs than cassettes. CDs do better in that market . . . I think we have a big [order] with Tower Records, because they do the combined stores, records, books, and video."

### TURNER'S VIDEO CURVE

Turner Home Entertainment will release its nine-videocassette version of "Baseball" Sept. 23, immediately following the airing of the first five "innings." The boxed set will be priced at \$179.98; individual "innings" are available for \$24.98.

THE VP of marketing Russell Kelban says, "What's unusual, from our standpoint, is to go basically day-and-date with PBS. 'The Civil War' was basically released [on videocassette] a year after [the broadcast], and there was incredible success with that product. So we can only imagine how well we're going to do with this, with product that is much more mass-oriented, and releasing it day-and-date."

As an incentive to consumers, the "Baseball" boxed set will include a limited-edition set of baseball cards produced by Upper Deck (which is also creating, for the collectors market, a separate 90-card series highlighting stars featured in the program), plus a rebate coupon good for a \$10 rebate on "The Civil War," which is now available from THE.

Current editions of "The Civil War" include "The Making Of 'Baseball,'" a program about the creation of the new documentary, shrink-wrapped to the slipcase. "[Retailers] can use it as an add-on premium for consumers, or they can break it apart and use it as an in-store promo if they like," Kelban says.

## LABELS' NEW RELEASES GET PREVIEWED ONLINE

(Continued from page 1)

in the Monday slate are Dinosaur Jr.'s "Without A Sound," due Aug. 23; Laurie Anderson's "Bright Red," Aug. 30; Grant Lee Buffalo's "Mighty Joe Moon," Sept. 20; Karyn White's "I'm Your Woman," Sept. 27; Little Texas' "Kick A Little," Sept. 27; American Music Club's "San Francisco," Oct. 4; and "The Cult," late September or early October.

The upcoming albums' covers, complete with text, also will be put online in four-color graphics, which consumers with color printers can download and print out if they wish, or can simply view while listening to the music clip, which also can be downloaded and saved.

EastWest Records, which has been active in various online ventures for nearly a year and has made available full tracks from artists including Chris Rea, is among the other labels previewing album cuts online prior to their radio release. It will inaugurate its new WorldWide Web site on the Internet with an advance sampling of the first single from the October release of Dream Theater's album "Awake."

The single, "Lie," which is being serviced to radio Aug. 29, will be previewed with a 30-second sound bite beginning Monday. Samples of several other album cuts also will be put up in the coming weeks, according to senior VP of marketing Steve Kleinberg, as will videoclips.

Warner Bros. senior VP of creative services Jeff Gold says the preview program is just another example of record companies discovering new ways and new technology to get the

video manufacturer is placing print advertising in consumer magazines such as Newsweek, People, and Sports Illustrated, and expanding into publications like Vibe. It will advertise the set in 30- and 15-second spots on cable webs like ESPN, USA, A&E, and the Discovery Channel. Additionally, Turner Broadcasting channels CNN, Headline News, TBS, and TNT (which, like THE, are operated by Atlanta Braves owner Ted Turner) will advertise the videos.

THE's retail campaign will focus on synergistic merchandising aspects, according to Kelban. "People can develop a whole 'Baseball' arena, or stadium, so to speak, in their store."

"We're going to be having conversations with places like Oshman's, the various sporting good stores," he adds. "They're all very interested. They're used to basically having the how-to tapes, whether it be golf or tennis, so this is something very new and different, and it's at a nice price point where they can make some decent money off of it."

### PLAYERS ADD SOME PUNCH

Sports figures will be part of the picture, Kelban says. "We're going to be organizing in-store appearances and signings by some of the major league players. They'll be at a Blockbuster or a Target and will sign the set, just like a book signing."

"Putting this in the perspective of a special-interest title, I think it will do well," says Gary Ross, president of Suncoast Motion Picture Co., the sell-through video division of Musicland. "This is our type of product . . . For baseball addicts—and there's a lot out there—this is must-have product."

Beyond the individual promotions of the various companies involved, the visibility of "Baseball" will benefit from Burns' current tour of 15 major-league towns that includes TV and press interviews, appearances at major-league parks, and Diamond Vision screenings of series clips.

General Motors, the corporate sponsor of the series, has mounted an enormous promotional effort that includes heavy print advertising; a special four-color pull-out supplement running in major-market newspapers on Sunday, Sept. 18, the day the first "inning" airs; 30-second television spots produced in cooperation with Major League Baseball; and a school essay-writing program that awards \$10,000 college scholarships.

About the only possible glitch in the "Baseball" hullabaloo may take place this Friday (12), when major-league players are scheduled to strike against club owners in a dispute over the creation of a salary cap.

While some observers believe that fans hungry for a baseball fix would turn to the series in droves in the event of a strike, at least one concerned party hopes the walkout doesn't occur.

Film maker Burns says, "A lot of people have said, 'Isn't that great, you'll be the only baseball in town, you'll get higher ratings.' I'd prefer the season to be going on. We don't want to be the only baseball, because we love the game. We didn't make the film to be in competition with baseball; we made the film to help baseball."

Assistance in preparing this story was provided by Eileen Fitzpatrick.

word out about their products.

"I was looking at all these big new releases we have coming out, and thinking about how effectively the movie business, through trailers, lets people sample what they have upcoming," Gold says. "And I thought, 'Here is this technology that will let us do the same thing with music.'"

Like trailers, of course, the key is to give away just the right amount—to tantalize but not to sate. "You still want them to buy it," Gold says, laughing.

"We look at this as a pure marketing tool that will help us get the people who buy records excited about going out to buy a record," adds Kleinberg, who stresses the audience overlap between online addicts and active music buyers.

It is that overlap that has the labels sharpening their marketing focus on online networks, not only to help drive sales on specific albums (a definite plus), but also to foster an ongoing dialog with a huge but diaphanous audience that will affect longer-term label strategies.

"The kids at the colleges and universities around the world who get into things like the Internet are avid music buyers, and that's a market we really want to understand better," says David Blaine, senior VP of new business development and technology at PolyGram Group Distribution. "We are soliciting input from people to talk to us about PolyGram products—what they like, what they don't like, what we are doing right, what we could do better."

Toward that end, PolyGram has taken something of a unique approach to

the online world, collecting its family of labels together under a single site overseen by the distribution group.

"PGD On-Line" went online on CompuServe in mid-June, but Blaine says talks also are ongoing with America Online and the Internet for sites targeted for launch before year's end.

"We wanted to keep it as organized under the PolyGram or PGD umbrella as possible, so that we wouldn't have a lot of different sites that people have to go to," says Blaine of the PGD approach. "If we have too many scattered sites up there in space, then our leverage as a company would be somewhat diluted."

While individual PGD label activities include the likes of "virtual in-stores" (plans include one with Bon Jovi) and audio samples (talks are ongoing with John Mellencamp for the uploading of a previously unreleased single), the longer view focuses equally on less-flashy interactions, along the lines of unsolicited e-mail from consumers and survey responses.

"That is going to be the real key for the online services and their success for record companies," says Blaine. "That is, learning how to use this huge base of information, to collect it, compile it, direct it to the right eyes at the labels to use at some future point in time, for everything from fine-tuning our marketing efforts to working with our retailers to bounce-back consumers on their areas of expressed interest."

"It is, bottom line, an opportunity for us to talk one-to-one with consumers in a way that we've never been able to talk before."





by Geoff Mayfield

**HOORAY FOR HOLLYWOOD:** Back in the summer of 1989, when blockbuster movies like "Batman" and "Lethal Weapon 2" were ruling the box office, some record company execs opined that Hollywood's success was partially responsible for declining shipments on hit album titles. But in many summers, like the one we're in right now, films add to, rather than subtract from, record stores' sales. Witness this week's edition of The Billboard 200, in which the soundtracks from "The Lion King" and "Forrest Gump" sit at Nos. 1 and 2. Just imagine what this summer's sales picture would look like if these movies, and their soundtracks, had not been made.

**ROLL THE CAMERAS:** With a sales decline of less than 2%, "The Lion King" roars with a still-mighty sum of roughly 289,000 units and notches its fifth week at No. 1. It no longer leads the No. 2 position by a 2-to-1 margin, as it did the last three weeks, but the gap is still quite large, exceeding 100,000 units. Meanwhile, the higher-priced double set from "Gump" posts a powerful 40% increase over the previous week, which brings its tally to almost 185,000 units. This is the third week in a row that the oldies-packed "Gump" has seen the chart's largest gain. Add that to the stretch previously scored by "The Lion King," and you'll find that soundtracks have won the Greatest Gainer nod in eight consecutive weeks.

**THIS YEAR, THAT YEAR:** From the end of 1992 through the winter of '93, the soundtrack from Whitney Houston's "The Bodyguard" was the No. 1 album for 19 weeks, the longest chart-topping run by any title since Billboard began using SoundScan data in May 1991. While it is safe to say that the soundtrack from "The Lion King" is this year's "The Bodyguard," it will be difficult for the Elton John/Tim Rice/Hans Zimmer project to match Houston's weeks at No. 1, because the Disney album will soon be competing with huge releases that are targeting fourth-quarter business. Boyz II Men, Pearl Jam, and R.E.M. are among the acts that threaten to interrupt Simba's streak. But for the next few weeks, anyway, "The Lion King" appears a solid bet to remain in command.

**STEADY AS SHE GOES:** If this summer will be remembered for its hot soundtracks, the season also has been noteworthy for a pack of remarkably consistent sellers. Stone Temple Pilots, who post a small gain this week to retain the No. 4 position with more than 122,000 units, have been in the top five for each of their eight chart weeks. Another former chart-topper, Ace Of Base (No. 3, with more than 132,000 units), has been in the top five for 23 consecutive weeks, while Counting Crows (7-5 with more than 101,000 units) have nested in the top 10 for 26 weeks. Soulful All-4-One logs its seventh non-consecutive week in the top 10 (No. 9, with almost 75,000 units), while rap rookie Warren G, who rides a new single to a 9% sales increase (9-6, with roughly 92,000 units), has been in the top 10 for each of his eight chart weeks.

**AND NOW, THE NEWS:** The biggest percentage gain on the chart belongs to Huey Lewis & the News, who leap 152-89 on more than 13,000 units. Adult contemporary and top 40 play on a new single helps, but most of the album's 67% increase can be attributed to television exposure from "The Late Show With David Letterman" and "Good Morning America." The title was on sale at The Wall and Best Buy during the chart week, but programs placed at the Musicland Group, Handleman Co., Blockbuster Music, Camelot Music, Tower Records, Western Merchandisers, Target Stores, and Trans World Music Corp. were not slated to begin until Aug. 8 or later. These account-related campaigns, which include ads in People and on VH-1, are tied to the band's PBS special, which airs throughout the month.

**NO MOSS:** A 13.5% decline lets the Rolling Stones' "Voodoo Lounge" slip two notches to No. 8, but pre-tour publicity, a wall-to-wall Sones marathon on VH-1, and sale pricing that Virgin rolled out when "Lounge" hit stores help the band invade Top Pop Catalog with re-entries at Nos. 29, 38, and 40.

## RADIO SHACK FIRST CORPORATE SPONSOR FOR ROCK HALL

(Continued from page 7)

and spending \$2 million annually to promote the hall. With financing costs, the \$84 million structure will cost \$93 million by the time it opens next summer (Billboard, June 19, 1993).

Thus far, the project has been financed by \$62 million in bonds (\$40 million of them guaranteed by the state), \$5 million from the record industry, and the balance from public sources.

Larry Bier, VP of advertising for Radio Shack, said of the deal, "We feel it will give us an increased presence and more exposure all over the country."

Bier said Radio Shack is considering various promotional opportunities that might arise from its sponsorship. "There's just such synergy between Radio Shack and the Rock And Roll Hall Of Fame," he said, noting that Radio Shack began in 1954, the year then-Cleveland disc jockey Alan Freed is said to have coined the term "rock'n'roll."

"We're still in development on a lot of things," said Bier, adding that Radio Shack plans to publicize the partnership through the media and through its 6,500 stores.

So far, Radio Shack is the Hall's only corporate sponsor. But William N. Hulett, co-chairman of the Hall's board, said more sponsorship announcements will be coming in the next four months.

In addition to the corporate sponsorship, Hall officials launched a national charter membership campaign offering Hall memberships for \$35-\$1,000. The memberships include discounts, newsletters, and breaks on

admission costs. Ohio Gov. George V. Voinovich, who attended the ceremony with his wife, Janet, inaugurated the campaign by giving Hall director Dennis Barrie \$100 for a family membership.

As is always the case in these semi-annual ceremonies, the dais was filled with notables from the fields of entertainment and politics. Besides the Voinoviches, former Ohio governor Richard Celeste was there; so were Atlantic Records chief and Hall Of Fame board co-chairman Ahmet Ertegun, limping with a broken hip; Hulett, the former head of Stouffer Hotels & Resorts; Jann Wenner, foundation VP and editor/publisher of Rolling Stone; Bruce Springsteen popularizer Jon Landau; Tom Silverman, chairman of Tommy Boy Records; Tom Freston, chairman/CEO of MTV Networks; EMI Records senior VP of international Michael Leon; Seymour Stein, president of Sire Records; Arthur Levy, VP editorial services and communications, Sony Music Entertainment Inc.; and Bob Krasnow, former CEO of Elektra Entertainment. Conspicuously absent was Cleveland Mayor Michael R. White.

Wenner, who functions as an informal liaison between the Cleveland and New York arms of the project, said the hall is accumulating notable rock artifacts, including props from U2's Zooropa tour; Keith Moon's high school report card ("all C's, except for an A minus in music"); and Jim Morrison's Cub Scout uniform. Phil Spector has promised the hall a recorder on which he recorded many of his hits at the legendary Gold Star

Studios, Wenner said.

"This is not the Hard Rock Cafe," said Barrie. "This is about your history and about the heart of rock & roll. This structure is only halfway done, and it's already a landmark for this city. We are all rock'n'rollers: It [rock'n'roll] is our life, it is our heritage, and this is our building."

While rain dampened the start of the ceremony, the sun came out in time for the official speeches. And with Barrie's closing remarks, the topping-off countdown began.

The Cleveland All-Stars swung into Huey Lewis' "Heart Of Rock & Roll," accompanying the raising of a beam that had been signed by 25,000 fans the prior week. At the same time, Honky Tonk Woman "Ruby" came to balloon life, unfurling to her 50-foot height atop a girder as the beam ascended.

When completed, the hall will boast a 41,000-square-foot outdoor plaza; a 50,000-square-foot exhibition area; a working studio from which visiting DJs will conduct live broadcasts and where hall inductees might record; a 125-seat indoor performance theater; an outdoor arena for concerts; a permanent gallery; a section devoted to one-hit wonders; and a replica of Alan Freed's 1954 studio.

The opening of the Hall has been plagued by delays and financing trouble since the late 1980s. On Jan. 12, 1995, the Hall Of Fame will hold its 10th annual induction dinner at the Waldorf Astoria hotel in New York. In 1996, induction ceremonies are expected to be held in Cleveland.

## SONY CREATES CLOSER TIES FOR LATIN UNITS IN U.S., MEXICO

(Continued from page 6)

George, which is a spirit of close cooperation resulting in the Mexican/American success of such acts as La Mafia and Magneto," says Welzer.

Though Carrasco has not previously helmed a Sony imprint, Welzer says, "Angel was not a typical creative department head. He was part of the executive staff who was in on every decision. So he certainly wasn't confined to the A&R ranks."

A longtime staffer who joined Sony Discos when the imprint was formed in 1980, Carrasco was instrumental in the career development of salsa stars Jerry Rivera, Luis Enrique, and Rey Ruiz, as well as Tejano notables La Mafia and Fama.

Carrasco says he will employ his A&R expertise to complement Sony Mexico's bevy of adult-oriented pop

and ranchera acts with pop/rock artists that will appeal to a younger Mexican audience.

"I want to put an emphasis on developing long-term artists in the mold of singer/songwriters like Ricardo Arjona and Ana Gabriel," says Carrasco. "I also think we have to better promote our international acts inside Mexico, while promoting our Mexican acts better in Latino territories apart from the U.S."

To ease Carrasco's transition into his new position, Vásquez will stay on in Mexico City for several months. Vásquez subsequently will relocate to Miami, where he will be responsible for expanding Sony's marketing presence in Latin America.

"This is a newly created position for Raúl," says Welzer. "He did an

excellent job at Sony Music Mexico—especially with Arjona, Magneto, and Ricky Martin... Raúl will be spearheading our growth in Latin America, which will include involvement with our more important artist deals, as well as acquisition of publishing and record catalogs."

### MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
13,289,000	12,979,000	UP 2.4%	13,248,000	UP 0.3%

YEAR-TO-DATE UNIT SALES		
YTD (1994)	YTD (1993)	CHANGE
361,550,000	343,407,000	UP 5.3%

#### FOCUS ON SALES BY:

CONFIGURATION	ALBUM FORMAT	STORE TYPE
Albums: 11,249,000 (84.6%)	CD: 6,553,000 (58.3%)	Major Chain: 6,080,000 (45.8%)
Singles: 2,041,000 (15.4%)	Cassette: 4,684,000 (41.6%)	Chain: 1,907,000 (14.3%)
	Other: 12,000 (0.1%)	Independent: 1,740,000 (13.1%)
		Rock: 3,562,000 (26.7%)

ROUNDED FIGURES

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

## PUERTO RICO TACKLES PIRACY

(Continued from page 6)

cial was recorded by Latino recording artists.

The passage of the anti-piracy measure—Puerto Rico's first—followed an intense, two-year lobbying campaign led by the RIAA, along with the Puerto Rico Hispanic Coalition (PRHC), a trade group of Puerto Rico-based record companies. Berman credits the joint effort as being instrumental in the approval of the legislation.

"We've had a very, very strong coalition of label people based in Puerto Rico who have taken an interest in this and have been very helpful to us," says Berman.

Record label executives were elat-

ed by the new law, particularly those who head independent imprints most adversely affected by the island's long-unchecked piracy plague.

Tony Moreno, president of MP Records, a Miami-based independent that does the vast majority of its business in Puerto Rico, says the anti-piracy law will not only boost record sales, but also will help labels better assess the Puerto Rican marketplace.

"Finally, we will be coming into the era of more accurate sales in Puerto Rico, so that we can determine the reality of the Puerto Rican market," says Moreno.

JOHN LANNERT

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# The Billboard Bulletin...

EDITED BY IRV LICHTMAN

## BMG SETS BIG STAKE IN RICORDI

BMG plans to acquire 74.3% of Ricordi, the largest indie music company in Italy, which claims 16% of the Italian record market. The deal, which is expected to be completed this month, will give BMG majority control of Ricordi, which includes the Dischi Ricordi label, classical and pop publishing, a 22-store retail chain, and a printing company. With annual revenues of 250 billion lire (\$157 million), Ricordi has 800 employees and affiliates in nine countries.

## MAMBO MUSIK TO SONY GERMANY

Mambo Musik, one of Germany's leading production and publishing companies, has been acquired by Sony Music Germany. Its acts include **Enigma**, hitting globally with "The Cross Of Changes." Deal will not affect existing label deals, but copyrights will be administered by Sony Music Publishing.

## BETHEL '94: IS THE SHOW ON?

At press time, **Sid Bernstein** was making a last-ditch attempt to rescue Bethel '94, after his main backers pulled out Aug. 1. He held a meeting at the Bethel Town Hall Aug. 4 with the town council and with volunteers he says have called him, offering their services. He intends to scale down the event to no more than 10,000 people, which would allow him hold the festival without a mass-gathering permit. Managers of artists who were slated to play Bethel, including **Judy Collins** and **Richie Havens**, say they are sticking by Bernstein.

## HEARING ON PHONOGRAM V. RUBIN

In a High Court hearing set for Aug. 17 in London, Phonogram Records U.K. will seek to prevent **Rick Rubin's** American Recordings from striking a deal with any other label for distribution outside the U.S. A legal dispute between the labels threatens overseas sales by American label artists including **the Black Crowes**, **Johnny Cash**, and **Danzig**. American recently succeeded in quashing tapes of a phone call between music attorney **John Branca** and its employees, which had been intercepted by a radio hacker. Phonogram had sought to use the tape in its suit.

## NIRVANA 'UNPLUGGED' SET

Bulletin hears that a Nirvana "Unplugged" album will be released by Geffen/DGC late this fall, although a Geffen representative would not confirm this. The Nirvana album, along with the **Eagles'** "Hell Freezes Over" (tentatively set for Oct. 4) and an **Aerosmith** hits package due Oct. 25, should give Geffen a big fourth quarter.



NIRVANA

## PIERCE TO SONY MUSIC DIST

Columbia TriStar Home Video senior VP of sales **David Pierce** has left to join sister company Sony Music Distribution as senior VP of sales and marketing, based in Los Angeles.

Pierce, who says his first day on the new job hasn't been determined, reports to SMD president **Danny Yarbrough**. Among his responsibilities will be Sony Wonder's video releases. Pierce is the fourth exec to depart Columbia TriStar in the past year.

## TRAIL OF 'THE LION KING'

**Solomon Linda's** South African classic "Wimoweh" and the pop oldie "The Lion Sleeps Tonight,"—which borrowed its counter-melody and part of its melody from "Wimoweh"—are both touched upon in the smash Disney film "The Lion King," although they are not on the film's soundtrack album. Now RCA Records plans to reissue **the Tokens'** original hit version of "The Lion Sleeps Tonight" Aug. 30 on an album called "Wimoweh!!! The Best Of The Tokens," while the Red Dragon/Sony label is re-servicing "Jambo! Africa," featuring a new version of "The Lion Sleeps Tonight" by artist **Bobby**, who happens to be the son of **George David Weiss**, the co-author of the song. A new sticker on the album package calls attention to the song's presence, and a promo single of the Bobby version is on its way to radio.

## CAB IS BACK IN TOWN

**Cab Calloway**, 87, has returned to his home in Westchester, N.Y., after an extended hospital stay. Greeting the hi-de-ho man is a retrospective album from Sony Legacy, "Are You Hep To The Jive," part of the label's new Rhythm And Soul series.

## Four Seasons Set Longevity Record

THE NEW LONGEVITY CHAMP of the rock era is the quartet from Newark, N.J., known as the **Four Seasons**. With **Frankie Valli** on lead vocals, the quartet made its chart debut the week of May 26, 1956, with "You're The Apple Of My Eye," released under the name **the Four Lovers**. Thirty-eight years, two months, and two weeks later, the group returns to the Hot 100 with a remix of its No. 1 hit from 1976, "December, 1963 (Oh, What A Night)." That beats the previous record chart span, held by **Paul Simon** at 33 years.

The remix's dramatic entry at No. 79 puts the Four Seasons in an elite group of acts that have had chart singles in the '50s, '60s, '70s, '80s, and '90s. Simon has accomplished this, and so have **Ray Charles**, **Smokey Robinson**, and **Ronald Isley**.

**FILM FACTS:** "The Lion King" extends its domination of The Billboard 200 to a fifth week, while the soundtrack to "Forrest Gump" moves up to No. 2. It's the first time in 19 years, two months, and two weeks that two soundtracks have placed No. 1 and No. 2. The last duo to pull off this feat was "That's The Way Of The World" by **Earth, Wind & Fire** and "Tommy," starring **Roger Daltrey** and **Ann-Margret**.

**MEET THE TETRAGRAMMATONS:** **Jamie Foxx** is No. 86 on The Billboard 200 with "Peep Show," his debut album on the Fox label. That puts him in the same rare category as **Wayne Fontana & the Mindbenders**, the British group that recorded on the Fontana label; **Rare Earth**, the Detroit group that kicked off Motown's rock label, Rare Earth; and **Luke Featuring The 2 Live Crew**, which was "Banned In The U.S.A." on Luke Records. (Let's not quibble about Jamie's extra X).

This could lead to a new parlor game, and to get you started, here are two examples: If the label that released "Reunited" by **Peaches & Herb** signed the **Doors**—but with **PJ Harvey** stepping in for the late **Jim Morrison** as lead singer—then **Polly & the Doors** would be on Polydor. And if the label that once had **Herman's Hermits** and **Connie Francis** on its roster teamed **Booker T.'s** backing group with the guy who recorded "Pop Muzik," then the **M.G.'s & M** would be on MGM.

I'm sure you'll think of more, but please, just amuse your friends with them, and don't deluge Chart Beat with your suggested label deals.

**OLDEST LIVING Chart Veteran Tells All:** When "The Man I Love" by **Kate Bush & Larry Adler** debuted on the U.K. singles chart last week, the 80-year-old Adler became the

most senior artist ever to appear on the list. Now the elderly mouth organist sets the same record on the U.K. album chart, where his "The Glory Of Gershwin" enters at No. 2. Featured vocalists on the tribute collection include **Robert Palmer**, **Sinead O'Connor**, and **Elton John**.

If one of those tracks hits the Hot 100, Adler will not be America's oldest chart veteran. That honor still belongs to **George Burns**, whose "I Wish I Was Eighteen Again" debuted one day before the comedian's 84th birthday.

The "Gershwin" album didn't enter the U.K. chart at No. 1 because **Wet Wet Wet** is in the way with "End Of Part One (Their Greatest Hits)." The Wets continue to dominate the singles chart as well, where "Love Is All Around" is No. 1 for a 10th week. Left in its wake is "I Swear" by **All-4-One**, which, if it remains in the runner-up position one more week, will be the longest-running No. 2 hit in the history of the chart.



by Fred Bronson



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