

IN THE NEWS



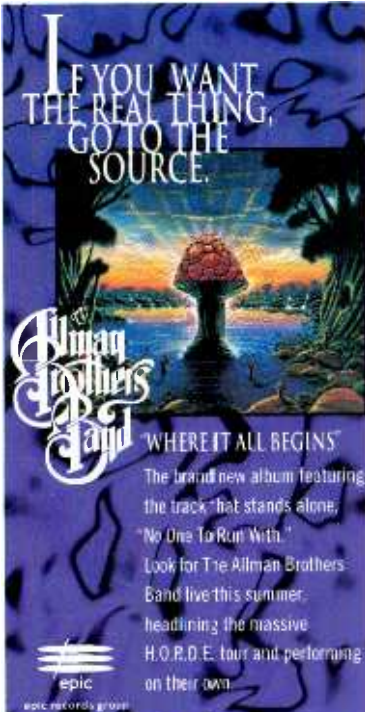
22 Brides Find A Mate In Zero Hour Records

PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 28, 1994

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IF YOU WANT THE REAL THING, GO TO THE SOURCE.

Allman Brothers Band

WHERE IT ALL BEGINS

The brand new album featuring the track that stands alone, "No One To Run With." Look for The Allman Brothers Band live this summer, headlining the massive H.O.R.D.E. tour and performing on their own.

epic

SBK, Blur Focus On U.S. Market

BY THOM DUFFY

LONDON—With its third album, "Parklife," which debuted at No. 1 in the U.K. earlier this month, Blur of-



BLUR

fers a clear pop vision that SBK/ERG will bring to American fans with a U.S. release set for June
(Continued on page 81)

GIANT STEPS TOWARD INDUSTRY PROMINENCE

BY DEBORAH RUSSELL

LOS ANGELES—Four years into operation, Giant Records is shedding its identity as a "start-up label" and emerging as an industry mainstay capable of breaking new acts, attracting established talent, and collecting gold and platinum awards.

Led by chairman Irving Azoff since its debut in January 1990 (Billboard, Nov. 11, 1989) this joint venture between Azoff and Warner Bros. has diversified from its early successes with R&B/pop act Color Me Badd and the urban-orient-

ed "New Jack City" film soundtrack to incorporate a fully staffed Nashville division that has scored gold with Clay Walker, and two rock-oriented A&R sources in the N.Y.-based imprints Collision Arts and Medicine. Azoff says Giant will release 30 albums in 1994.

In addition, the label is aggressively exploiting the soundtrack market, with film and TV compilations that cater to urban, pop, rock, and alternative audiences, while it cashes in on the country crossover Eagles tribute "Common Thread: The Songs
(Continued on page 80)



AZOFF



WALKER



HAMMER



BIG HEAD TODD

PolyGram Set Bound For 'Glory'

BY THOM DUFFY

LONDON—Score! for PolyGram.

An all-star album titled "Gloryland: Soccer Rocks The Globe," featuring Daryl Hall and Sounds of Blackness, has been compiled by PolyGram International in London.
(Continued on page 36)



HALL

Label Puts New Spin On Art Of The Deal

BY PAUL VERNA

NEW YORK—Through a combination of what Jeff Price calls "luck, tim-



BARNABYS



LOTION

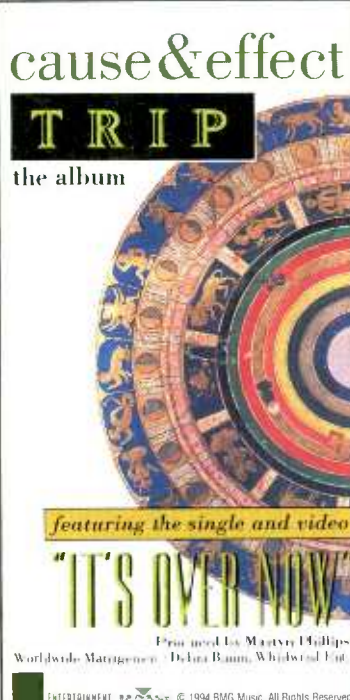
ing, and circumstance," he and partner Joel Morowitz have established themselves as powerful A&R forces in the alternative rock subculture, and their label, spinART, as a proven breeding ground for new talent.

In the two years since the label bowed with the 19-band compilation "One Last Kiss," at least four onetime
(Continued on page 80)

cause & effect

TRIP

the album



featuring the single and video

"IT'S OVER NOW"

Produced by Marvyn Huggins

Worldwide Management: Debra Baum, Whiplash Unit

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Estefan Is Tops At B'board Latin Awards

BY JOHN LANNERT

MIAMI—Riding the strength of her smash Spanish-language album "Mi Tierra," Miami's Latin pop empress Gloria Estefan garnered three trophies to top all other winners at Billboard's inaugural Latin Music Awards, held here
(Continued on page 75)



ESTEFAN

IN VIDEO NEWS

Education Publisher To Buy Baker & Taylor

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Festival De Louisiane Salutes Cajun, Francophone Cultures

BY BOB GEORGE

LAFAYETTE, La.—When celebrating its annual Festival de Louisiane, this southwestern Louisiana city can seem closer to Zaire and Martinique than to Texas or New Orleans.

Every April for the past eight years, this Cajun city on the Louisiana prairie has reshuffled the atlas to host a festival that features a globe-spanning list of artists. Among the acts appearing at this year's event were Boukan

Ginen from Haiti; Edith Butler and La Vesse du Loup from Quebec; Tabu Ley from Zaire; Djo Dezormo from Martinique; Salif Keita from Mali; Cinqui So from Corsica; and Louisiana's own Steve Riley, Geno Delafosse, Beausoleil, Octa Clark, Terrance Simien, and Balfa Toujours. It's a lineup that defines a shared Franco-

phone heritage, the underlying link to the festival's unique resonance.

For five days the city overflows
(Continued on page 14)



HEATSEEKERS

'Marvin' Gives Frente! Its 3rd Week At No. 1

PAGE 15



At a time when most singers would have run out of breath, Rachelle Ferrell and her 6^{1/2} octave voice are just warming up.

Rachelle Ferrell with Will Downing

68 weeks on the Billboard R&B Album Chart

"Nothing Has Ever Felt Like This"

Videos on three BET programs

60 weeks on the SoundScan New Artist Album Chart

The Single

"Her album is the most classic since Anita Baker's *Rapture*."

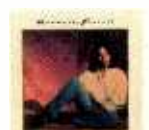
plus a one hour concert special premiering June 30

Sold out tour dates from San Francisco to St. Lucia

—USA TODAY

THE SELF TITLED DEBUT ALBUM

RACHELLE FERRELL



KENT BLACKWELDER MANAGEMENT

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The Phat New Flava From The Overweight Lover
Heavy D & The Boyz



Nuttin' But Love

UPTC/D-10998

In a time when hip-hop is getting a bad rap, Heavy D offers Nuttin' But Love. Following the Gold album Blue Funk, his fifth release covers issues close to the heart. And with such producers as Teddy Riley, Pete Rock, Eddie F, Kid Capri, Marley Marl and Erick Sermon, it's easily Heavy D's finest creation yet.

Features The Hit "Got Me Waiting"

UPTCS-54815

Single Produced By Pete Rock For Mecca & The Soul Brother Productions

Executive Producers: Andre Harrell

Heavy D And James Earl Jones

Management: Music For Life



MCA

TOP
ALBUMS

HOT
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TOP
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Logan Mends Broken Spirits In 'Bulk'

Jack Logan writes songs the way he fixes electric motors: with offhand proficiency, in the company of chums, and at a frightening clip.

"The next few months are gonna be *very* busy," he assures, before pausing to assist a patron who's just ambled into the Doraville Electric Motor Service. One assumes that Logan, a Mississippi-born/Georgia-based rock bard of considerable underground reputation, is referring to the impending release of "Bulk" (Medium Cool-Twin/Tone Records, due June 14), his two-CD, 42-track debut album culled from a stash of more than 600 unissued demos.

But no. "Repairing motors is a business with intense seasonal cycles," he continues, "and I'm gonna be working almost nonstop on swimming pool pumps until the end of the summer. With luck, the boss'll give me time off for this stuff." Meaning his music, which the 35-year-old Logan regards as a fond but "dodgy" hobby. To illustrate, he ponders the fine points of his album's opening tune, a remarkably kindly ballad titled "Fuck Everything."

"I just get in these writing moods where I'm *not* nice," Logan explains in his cordial drawl. "It's usually due to a funk induced by my brain chemistry. But that song is not really about being pissed off so much as seeing the cycles of life in the long run. I stand by it," he chuckles, "although I hope I can explain it to my Methodist mother better than I am to you."

Born Feb. 8, 1959, in Greenville, Miss., to Midwestern Gas Transmission supervisor Jack Richard Logan and the former Polly Taylor, the singer/songwriter is descended from Scottish and English immigrants whose offspring included sharecroppers near Isola, Miss. The Logans moved to Illinois, near the Kentucky border, when Jack was a child. He and younger brother Mark grew up to the stirring rumble of the first LPs Jack purchased: Jimi Hendrix's "Rainbow Bridge" and Creedence Clearwater Revival's "Cosmo's Factory."

Logan has worked at Ron Hazelrig's Doraville Electric outside Atlanta for the last seven years, along with Kelly Keneipp, who's been Logan's closest cohort since they attended Lawrenceville Township High School in Southern Illinois. After college, both men stole below the Mason-Dixon line, settling in the Atlanta area in 1984 and forming a band with old pals Jeb and Greg Baldwin called Lava Treatment. The group's 1986 indie album, "Lake Eerie," is a coveted alternative collectible.

Jack's employer was the Athens, Ga., Kmart when local musician Todd McBride caught a Lava Treatment gig. McBride coaxed Logan and Kelly to take their unhurried sound to a more aggressive plateau in a new combo they formed together called Liquor Cabinet, which played at the migratory 40 Watt Club made famous by house regulars R.E.M. By this time, Liquor Cabinet's extended musical tribe included Indiana farmboys Terry and Jamie Rouch, who introduced their footloose associates to the lo-fi immortality of home taping. Guitarists David Phillips and Mike Gibson, drummer John Crist, and multi-instrumental whiz Rob Veal completed the ragged clan of garage-rock compeers—some of whom started a collateral band called the Dashboard Saviors, which got signed to Peter Jespersion's Medium Cool label in Minneapolis.

As the Saviors' fortunes expanded, so did the folklore surrounding the all-hours taping sessions of the moonlighting electricians. Droll devils and absurd saints; comic mayhem and religion gone awry; sudden death and hasty resurrection; drinking blood and eating "aw-

ful meatloaf"—such themes are prosaic grist for their music. Camped out with a Fostex 8-track in the kitchen of Logan's Winder, Ga., home, the guys kill weekends constructing songs much as Jack and Kelly rebuild burnt-out rotors: by harnessing the energy of raw magnetism until it raises enough current to run a dynamo.

Logan emphasizes his sundry sound is collaborative, with him handling "mostly lyrics and vocal melodies" on tracks that trace every rustic idiom from country folk and gospel blues to the crustiest rock. But it's his singing, with its fierce weariness and flute-like nasal waver, that imparts the harsh beauty of the haunted soul.

"The songs're done in a distinct style I'd call *unfocused*," Logan quips. "We're just willing to try anything. We'll write five or six songs at a time, never starting them before we sit down to record. In a college town like Athens, your audience tends to graduate and move away, so you only have a few years to make your point. Meanwhile, the Saviors told Peter Jespersion about our tapes and he asked for samples. Hell, I was willing to send two 90-minute cassettes to the man who discovered the Replacements."

As Jespersion now knows, there's nary a tepid track in the entire 2 hours and 17 minutes of music on "Bulk." The grossly observant grip of "Shrunk-en Head" and "Female Jesus" ("About young women who live the hipster student life"), or the gothic backroads grandeur of "15 Years In Indiana," "Farsighted," and "Drunken Arms," recall the grimly ironic Southern fiction of Flannery O'Connor ("Wise Blood," "A Good Man Is Hard To Find"), wherein wrong turns and misplaced faith can transform a scenic drive into mass murder of the most homespun, existential sort.

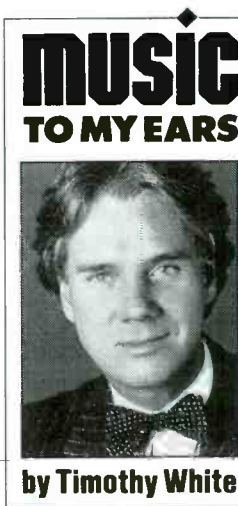
"I get giddy when I think of the writing of Flannery O'Connor," says Logan, confessing his awe with the prim-looking Bible Belt writer (1925-64) whose terrifying but never gratuitous tales of human misadventure depict the force of universal charity and its unique Southern detours. As with O'Connor, Logan's songs are populated with the drifters and misfits just beyond civility's reach, each having a savage desire for epiphanies and a

paucity of spiritual pride.

How else to account for the woman in the "little black slip" with a dozen-plus cadavers stashed in her boudoir in "Underneath Your Bed," or the stud with his anesthetic-soaked hanky crooning "don't resist the sandman" in "Chloroform"? And then there's Logan's carol in praise of a woman who dreads the evil insights her TV seemingly delivers in "Weatherman": "His seeded clouds piss on the grass/She drowns like ants inside a water glass."

Like Flannery O'Connor, Jack Logan reveals the dangers and distortions of a myopic spirituality, yet he moves us to the marrow with the honest illusions his characters inhabit. There is gentleness in Logan's unassuming instinct, literature in its agility, and thunder in his grasp of grace among the grotesque. Marking the full-blown arrival of an exceptional commiserator, "Bulk" will stand with the most substantial rock'n'roll of this decade.

"It's an American dream to make a living at your hobby," Logan notes as he returns to his duties tending engines. "I think music is an enriching but also an inexplicable thing, and like anything that's capable of good, it can also be a source of the worst in us. I try my very best to get at an indescribable something in each memorable moment, and to look down on no one. It's wisest for writers or musicians to just share what they've seen or learned, and not make too many judgments. What we all want to deal in is revelation."



by Timothy White

THIS WEEK IN BILLBOARD

HMV LOOKS TO THE EAST

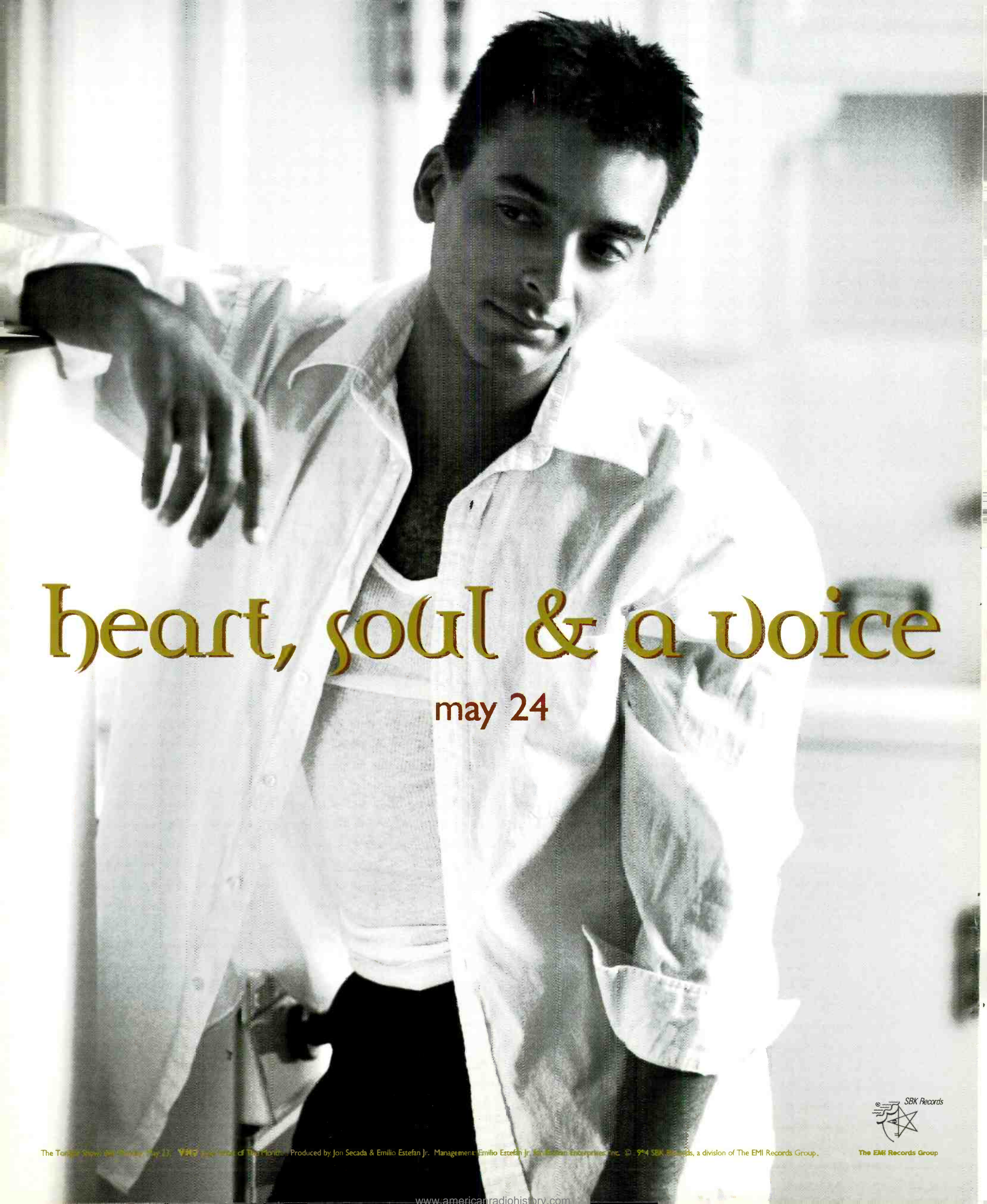
Buoyed by the success of its seven Japanese outlets and faced with competition from Tower and Virgin, the U.K.-based HMV music chain is moving forward with plans to expand into Hong Kong and, eventually, mainland China. Steve McClure reports from Tokyo. **Page 37**

RETAILERS FIND STRENGTH IN UNITY

Across the nation, independent R&B retailers are building coalitions with an eye toward improving their relationships with each other and getting better service from record labels and one-stops. In the process, they have found that banding together increases their bargaining and marketing power. Trudi Miller Rosenblum has the story. **Page 45**

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heart, soul & a voice

may 24



IFPI Considers Organizational Shift Policies To Be Set By 4 Regional Boards

■ BY ADAM WHITE

LONDON—Change is coming to IFPI, the worldwide recording industry's trade association. The message is: decentralize.

Spurred by senior executives at the multinational record companies that anchor its annual \$10 million budget, the London-based International Federation of the Phonographic Industry is expected to reform its funding and decision-making processes and streamline its membership and committee organization.

The changes involve the creation of four regional boards whose directors will set IFPI priorities—and funding—on a regional basis. The regions are Europe, Asia/Pacific, Latin America, and North America. Decisions on a wide range of IFPI activities would be handled regionally, calling on the expertise and resources of IFPI's head office as necessary.

"The changes reflect the current

and future realities of the record business," says a senior official at BMG, one of the multinationals known to be a strong advocate of the plan. "The industry has become more regionalized and decentralized. IFPI must do the same."

The reformers also say that the proposed reduction in size of the IFPI's main board would allow the directors "to more effectively focus on the big picture, the global policy issues."

Some critics, however, contend that the changes may increase the multinationals' grip on the IFPI at the expense of local and even regional independent labels that contribute to its funding.

In a related development, MCA will become a top-level member of IFPI, graduating to the "category one" board status that is enjoyed by BMG, EMI, PolyGram, Warner, and Sony. Its financial contribution to the federation will increase significantly,

and the company will gain two board seats. At present, MCA has one.

The IFPI board will formally consider the decentralization plan June 7 in Stockholm, on the eve of the organization's 1994 council meeting at the Grand Hotel there. If approved, the plan will be submitted for a vote by the full council, after consultation. The council comprises the heads of the national IFPI groups from more than 40 countries.

Until the Stockholm conclave, no major-label executives or IFPI officials will publicly discuss the changes. A number of them told Billboard that the plan is a "work in progress," still subject to modification. Indeed, one insider points out that it has already been "tweaked" at meetings earlier this year, most recently in London April 21.

The reform movement apparently began last fall, following an IFPI board meeting in Hong Kong.

(Continued on page 72)

Follett Corp. Set To Buy Baker & Taylor

■ BY SETH GOLDSTEIN

NEW YORK—Baker & Taylor Video should have a new home in the next several weeks. The distributor is part and parcel of a deal that involves the sale of the entire Baker & Taylor wholesaling organization, including books and computer software, by majority owner Carlyle Group to Follett Corp., a \$650 million educational services company.

Both sides have signed a letter of intent, according to Baker & Taylor president James Warburton, who says the word has gone out to employees, major vendors, and customers. Barring problems uncovered when Follett conducts due diligence, trade sources indicate that the transaction should be consummated July 1. The purchase price isn't known.

For weeks the rumor mill has been grinding out reports that Carlyle wanted to be free of the distribution business acquired from W.R. Grace two and a half years ago (Billboard, Nov. 23, 1991). Follett, however, is a surprise buyer to the video trade, which considered Ingram Entertainment the favorite and Major Video Concepts a dark horse. Both could have used B&T Video's estimated 8% market share to bolster their own standings as the No. 1 and No. 3 wholesalers, respectively. B&T had sales of approximately \$220 million, based on a survey conducted by the National Assn. of Video Distributors which placed members' revenues last year at \$2.68 billion.

Follett, headquartered in River Grove, Ill., will be spanking new to (Continued on page 73)

B'buster Plans For Expansion Include 600 New Stores In '94

■ BY ED CHRISTMAN

LAS VEGAS—Blockbuster Entertainment, through its various retail concepts, will add 5 million square feet of space in 600 new stores by the end of 1994, bringing total leased space to 30 million square feet in more than 4,000 stores.

That is one of the messages that Blockbuster chairman H. Wayne Huizenga delivered in an address here May 17 at the annual International Council of Shopping Centers convention, held May 15-20.

Huizenga touted the company's many retail formats, defending them against naysayers of the company's core video rental business, and boasted that the Fort Lauderdale, Fla.-based company intends to be the largest music retailer in the U.S.

Huizenga did not mention Block-

buster's proposed merger with Viacom in his speech, but in a question-and-answer session with the audience he said he is "not sure if [the deal] is going to close or not."

When the deal was signed, it was worth about \$8.4 billion, and along the way, as the stock market reacted negatively to the proposed merger, the deal lost about \$3 billion in value, he said.

"We think the combination of the assets makes a lot of sense, but at these prices, I am not sure whether that merger will actually take place," he said. "We have to wait and see what happens between now and September."

In his speech, Huizenga focused on the company's growth plans, telling the audience of shopping center owners and developers about Blockbuster. (Continued on page 75)



Bienvenue, MCA! MCA executives celebrate at the opening ceremony for its new division in France. MCA also has launched new companies in Belgium, Italy, Holland, Spain, and Sweden. Shown, from left, are Al Teller, chairman, MCA Music Entertainment Group; Jorgen Larsen, president, MCA Music Entertainment International; Gerard Woog, GM, MCA France; and Zach Horowitz, executive VP, MCA Music Entertainment Group.

Court Limits Reach Of U.S. Copyright Law

A federal court in San Francisco has overturned a 1990 copyright decision, placing limits on the reach of U.S. copyright laws as they affect foreign territories.

In 1990, Subafilms Ltd. and the Hearst Corp., producers of the animated Beatles movie "Yellow Submarine," were awarded an injunction to prevent foreign and domestic distribution of the video release of the film.

The animated film was distributed in the U.S. by MGM/UA Home Video and by Warner Home Video in foreign territories from 1989 to 1990. Subafilms and Hearst also were awarded compensatory damages of \$2.2 million.

In the new ruling, filed May 13, Circuit Judge D.W. Nelson ruled that U.S. copyright laws cannot be applied when a party seeks an injunction in foreign territories.

The reversal is a partial victory for MGM/UA and Warner, but further issues of ownership rights to the film will prevent both companies from distributing the video, according to Louis P. Petrich, an attorney who represented MGM/UA in the suit.

Subafilms and Hearst filed the lawsuit in 1988.

"Basically, what the court has said is that copyright laws are local," says Petrich. "And an injunction covering foreign territories based on U.S. copyright laws is improper."

The lawsuit now goes to a panel of three judges, which will determine Subafilms' ownership of the non-theatrical rights, including home video.

In 1967, when the original agreement was made, Subafilms said it didn't have certain non-theatrical rights, Petrich says. "Now they say they have it."

Although Subafilms received an injunction in 1990, MGM/UA and Warner were not required to pull copies of the video from store shelves, and copies of the animated Beatles film are in still in circulation.

EILEEN FITZPATRICK

Musicland Names CFO Keith Benson As On Cue Prexy

NEW YORK—In the strongest sign so far of its commitment to rapid expansion of its new specialty chain of small-town media outlets, Musicland Stores has named longtime CFO Keith Benson as president of the On Cue retail division.

There are 41 On Cue stores located in markets with fewer than 30,000 residents. They average 6,200 square feet and sell music, video, books, and licensed entertainment merchandise. The first opened in February 1992.

The concept had been supervised by Larry Gaines, president of Musicland's other new expansion vehicle, Media Play, a chain of superstores.

(Continued on page 73)

Sony Corp. Enters Video Game Market Interactive 3D Unit Will Have U.S. Debut In '95

■ BY MARILYN A. GILLEN

NEW YORK—The already competitive video game hardware business just got a little more so.

Sony Corp. brings its considerable muscle to the lucrative playing field this year with the launch of its first video game unit, the PlayStation. The 32-bit interactive game system is set to debut in Japan by the end of this year, and in the U.S. in 1995. Pricing in Japan will be "under 50,000 yen" (about \$475 at an exchange rate of 105 yen to the dollar), according to a Sony executive. No U.S. price has yet been set.

Employing multiple processors for graphics and sound, the PlayStation is said by Sony to allow for the presentation of lifelike 3D images and full-frame video at 30 frames per second—the equivalent of conventional TV. More than 160 software developers in Japan have already announced support for the system; U.S. licens-

ees are expected to be announced soon.

Software development also will come through Sony Imagesoft and Sony's Psygnosis subsidiary.

"With recent advances in technology, Sony now has a unique opportunity to capitalize on both its electronics heritage as well as its entertainment assets in entering the interactive video game platform business," says Michael P. Schulhof, president/CEO of Sony Corp. of America.

Sony has established a new unit—Sony Computer Entertainment of America—to market both the system and its software in the States under the direction of newly named executive VP/GM Stephen Race. Race, whose resume includes posts at Atari and Reebok as well as a recent consulting post with Philips Interactive Media, reports to Olaf Olafsson, president of Sony Electronic Publishing.

When the PlayStation bows in the States in 1995, it will face consider-

able competition for the game-player dollar. Among those multimedia hardware units already on the market are Panasonic's 32-bit 3DO player, Philips and Magnavox's CD-i players, the JVC Co.'s X'Eye, Pioneer's LaserActive system, Sega's CD Genesis, the Atari Jaguar 64-bit cartridge system, NEC/Turbo's TurboDuo, and Nintendo's SNES.

Launching this fall is the Sega Genesis Super 32X, a \$149 add-on that will upgrade existing 16-bit Genesis machines or Sega CDs into the 32-bit realm. In 1995, both Sega and Nintendo will roll out their next-generation systems—Sega's 32-bit, CD-based "Saturn" and Nintendo's 64-bit, cartridge-based system, "Project Reality." At the Summer Consumer electronics Show in June, Philips is expected to unveil a new-model CD-i player priced at under \$299 and targeting the games marketplace.

Race isn't fazed. "Clearly, there is (Continued on page 75)

discover (dis-cov-er) v.
to obtain knowledge of
for the first time.

TIM MCGRAW

*not a
moment
too
soon*

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N.Y.'s 22 Brides Find A Music Biz Mate In Fledgling Independent Label Zero Hour

BY JIM BESSMAN

NEW YORK—Despite the image their name conjures, 22 Brides are actually two sisters who are single and finding a growing audience in New York's alternative scene since signing to the fledgling indie label Zero Hour Records.

Zero Hour is run by former Chicago Mercantile Exchange phone clerk Ray McKenzie, himself an aspiring recording artist who launched the label in 1990—after transferring to New York—with his own 12-inch single "The Ozone Hole." He called it Zero Hour since, for his artistic ambitions, "it was do or die." His record didn't do, but he didn't die.

Instead, he rethought his strategy and signed Hoboken, N.J.'s estimable college crowd-pleasers the Cucumbers. Then, last July, he chanced upon folk-psychedelic poppers Carrie and Libby Johnson, aka 22 Brides, a tunefully intense sister duo with an unusual background and a mounting reputation and following.

"We were playing CBGB's Gallery," says 29-year-old Libby, who's a year older than Carrie. "Ray came up to us, and suddenly I had this strong feeling we would be with him—and he had a contract for us three days later."

McKenzie, who had come to see another band, was equally moved. "Once they set up I had this weird feeling



22 BRIDES

that they would be really good," says McKenzie. "They just had this aura, and when they came out and did 'Visions Of You,' I freaked out and had to sign them immediately because I knew someone else would."

At the gig, 22 Brides gave McKenzie a copy of "Selling Fruit In Cairo," an eight-song CD they'd put out themselves on their Soak Jimmy label—named after Carrie's boyfriend Jimmy Palmiotti, a comic book artist who designed the CD cover and loaned the Johnsons the money to release the disc.

The sisters, who had been singing together since they were children, formed 22 Brides 2½ years ago and decided to cut an album after a video they made for their song "Silence"

received some play. The song is on the "Selling Fruit In Cairo" album.

That record was heading toward a distribution pact with Caroline Records when Zero Hour arrived. The label will release a remixed version, with four new songs, June 22.

OVERSEAS UPBRINGING

The contents of the album—now titled "22 Brides"—owe much to the sisters' overseas upbringing.

"We grew up in Africa and also listened to a lot of Asian and Indian music, so a lot of the songs have modal chord changes and sitar-like guitar playing," says Carrie, noting that some of the themes were likewise inspired by the formative exposure to different cultures. "City Of Brides," for instance, depicts an impoverished town in India where daughters are sold off to wealthy foreigners.

Other songs on the broadly conceived "22 Brides" range from the
(Continued on page 69)

Sugar Hill Nabs 3 Trophies At NAIRD's Indie Awards

BY CHRIS MORRIS

CHICAGO—Durham, N.C.-based Sugar Hill Records was the big winner at the National Assn. of Independent Record Distributors & Manufacturers' annual Indie Awards May 14 here, collecting three trophies.

The awards for the year's best indie releases, voted on by the NAIRD membership, were presented during the trade group's annual banquet and show in the Palmer House Hilton ballroom.

Sugar Hill president Barry Poss accepted the label's awards for bluegrass album (for "Waitin' For The Hard Times To Go" by the Nashville Bluegrass Band), country album (for "Rodeo Waltz" by Sweethearts Of The Rodeo), and string music album (for "Skip, Hop & Wobble" by Douglas, Barenberg & Meyer).

Though a clean winner in just two slots, Rounder Records technically collected four awards, as it took the comedy category, scored a tie in the

Cajun/Zydeco category, and pulled in a reggae award on its Heartbeat logo.

Rykodisc, Green Linnet, Tommy Boy, Mango, and Antone's/dos were other multiple award winners.

During the evening, NAIRD board member Duncan Browne announced that stickers will be made available to labels to highlight their award-winning releases.

The night's emotional high point came when Albert Collins' widow
(Continued on page 30)



TAYLOR



Pleasurable Pose. Blues-powered Jimmie Vaughan, brother of late guitar king Stevie Ray Vaughan and former mainstay of the Fabulous Thunderbirds, will look fabulous when he wears his new Billboard Popular Uprisings T-shirt, earned when his Epic solo album "Strange Pleasure" debuted at No. 1 on the Heatseekers chart. The title has ranked as high as No. 127 on The Billboard 200 and bullets this week at No. 9 on Heatseekers. (Photo: Chuck Pulin)

TV Composer Post Takes BMI Award

BY CARRIE BORZILLO

LOS ANGELES—Acclaimed television composer Mike Post was presented with the Richard Kirk Award For Lifetime Achievement by BMI at its Film & Television Awards dinner May 17 at the Regent Beverly Wilshire here.

Post's longtime friend and colleague, producer Stephen J. Cannell, presented the award with a roast that included stories of their first meeting and the composer's work habits.

Post also received an award for his

theme for "NYPD Blue," one of 16 TV music awards presented.

Post began his career as musical director for "The Andy Williams Show" at the age of 24. He also has worked on "Hill Street Blues," "Magnum P.I.," "L.A. Law," and "Law And Order," among other shows.

Other composers were honored for their work on the top-grossing films of 1993. They included John Williams, who took home awards for "Schindler's List" and "Jurassic Park."

Other multiple winners included

Rock Programmers Jump On Obscure Pearl Jam Tracks

BY BRETT ATWOOD

LOS ANGELES—Programmers at commercial and college rock radio stations are not waiting for the new Pearl Jam album, reportedly due from Epic as early as July. Instead, they are turning to B sides and tapes of live performances to fill a demand for new material by the popular Seattle band.

A hard-to-find import B side, "Yellow Ledbetter," had 203 Broadcast Data Systems detections at 11 modern rock stations for the week ending May 15, and is bubbling under the Modern Rock Tracks chart. The track has not been serviced or promoted by Epic.

By comparison, "Dissident," the album track currently being worked by Epic from the group's latest album, "Vs.," had 216 detections at 19 modern rockers.

Album rock radio is sticking by "Vs.," with 97 stations playing the cut "Dissident," compared to only nine on "Yellow Ledbetter."

If "Yellow Ledbetter" charts next week, it will be the first time a song that is not commercially available in the U.S. cracks the BDS-based Modern Rock Tracks chart.

The track first appeared on the 1992 U.K. single of "Jeremy." A live version appears on the U.K. CD-5 of "Daughter," released late last year.

KROQ Los Angeles, which began playing "Yellow Ledbetter" Feb. 8,
(Continued on page 73)



VEDDER

U.S., Latin Labels Agree To Battle Piracy With Holograms

BY BILL HOLLAND

Representatives of U.S. record companies, in conjunction with Latin American and Mexican record company groups, have reached a historic agreement on the introduction of holograms on cassettes to battle piracy in Latin American nations.

Jay Berman, chairman/CEO of the Recording Industry Assn. of America, announced the decision—in conjunction with global label group IFPI, the Federation of Latin American Producers of Phonograms, and the Assn. of Mexican Phonogram Producers—at Billboard's fifth annual International Latin Music Conference May 18.

The multinational trade groups' decision to employ holograms as a vital tool stems from rampant piracy throughout the Southern hemisphere.

The hologram project will be launched this fall in Argentina, Bra-

zil, Chile, Mexico, and Paraguay, and is expected to be extended soon afterward throughout Latin America.

Berman told attendees that piracy also robs local industries in other areas, and pointed to Southeast Asia, where local record companies that once had no local market share now command as much as 75% of a \$56 million market. He made particular mention of Indonesia, where recent anti-piracy efforts have shifted the tide.

"The situation in Latin America is, luckily, not as bleak," Berman said, adding that "Latin America today is where Southeast Asia was five years ago."

Berman also praised stepped-up government initiatives in some Latin countries, although pirate productions are still "hovering in many cases between 70% and 90% of an entire market."

Sound recording piracy in 1993 in Mexico alone cost U.S. companies an estimated \$75 million; in Brazil, \$36 million; and in Paraguay, the greatest exporter of pirate tapes, \$10 million, according to statistics released by the International Intellectual Property Assn.

A 1992 IFPI survey of 16 Latin American countries showed \$320 million in sound recording piracy losses, with Mexico not included in that total.

With the announcement of the hologram project, which will help law enforcement officials distinguish between legitimate and counterfeit tapes and prevent consumer fraud, all the groups hope that the launch "will coincide with local promotion and consumer advisory briefings [that] will have a dramatic impact on existing cassette piracy levels," Berman said.

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Warm Welcome, Polar Prize Greet Quincy In Sweden

BY DOMINIC PRIDE

STOCKHOLM—Quincy Jones has become the latest popular music artist to receive praise and endorsement from President Clinton, who congratulated Jones on winning this year's Polar Music Prize. Jones and the Austrian conductor and cellist Niklaus Harnoncourt were joint recipients of the prize at a recent ceremony here.

Prior to the May 17 ceremony, Jones received a message from the White House in which President Clinton called him "a visionary responsible for some of the most innovative and powerful works of our time."

With the presidential endorsement

of Jones and growing international media support, the Polar Music Prize, now in its third year, is beginning to live up to its intended purpose as an accolade equal to the Nobel Prizes, awarded in such fields as peace and literature. Nobel Prize organizers have been giving practical advice and support to the Polar presenters.

Though the prize of 1 million Swedish kronor (\$129,000) was split between Jones and Harnoncourt, it was Jones who captured the limelight at the festivities here, after keeping a low profile for two years. The composer/producer/musician announced he is embarking on a new version of

(Continued on page 73)



Box Of Gold. Maverick band Candlebox celebrates the gold certification of its self-titled album, and presents staffers of WHTZ (Z100) New York with a gold plaque as thanks for the station's support. The "Candlebox" album has sold more than 700,000 units and has reached the top 40 on The Billboard 200. Shown, from left, are Maverick executive Abbey Konowitch; band members Kevin Martin and Peter Klett; Z100 VP of operations and programming Steve Kingston; Warner Bros. New York promotion manager Al Carolonza; Z100 assistant PD/MD Frankie Blue; and Z100 assistant MD Andy Shane.

New Acts Are Hawaii's Stars Of Distinction

The story was prepared by Trudi Miller Rosenblum in New York and Alan Yamamoto in Honolulu.

Two new Hawaiian recording acts dominated the 17th annual Na Hoku Hanohano ("Stars Of Distinction") Awards, presented May 3 by the Hawaii Academy Of Recording Arts at the Sheraton Waikiki Hotel in Hawaii. The ceremony was broadcast on local TV station KHNL.

Hapa, the Maui-based duo of Barry Flanagan and Keli Kanealii, won in all six of their nominated categories. The duo won awards for group of the year, most promising artist, album of the year, contemporary Hawaiian album of the year, song of the year, and single of the year.

Kuuipo Kumukahi, who last year earned most promising artist honors as part of the group Kealohi, was named female vocalist of the year; her debut solo album earned honors as Hawaiian album of the year, traditional Hawaii performance of the year, and also won liner notes and engineering awards. Kumukahi also received the "Haku Mele" award (literally, "woven song," an award for Hawaiian song of the year) for the song "O Waikulumea."

Honors also were given to veteran artist Kawai Cockett, who was named male vocalist of the year (his first Na Hoku Hanohano award), and longtime nightclub/musical theater stars Ed Kenney and Emma Veary, who were presented with Lifetime Achievement Awards. Kenny has appeared in productions in Honolulu and on Broadway, including "Flower Drum Song"; he also has recorded for the ABC-Paramount, Waikiki, Capitol, and Decca labels, and has produced, directed, and headlined nightclub shows around Hawaii. Veary has appeared on numerous musical theater stages and sung with symphony orchestras around the world, including the London Philharmonic.

(Continued on page 72)

Is Nelson Riddle's Arrangement Still 'Unforgettable'?

BY DON JEFFREY

NEW YORK—Can an arrangement of a song be legally protected? That's the question that a federal court may decide in a lawsuit involving the Grammy-winning recording of "Unforgettable."

In a suit filed this month in U.S. District Court in New York, Nelson Riddle's widow Naomi is charging that Elektra Records failed to credit her husband as the arranger of the version of the song Natalie Cole recorded in 1991 as an electronic duet with her late father, Nat King Cole. On the Natalie/Nat duet, Johnny Mandel was listed as sole arranger. The father's original version, recorded in 1953 for Capitol Records, had Riddle as its arranger. Riddle went on to arrange a series of classic albums for Frank Sinatra

(Continued on page 73)

Performance Right Draft Includes Concessions Changes Fail To Curb NAB's Opposition To Hughes' Bill

BY BILL HOLLAND

WASHINGTON, D.C.—A draft of the performance right bill presented May 11 to Rep. William J. Hughes, D-N.J., by the Recording Industry Assn. of America makes a number of expected concessions to the broadcast industry. However, the National Assn. Of Broadcasters has said that it will continue its opposition to the bill.

Sources say that the opposition is one of the main reasons an important markup vote session on the bill, scheduled for May 17, was suddenly cancelled the previous day. Instead of the markup, Hughes held discussions with other members of the House Intellectual Property Subcommittee, which he chairs, to discuss whether he would accept the RIAA draft or proceed with a bill that incorporates greater restrictions.

Several sources say Hughes does not take kindly to the NAB's opposition.

The RIAA's draft exempts both

analog and future digital AM and FM radio stations from paying performance license fees to record labels, and does not include any restrictions on airplay or require back announcing (Billboard, May 7). Instead, the bill seeks license fees only from commercial-free, subscription-driven, pay-delivery audio services by which entire albums can be transmitted digitally.

INCORPORATING GROUPS' CONCERNS

The RIAA draft was drawn up following discussions the group held with music publishers, songwriters, and the performing rights societies May 9-13. It incorporates agreements worked out among those groups.

The bill specifies that authority for digital distribution will not replace current rights, and ensures that publishers, songwriters, and performing rights groups will be included in the negotiations and methodology that deal with these distributions.

A performance right in the U.S.

copyright law would place the U.S. on a better footing with foreign countries, and could allow U.S. labels to collect millions of dollars in overseas fees resulting from the performance right arrangements in other countries.

A PRIORITY FOR HUGHES

Other members of the subcommittee, while realizing that Hughes has called the bill a legislative priority, are not eager to rile broadcaster constituents, sources say.

Hughes, however, has no such worries, since he announced at the beginning of the year that he will retire at the end of this session.

"These are the sorts of problems a lame-duck legislator faces," says one veteran on the Hill.

An RIAA spokesperson says that Hughes' staff will let the organization know of the lawmakers' decisions on the changes "very soon." A new markup date has not yet been scheduled.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Tom Genetti is promoted to VP of operations for the Epic Records Group in New York. He was VP of promotion operations for Epic Records.

Capitol Records names Tom Corson VP of marketing in Los Angeles and Audrey Strahl VP of publicity and media relations in New York. They were, respectively, VP of international for Capitol and VP of press and artist development for Charisma.

Fabiola Arredondo is named VP of international A&R/marketing for the Latin American regional office of BMG International in Madrid. She was director of strategic planning.

Atlantic Records appoints Andrew Leary VP of A&R and multimedia in Los Angeles and Pete Anderson VP of sales in New York. They were, respectively, an agent at International Creative Management and Los Angeles branch manager for Sony Music. Joanie Kamuca is promoted to VP



GENETTI



CORSON



ARREDONDO



LEARY



ANDERSON



KAMUCA



SILBER



BOOTH

and GM of administration, East Coast, for MCA Music Entertainment Group in New York. She was VP of administration.

Melih Ayracman is named managing director of Sony Music Turkey in Istanbul. He was a consultant with Sony Music Turkey.

Robert Gold is appointed national director of marketing for WEA Corp. in Burbank, Calif. He was VP of marketing for Rincon Children's Entertainment.

Virgin Records promotes Dawn Hood to senior director of national al-

ternative promotions in Los Angeles, Mike Stone to national promotion director in New York, Scott Douglas to national album promotion director in New York, and Sue Steiner to director of national promotion/artist relations in New York. They were, respectively, director of national alternative promotions, Chicago local promotion representative, Dallas local promotion representative, and national promotion coordinator.

Christine Roberts is named director of marketing for Jim Henson Records in New York. She was market-

ing manager at Walt Disney Records.

Dave Einstein is named director of adult rock promotion for Mercury Records in New York. He was local promotion manager for the Mid-Atlantic region for RCA.

PUBLISHING. Fred Silber is named VP of business affairs for MCA Music Publishing in New York. He was VP of business affairs for EMI Music Publishing.

William Booth is appointed VP of Sony Music Publishing Europe in London. He was managing director

of Sony Music Publishing U.K.

Blair McDonald is appointed managing director of Sony Music Publishing U.K. He was head of A&R.

RELATED FIELDS. Celebrity Licensing Inc. in Los Angeles appoints Nola Leone VP of creative services and Scott Ravine VP of marketing services. Leone was VP of marketing and media relations for Curb Records and VP of acquisitions and sales for Curb Entertainment International. Ravine was licensing manager for Celebrity Licensing.

Sir Mix-A-Lot Back With 4th Album Act Stays Abreast Of Trends On American Set

BY HAVELOCK NELSON

NEW YORK—"When it comes to me, there's no in-between," says Sir Mix-A-Lot. "Either you'll love me or you'll hate me."

The public will start voting again July 12. That's when American Recordings is scheduled to release "Chief Boot Knocka," the fourth album by the platinum Seattle rap star. The new record will be preceded by a video for "Put 'Em On The Glass"—it ships imminently—and a single, "Ride," that drops in June.

Erik Bradley, MD at WBBM (B96) Chicago, says, "Having heard the album three times, I feel pretty strongly that it's gonna be a smash out-of-the-box. I think 'Ride' will be a summertime anthem, because it brings to mind cruising. 'Put 'Em On The Glass' brings to mind things that might not be all that suitable for radio."

"We're putting out the video first to basically let everybody know I'm back, so man your stations," Mix says, laughing. "It's gonna be wild, [with images of breasts] pressed against car windows and bank teller partitions."

According to American Recordings, the clip will show "as much skin as pos-

sible" to allow it to be broadcast. An uncensored version will be produced for the Playboy Channel.

Although he hasn't seen the new video, John Robson, director of programming and music at the Box, says, "From the beginning, [Sir Mix-A-Lot] has been a favorite here at the Box, and we look forward to whatever he'll come with next."



SIR MIX-A-LOT

Referring to his crossover smash from 1992, Sir Mix-A-Lot adds, "In terms of subject matter, 'Put 'Em On The Glass' is probably the closest thing to 'Baby Got Back.' Basically, the idea for it came about when women came up to me saying, 'Damn, you talked a lot about this, but what about these. I just had to give them props. You know what I'm sayin'?"

On "Baby Got Back," Mix-A-Lot spoke about his affinity for big-booted black women over a track that shook like aural Jello. His rough, atomic-dog voice barked out messages to the thick soul sisters as it declared his distaste

for Eurocentric ideals ("When it comes to females, Cosmo ain't got nuthin' to do with my selection"). "The song was a knee-jerk reaction to beer commercials and magazine ads that say skinny white girls with blonde hair are beautiful," Mix says. "It's a statement saying, 'This is [a black male's] idea of beauty. I think it offended white people because, for once, their icons of beauty were questioned."

But the song—whose title became a coast-to-coast catch-phrase—made black women upset, too. "A lot of them have said, 'Well, you didn't spend any time talkin' about a black woman's mind, just her behind.' That's true, but I only had four minutes to do the song, so I couldn't get into the whole aspect, the complete woman."

(Continued on page 20)



Surf's Up. Warner Brothers/Reprise Records' artist Gary Hoey, seated center, inks a deal to write the soundtrack for the New Line Cinema Film, "The Endless Summer II." The soundtrack, on Surfdog Records/Reprise, comes out May 31. Seated, from left, are Hoey's manager and owner of Surfdog Records, Dave Kaplan; Hoey; and "The Endless Summer II" director Bruce Brown. Standing, from left, are the movie's co-writer/editor Dana Brown; Warner Bros. senior VP of artist relations Carl Scott; Niels Schroeter, Dave Kaplan Mgmt./Surfdog Records; Lonnie Sill, executive film music producer; Roberta Petersen, Warner Bros. VP/GM of A&R; Warner Bros. Records president Lenny Waronker; and executive film music producer Joel Sill.

Seal Delivers On Fab Sophomore Set; Recording Added To School Curriculum

SEAL OF APPROVAL: One of the most striking records to cross our desk is Seal's sophomore effort on Sire/Warner Bros., due in stores May 31. Seal captured critics' hearts a few years back with the insinuating hit "Crazy," and the new record builds upon the haunting rhythms that made that song so captivating.

The self-titled project, which again pairs Seal with producer Trevor Horn, finds the singer sounding more self-assured, and with that confidence his delivery conveys a quiet strength not apparent on the first album. His voice is like a half-cleaned gem: smooth, but not so polished that all the rough textures are not apparent below the surface. Seal's singing anchors every tune, with the instruments and various background vocals swirling around him, weaving in and out and overlapping, but never overcoming his voice. Horn's production is exquisite: The tracks sound full and atmospheric without ever seeming busy or labored.

First single "Prayer For The Dying" is not as compelling as some of the other songs on the album, but has one of the catchier choruses. "Don't Cry" is a stripped-down (at least at the start), elegant love song. The swelling music of the sexy mid-tempo ballad "Kiss From A Rose" hypnotizes as it enchants. With its strong rhythmic pulse, the escapist beat of "Newborn Friend" belies the inner conflicts the lyrics portray.

As a whole, the album holds together much better than the last release, with each song gently gliding into the next. It's a keeper.

MAKE IT THE FOUR R's: Perhaps recording should be added to the list of reading, writing, and 'rithmatic. More and more colleges are putting out their own records to highlight talent already existing on campus. One of the most impressive releases we've received was compiled by Loyola College in Baltimore (I wonder just how many Loyolas there are, by the way. At least three come to mind...). "AMDG—For The Greater Glory Of God" features 12 cuts from a dozen students who frequently play around town and who auditioned before a special committee. The project was recorded for \$4,000 provided by the Student Government Assn. Although the title might lead one to think it's a collection of contemporary Christian songs, the album's moniker is a translation of the school's Latin motto, "Ad Majorem Dei Gloriam."

The disc had an initial pressing of 500 and is being sold through the university bookstore. Reports are that the

copies, at \$12, are rapidly disappearing.

As with any compilation, the results are a bit of a mixed bag, but generally strong. The quirky but catchy "Rub The Buddha Belly" by Frank O'Rourke and Bill Carmody is our favorite. Surprisingly, most of the songwriting and playing surpasses the vocal quality.

When we called to find out if the record was getting any local radio support and how much the college radio station was playing it, we were told that because the semester is over, the station's shut down. The record came out in late April. We humbly suggest that any future efforts come out a little earlier in the semester.

The second undertaking is from the students in the University of Miami's music industry department. They have launched an independent label called 'Cane Records. Funded by donations, 'Cane Records has been on the receiving end of checks from the local Hard Rock Cafe, Pat Metheny, and Criteria Studios. 'Cane will operate as an ongoing enterprise, with its first release, a CD by local band Treehouse, slated for an August release.

THIS & THAT: Look for INXS' next U.S. record to appear on Mercury Records. The band is already signed to PolyGram worldwide... Christine Lavin has signed to Shanachie's Cachet imprint... Animal rights organization In Defense Of Animals is planning a new benefit compilation album. According to the group, its last effort, on Restless Records, has raised around \$25,000... Motley Crue is selling Hearos ear filters, a fancy name for ear plugs, on its current tour. We're sure people are buying them only to protect their hearing, not to drown out any of the music. Seriously, it's a good idea that more acts should probably try... Double Trouble and Arc Angels alumni Chris Layton and Tommy Shannon have joined Storyville, an Austin-based band fronted by Malford Milligan. For the uninitiated, Milligan's voice is one of the most soulful we've heard in ages. The act, which captured the best new band award at March's Austin Music Awards, has a release out on November Records... Speaking of Texas, Texas Monthly magazine has compiled a 12-track CD that highlights 40 years of Lone Star tunes. "The Music Of Texas: Honed On The Range" has previously released cuts from famous Texans ranging from Lightnin' Hopkins to George Strait, Kelly Willis, and Steve Earle. The disc is available only through the magazine.



by Melinda Newman

550 Music Is Conductor For Velvet Crush's 'Symphonies'

BY MELINDA NEWMAN

NEW YORK—With "Teenage Symphonies To God," Velvet Crush's July 5 debut on 550 Music/Epic, the trio has created heavenly rock vignettes that recall pop's halcyon days of the '60s.

The album takes its title from Brian Wilson's description of the never-released, misbegotten Beach Boys album "Smile." "I loved it when I read that Brian called his songs that," says drummer/songwriter Ric Menck. "To

me, that's what pop songs are. The God part means soulful little symphonies. The title implies that [the album] has something to say, or it's a little heavier than pop."

Indeed, Velvet Crush's songs, penned by Menck, bassist/vocalist Paul Chastain, and guitarist Jeffrey Borchardt, are heavy on melodic hooks that alternately float on lean, simple arrangements or pile through dense guitar riffs—all with a beguiling innocence.

"We tried to write melodies that are based on the tradition of Tin Pan Alley and the Brill Building," says Menck. "Classic melodies that you can recall easily. That's a skill that requires constant work."

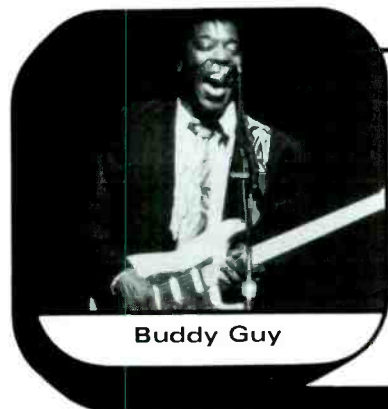
The new effort was produced by Mitch Easter, no stranger to pop music himself, at his studio in Winston-Salem, N.C.

"He's our floating fourth member," says Menck. "This was the first session he did that was really rock. He plays

(Continued on page 13)



VELVET CRUSH: Jeffrey Borchardt, Paul Chastain, and Ric Menck.



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Figgs Off To The Races With Debut Set *Imago Plots Slow Build For Set Straddling Pop & Rock*

BY DAVID SPRAGUE

NEW YORK—Every August the moneyed set descends on Saratoga Springs, N.Y., for racing season, but the sleepy upstate town offers little in the way of diversion during the other 11 months. That helps account for the kinetic blend of frustration and excess energy that permeates "Low-Fi At Society High," the full-length debut from native sons the Figgs.

The Don Gehman-produced *Imago* set, which is scheduled for a July 5 release, gives the quartet ample room to air its power-pop melodies as well as its full-throttle guitar attack. Matthew Eberle, the label's director of A&R, says that the Figgs' hybrid sound was responsible for his initial



The Figgs: Guy Lyons, Mike Gent, Pete Donnelly, and Pete Hayes.

attraction to the tape sent to him by manager Brad Morrison (who has worked with such bands as Phish and Tiny Lights).

"I'd heard them described as a pop band," says Eberle. "But pop bands

are virtually impossible to break in today's market. When I saw the kind of aggressiveness they put out, though, I was convinced. They're a lot closer to Paul Weller if he had grown up in Minneapolis in 1977 than they are to the Raspberries."

Drummer Pete Hayes, who has been with the band since shortly after its 1987 inception, cites early punk as one of the Figgs' more important influences. He's just as quick, however, to tick off an eclectic listening list that includes everything from Motown to jazz pianist Erroll Garner to underground titans Guided By Voices.

"We've always listened to a wide range of stuff," Hayes says. "That really helped us early on, because in or-

(Continued on next page)

Telltale Tonys Reveal Broadway's Hit Formula

TONYS & THE TRENDS: One point clearly in focus among this year's musical nominees for the Tony Awards, Broadway's Oscars, is that most of the musicals, both "new" shows and revivals, have original cast albums. What they have to say about the state of the musical theater is another matter.

A trend of sorts continues in that the "new" musical contenders—"A Grand Night For Singing," "Beauty & The Beast," "Cyrano: The Musical," and "Passion"—did not by any means completely win over the critics. One could argue whether

"A Grand Night For Singing" is truly a musical in the libretto sense, since it was a pastiche of Rodgers & Hammerstein

songs. It, along with "Cyrano," is now gone from Broadway. "Beauty & The Beast" is, of course, an extravagant spin-off of the already classic Walt Disney animated feature, with a half-dozen new songs by Alan Menken and Tim Rice, along with songs from the film, including one that Menken and Howard Ashman wrote that didn't make the film's final print.

Stephen Sondheim's "Passion" got respectable reviews from the critics (and scored nine Tony nominations), but appears likely to be more successful as an album—Broadway Angel plans a release in June—than as a musical.

Perhaps the real trend in this year's Tonys is the revival category: "She Loves Me" garnered nine nominations, best musical revival among them. Two other contenders also are real winners on stage, "Carousel" and "Damn Yankees," while "Grease" was not well received.

Well, Words & Music has two observations to offer: If you want to mount a "new" musical, it's best that it have a glorious recent past in another art form ("Beauty & The Beast"); enormous sums are what it takes to do the job with spectacular staging or special effects. Or, peruse the shelf of classic musicals, and after making your selections, give them a slightly darker tone (e.g. "Carousel") and always mount them with all the energy, style, and talent that made them great in the first place (e.g. "She Loves Me" and "Carousel").

Hey, that sounds like a formula that could put more life into "original" Broadway musicals!

CASE DISMISSED, HE SAID: A song that garnered 129 plays on Muzak in the Los Angeles area in the early '80s and had no hit recording or commercial broadcast play convinced a federal court judge that composer John Addison did not infringe on the melody of "Basket Full Of Wishes," when he wrote the theme of the hit TV series "Murder She Wrote." In

dismissing the action April 28, Judge William B. Bassler of the U.S. district court of New Jersey partially relied on an undisputed survey by ASCAP of Muzak performances of the song that indicated that it was programmed 129 times in the Los Angeles area, where Addison resides, from July 1982 to July 1984. The song was written by Joseph DiBuono and John Sharra in 1951, long before "Murder" began broadcasting in the early '80s. Judge Bassler ruled that the song's limited exposure meant that Addison had "only a bare possibility of access" to it.

WRITERS, AUTHORS: Bugs Music songwriters Dwight Twilley and Marshall Crenshaw have

had books published recently. Twilley penned a parenting book called "Questions From Dad." He recently gave a short address before the Children's Rights Council in Washington, D.C., where he was presented with the group's 1994 Best Media Award. Crenshaw is the author of "Hollywood Rock," which is described as a guide to rock'n'roll movies and highlights more than 300 films—for better or worse.

MEET THE BIG 3: The Connecticut Songwriters Assn. will host a panel discussion centering on three performing rights groups, ASCAP, BMI, and SESAC, at 7:15 June 13 at the East Hartford Town Hall in East Hartford. Representing the organizations will be Marcy Drexler (ASCAP), Bobby Weinstein (BMI), and Linda Lorence (SESAC). A song critique will follow the panel discussion; CSA member songs may be presented on cassette or sung live with multiple copies of typed lyric sheets.

TALENTED YOUTH: ASCAP has made grants totaling \$20,000 to 25 composer winners of the 15th annual ASCAP Foundation Grants to Young Composers program, which was established in 1979 for composers under 30 years of age whose works are submitted for judging in a national competition. There were more than 400 submissions.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.

1. Tori Amos, Under The Pink
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3. Stone Temple Pilots, Core
4. Red Hot Chili Peppers, Blood Sugar Sex Magik
5. 10,000 Maniacs, MTV Unplugged.

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



by Irv Lichtman

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MUSIC PUBLISHING

550 MUSIC IS CONDUCTOR OF VELVET CRUSH'S 'TEENAGE SYMPHONIES'

(Continued from page 11)

lead guitar on most of the tracks."

The band is used to working with performing producers: Matthew Sweet produced its first album—recorded for \$200—at his house. The record was released on Creation outside North America and on a Caroline-distributed Ringer Lactate after Creation founder Alan McGee was given the band's tape by Norman Blake of Teenage Fanclub.

McGee got the band its current deal with 550/Epic. "I'm really pleased to be on Epic," says Menck. "It's my favorite major label. They seem to let bands do their thing, and they don't give up on them in two seconds." The group remains on Creation outside of the U.S. and Canada.

In addition to learning musically from Sweet, Menck and Chastain also picked up a few business pointers from the singer when they toured in his band while Sweet's album "Girlfriend" exploded.

"I just realized how much work it is,"

Menck says. "Matthew had to talk to everyone. There are so many people, obviously you don't want to alienate anyone. I think if you can become an artist at playing the game, it can help you."

That connection with Sweet figures prominently in 550/Epic's marketing plans. "We're intent on emphasizing Velvet Crush as an 'artist's choice' kind of band," says product manager Ari Martin. "Matthew produced the first album; Mitch Easter produced this album. They've played with Roger McGuinn and Peter Buck. We want to show people that this band has fans within the [music] community."

Although Epic plans to utilize different strategies at retail, including positioning the album in Tower Records' listening stations during the summer, much of the focus will be on catering to the indie audience the band has already collected.

"Alternative retailers will receive various marketing items, starting with

the band's press pack," says Martin. "It has really strong reviews from the band's [first album]. They'll receive that with an advance cassette and artwork."

That package will be accompanied by a seven-inch of first single, "Hold Me Up," backed with an unreleased B side that will be put out on the band's own indie label. "The purpose of the seven-inch is to maintain the connection with the band's [original] following," says Martin. "They've put out numerous seven-inches." The single goes to commercial alternative, college, and album alternative radio June 21.

After the album's release, mom-and-pop retailers will receive a display poster with quotes about the band from some of its more famous fans, like McGuinn and Buck. Additionally, the stores will get a fanzine designed by Menck, which also will be distributed at concerts.

The band will open a week of East Coast dates for Sweet in late May. It will then tour regularly through the summer, alternating between opening and headlining gigs. "The band has already started playing pretty consistently in the New England area, since they're based in Providence [R.I.]," says Martin. "Now we want to spread the base through the Mid-Atlantic region and down the East Coast."

Accompanying the trio on the road will be Easter, if his production schedule permits.

"I like that we always bring in other people," says Menck. "It's a constantly changing lineup, and it always will be."

THEY'RE PLAYING MY SONG

Driven by the powerful lead singing and songwriting of Raul Malo, and packing a refreshingly diverse list of influences, the Mavericks are helping to change the face of country music. And the group's cover of Bruce Springsteen's "All That Heaven Will Allow," from its "What A Crying Shame" album, just might bring the song to a whole new audience.

Edited By Peter Cronin

ALL THAT HEAVEN WILL ALLOW
Published by Bruce Springsteen
(ASCAP)

"First off, I'm a huge Springsteen fan," says Malo. "He's one of the few songwriters who can cross genres and musical styles. He's so R&B- and country-influenced. And rockabilly. I mean, 'My Hometown,' that's a country song, you know? There's not much difference between Springsteen and a lot of what's happening now in country music. Every time I turn on CMT there's some band trying to sound like the E Street Band! When I first heard 'All That Heaven Will Allow,' I just loved it, the melody and the story. Cover songs show our audience a little bit of what we're about. I think a lot of our fans are people who listen to Bruce and Bob Dylan as well as Ray Price and Patsy Cline. Our original stuff shows the songwriting side, but covers represent a little bit of that mischievous sense of humor. We might do stuff that is not normally expected from a country band, just to throw people for a loop. But whatever cover we do, we do it because we love it."



MALO



AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GEORGE DALARAS GLYKERIA KATSIMIHA BROTHERS DIASTASIS CHORUS NANA MOUSKOURI	Meadowlands Arena, East Rutherford, N.J.	April 9	\$525,000 \$75/ \$55/ \$35/ \$15	20,500 sellout	Encore Entertainment
GEORGE STRAIT	Arrowhead Pond, Anaheim, Calif.	May 15	\$424,575 \$22.50	19,418 sellout	Varnell Enterprises
BIG HEAD TODD & THE MONSTERS DAVE MATTHEWS BANO LOS LOBOS	Red Rocks Amphitheatre, Denver	May 13-14	\$400,891 \$23.65/ \$19.31	18,061 two sellouts	Fey Concert Co.
FRANK SINATRA	Hersheypark Arena, Hershey, Pa.	May 10	\$374,485 \$75/ \$50/ \$30	7,513 sellout	Electric Factory Concerts
RUSH DOUGHBOYS	Montreal Forum, Montreal	May 6	\$291,306 (\$402,701 Canadian) \$35.50/ \$24.50	12,913 sellout	Donald K. Donald Prods.
SALT-N-PEPA R.KELLY KID CAPRI	Greek Theatre, Los Angeles	May 4-5	\$287,206 \$42.50/ \$28.50/ \$25.50/ \$15.50	10,840 12,394, two shows, one sellout	Niederlander Organization Stage Right Prods.
REBA MCENTIRE JOHN MICHAEL MONTGOMERY	Fargodome, Fargo, N.D.	May 7	\$264,563 \$23.50	11,258 11,500	Starstruck Promotions
BRYAN ADAMS	Spectrum, Philadelphia	May 13	\$262,653 \$35/ \$22.50	10,471 12,500	Electric Factory Concerts
GEORGE STRAIT CLAY WALKER	Thomas & Mack Center U. of Nevada, Las Vegas	May 16	\$237,697 \$20.50	11,595 12,470	Varnell Enterprises
WHISPERS/O'JAY'S LEVERT	Greek Theatre, Los Angeles	April 29	\$228,403 \$37.50/ \$33.50/ \$20.50	6,197 sellout	Niederlander Organization

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FIGGS OFF TO THE RACES

(Continued from preceding page)

der to get any gigs where we're from, we had to learn three-hour sets of, like, soul tunes. If that was going to be any fun at all, it would have to be stuff we liked."

But all along, guitarist Mike Gent and bassist Pete Donnelly were accumulating a catalog of short, sharp songs, some of which saw the light of day on a pair of self-released cassette albums. "It got to the point where people would come up and ask us when we were going to have albums out," says Hayes. "We ended up doing some recording in Pete's attic and selling a few hundred of each."

While the Figgs have neither built a base via indie releases nor toured extensively (aside from a 1993 trek with the Cranberries, on which the band gave away several hundred copies of a self-released single), the group has built an extensive mailing list that all but guarantees sellouts at shows as far afield as Northampton, Mass.

Eberle says that touring—perhaps on a package with Alias act Small 23—is the linchpin of Imago's plans for breaking the Figgs. "We've guaranteed extensive tour support for the band," he says. "We've customized a

truck for them so they can stay out forever."

The label plans to concentrate its radio efforts at college radio at the outset, and while the emphasis track has not yet been chosen, Eberle says the odds-on favorite is the Elvis Costello-like "Wasted Pretty."

"Nobody expects this to explode right out of the box," he says. "Maybe it can't go to commercial alternative right away, but they've made a record that really gets under your skin once you've heard it. We just have to make sure it gets heard."

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FESTIVAL DE LOUISIANE SURVEYS CAJUN, OTHER FRANCOPHONE CULTURES

(Continued from page 1)

with hundreds of performers and hundreds of thousands of visitors, with only one purpose: *laissez le bon temps rouler* (to let the good times roll).

Accompanying the music are hundreds of activities focusing on pride and place, relating Cajun culture to the larger world. For example, at this year's event, held April 19-24, events included a conference discussing indigenous architecture, a workshop on step dancing from Cape Breton, and a showing of a new film by Antillian director Euzhan Palcy that uses members of the band Kassav as actors. Each year numerous visual arts exhibits, films, dance presentations, theater pieces, cooking demonstrations, lectures, seminars, and workshops are presented around a theme, to inform as well as entertain. And although artists are paid for their appearances, admission to the festival is free.

The festival is supported by money from the city, private grants, corporate sponsorships, fundraising events, and the sale of merchandise. Although there is limited radio exposure for local talent, and virtually none for French-speaking acts, local station KSMB-FM breaks with its top 40 mold to broadcast the entire event live. Artists are paid for their appearances.

THE ACADIAN LEGACY

A little history lesson is needed to understand this year's theme, "Revelations Of Diaspora: The Acadian Legacy." The Cajun presence in Louisiana was the culmination of an odyssey known as *Le Grande Dérangement*, which began in the 17th century with the first group of settlers that came from western France by way of Canada's Maritime provinces. They named their Louisiana home *Acadie*, likening its rich farmland to classical Greece's breadbasket, Arcadia.

In 1710, the area fell to British forces. Impending war in 1755 occasioned mass deportations of French-speaking Catholics from the region, launching an exodus that deposited refugees along the Atlantic seaboard, back to England, France, Haiti, French Guyana, and as far south as the Falklands.

In 1765, a large group of resistance fighters from Halifax made it to New Orleans and moved inland along the Bayou Teche. By the end of the century, they were joined by many fellow 'Cadiens' that had been scattered around the world.

Today's Cajuns view their displacement, wandering, and isolation as seriously as the ordeals of the Jewish people or black 19th-century New World slaves; hence the use of a strong word like diaspora.

VIVE LA DIFFERENCE!

With Lafayette about 100 miles outside of New Orleans, the Festival de Louisiane draws comparison with its older and more popular sister, the New Orleans Jazz and Heritage Festival. This year, the last four days of the Lafayette fest coincided with the opening of the Jazz and Heritage Festival, held April 21-May 1 (Billboard, April 21).

But there are notable differences between the two events, not least of which are their focus and size.



The Festival de Louisiane in Lafayette, La., offers a family-oriented setting and a range of local and international artists. Clockwise from left, a young member of Geno Delafosse's band plays the rub board; festival attendees engage in afternoon dancing; Mali's Salif Keita, one of many international artists appearing; and locals Octa Clarke, left, and Steve Riley perform.

The 25th Jazz and Heritage Festival took place in a vast racetrack setting, offering 10 stages in a round-robin of continuous entertainment. The festival offers a mix of modern and traditional jazz, blues, R&B, Cajun, zydeco, gospel, country, and bluegrass performed primarily by local and regional artists. Among this year's top draws at the New Orleans event were the Allman Brothers and the Band.

Louisiane, conversely, offers only a main stage and a smaller, tented one, and features mostly Cajun and world music acts.

"We're primarily a family event and a roots festival," says Beth Verret, Festival de Louisiane's director. "The music and cultural activities all have a strong relationship with the people of southwestern Louisiana, our families, friends, and neighbors. Discovery is also very important. We choose a relevant theme that helps us discover who we are. It's important that young people take pride in these traditions and preserve them."

A PLACE OF THEIR OWN

Children were important enough to have a mini-fairgrounds all their own, *Place des Enfants*, which offered musical acts on a separate stage plus a full range of children's activities, including exhibits, traditional crafts, games, and art. Everything was cut to child's scale and decibel level, without the crowding that might discourage parents from bringing children to outdoor events.

The family appeal of Festival de Louisiane also captures its performers. On April 24, as Zydeco accordionist Delafosse played on the small stage, Riley—Cajun music's most likely to succeed—danced with his wife and friends for nearly the whole set, even though he was on stage next. Once Riley took the stage, members of *Balfa Toujours* joined the counterclockwise shuffle of young and old doing the Cajun *valse*. Soon, members of the all-female folk quartet the Heartbeats, having just finished their set on the main stage, joined in the two-stepping.

"Salif Keita actually lobbied to play the festival," says Verret. "This is an artist we've been trying to bring for years. He even reduced

his fee because he believes in our mission of offering concerts to everyone free of charge and bringing people together."

'LET'S GO TO LAFAYETTE'

In the early days of American sound recording, Cajun-French music was part of the explosion of 78s featuring regional and "race" music, beginning with "Allons à Lafayette!" (Let's Go To Lafayette!) in 1928 by Joseph Falcon on Columbia. Since then, only one song, "Jole Blon," has ever come close to entering the mainstream. (We won't count "Sea Of Love" by Phil Phillips—swamp-pop with few indicators as to its origin.) Truth is, it's unrealistic to expect a song in French to make it in America except as a novelty.

Zydeco, with its blues base and rock leanings, has a greater chance at mainstream acceptance than does Cajun music, particularly as an increasing number of Zydeco songs are recorded in English. Zydeco is at least peppy, whereas most Cajun numbers reflect all those years of wandering and loss; even the fast numbers are tinged with sadness. For example, the B side to "Allons à Lafayette!" was "The Waltz That Carried Me To My Grave."

While Cajun music is respected, much loved, and world-famous, it has yet to produce an artist with mainstream sales or fame. Most who have made a name for themselves have done so via Nashville, such as Doug Kershaw with his hits "Louisiana Man" and "Diggy Liggy Lo" on Warner Bros. in the early '60s.

CROSSOVER POTENTIAL?

One Cajun act that could cross over is Terrance Simien and the Mallet Playboys, the festival's main April 19 performer. Simien is a manic showman who spices his accordion playing with bits of noodling jazz, funkadelic guitar, and hard-rock drumming. He appeared in the film "The Big Easy," and records for Restless/Enigma.

On a more sedate level is Michael Doucet and Beausoleil, which headlined the April 23 lineup. Beausoleil was nominated for a Grammy in 1992, Doucet played fiddle on Keith Richard's "Talk Is Cheap" album, and the band has opened for the Grateful Dead on tour. Recently,

Beausoleil's touring has been so extensive that its festival date was billed as "making a rare local appearance . . ." After a slew of albums for Swallow, Arhoolie, and Rounder, Beausoleil has made the move to a major via a subsidiary label, Forward/Rhino/Atlantic.

Like its artists, southwestern Louisiana's record labels also struggle for mainstream attention. Like most indies, they release artists they feel have potential, often to see that potential realized elsewhere. What's interesting about Cajun and Zydeco is that relatively small independent labels on the East and West coasts, like Rounder and Arhoolie, are the ones that have managed to get this music into the stores nationally.

Chris Strachwitz at Arhoolie, which distributes primarily through DNA and goes through Bayside into Tower stores, admits that it is a small market. But he notes that a good record that sells only 1,000 units in its first year continues to sell 1,000 units every year.

One local company that continues to provide an outlet for artists is Master-Trak Enterprises. Its owner, J.D. (Jay) Miller, began his business when 78s were in vogue. "Now I'm making CDs," he says. Miller, 71, set up MTE, a combination record label/recording studio/retail outlet, in 1946. He is responsible for introducing artists like Jimmy C. Riley to Nashville, and he recorded one of the first records by Edgar Winter and Johnny Winter as well as some early Buckwheat Zydeco work.

Based in Crowley, about 20 miles outside Lafayette, MTE is the oldest operating recording studio in Louisiana.

Over the years, Miller has owned a laundry list of labels, including Fais Do Do, Feature, Rebel, Kajun, and Zynn, and their product can still be found in his retail store. His company maintains a healthy back catalog and, until recently, released about 60 albums' worth of older material on a small U.K. label, Flyright, available in the U.S. on import. Future MTE material will be selectively released through Jewel-Paula-Ronn Records in Shreveport, which had its biggest hit with "Judy In Disguise" by John Fred. Jewel-Paula-Ronn is distributed nationwide by a string

of independents.

Miller also is a songwriter, and penned the country classic "It Wasn't God Who Made Honky Tonk Angels." An early champion of regional blues, his most famous productions are the Slim Harpo classics "Baby Scratch My Back" and "I'm A King Bee." When Paul Simon wanted to lay down Zydeco tracks for his "Graceland" album, he came to Miller's studio.

But Miller's greatest legacy is the nearly 400 R&B, Cajun, blues, and early rock masters that he produced in the '40s and '50s for Excello Records in Nashville. Since then, Excello has changed hands a number of times, and a dispute arose over whether Miller leased the recordings to Excello or sold them to it outright. The 19-year-old legal battle is still going on.

STUDIOS DRAW ARTISTS

Two better-known Cajun record companies—Swallow Records in Ville Platte, about 30 miles outside of Lafayette, and Lafayette's La Louisianne—and many smaller ones, like Lanor in Church Point, also release material that sells strong locally (approximately 3,000-5,000 units per recording each year) and work hard to get marketing outside the region. Like MTE, their survival has been linked to running retail outlets and recording facilities in addition to their label operations.

The latest studio to draw attention is Docksider in Maurice, near Lafayette. Recently, Mark Knopfler and Buckwheat Zydeco recorded here, and now local slide guitarist Sonny Landreth is working on the follow-up to "Outward Bound," his first album for Zoo Records. In Docksider's main studio, soukous legend Tabu Ley is recording his 153rd LP, which will be released on his own Genida label.

Local industry observers hope that the easy ambiance and high quality of the local studios will seduce other artists who come to play the festival.

ALLIGATOR-ON-A-STICK

Cold Abita beer, snacks like alligator-on-a-stick, a cool breeze, nice folks, great music—what more could you want? The changeable gulf weather that rescheduled a few acts the night before was nearly perfect April 24, as the biggest full moon of the year hung over the stage. Keita closed the festival. Probably the best-known international artist appearing at the event, Keita's most recent albums are available worldwide on Mango/Island and sell in the tens of thousands, according to the record company. On his tours, he plays to capacity audiences in venues of 2,000 seats or more.

It seems fitting that Keita was chosen to round out an event whose theme is displacement. A near-exile himself, Keita once was shunned in his own land because he is an albino. For two blissful hours, Keita united his Mali-via-Paris sound with its long-lost country cousins, forming a bond of language and music.

The theme of 1995's festival, scheduled for April 25-30, will be the African Diaspora.

BILLBOARD'S HEATSEEKERS™ ALBUM CHART

COMPILED FOR WEEK ENDING MAY 28, 1994 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	3	*** No. 1 ***	
1	1	3	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98)	MARVIN THE ALBUM
2	4	30	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
3	3	15	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
4	2	3	LINDA DAVIS ARISTA 18749 (9.98/15.98)	SHOOT FOR THE MOON
5	5	64	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
6	6	9	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9.98/15.98)	12 GAUGE
7	17	4	OFFSPRING EPITAPH 86432* (8.98/14.98)	SMASH
8	7	17	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
9	11	5	JIMMIE VAUGHAN EPIC 57202 (10.98 EQ/15.98)	STRANGE PLEASURE
10	9	31	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
11	13	35	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
12	8	51	DOUG SUPERNOW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
13	12	24	GABRIELLE GO!DISC/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
14	10	13	PAVEMENT MATADOR 92343*/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN
15	14	16	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
16	15	15	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTERHOUSE
17	—	1	BLACKGIRL KAPER 66359/RCA (9.98/15.98)	TREAT U RIGHT
18	21	2	ANOTHA LEVEL PRIORITY 53867* (9.98/15.98)	ON ANOTHA LEVEL
19	18	22	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
20	35	11	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL

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, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, 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	16	2	PAUL WELLER GO!DISC/LONDON 828513/PLG (10.98/15.98)	WILD WOOD
22	26	5	CELLY CEL SICK WID' IT 1724 (8.98/13.98)	HEAT 4 YO AZZ
23	28	6	SAUSAGE PRAWN SONG/INTERSCOPE 92361/AG (10.98/15.98)	RIDDLES ARE AROUND TONIGHT
24	31	41	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
25	20	30	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD
26	—	1	JOHN GORKA HIGH STREET 10325/WINDHAM HILL (9.98/13.98)	OUT OF THE VALLEY
27	23	25	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
28	36	3	PRIMAL SCREAM SIRE 45538/WARNER BROS. (9.98/15.98)	GIVE OUT BUT DON'T GIVE UP
29	19	6	SUBDUDES HIGH STREET 10323/WINDHAM HILL (9.98/15.98)	ANNUNCIATION
30	24	11	SASS JORDAN MCA 10980 (9.98/15.98)	RATS
31	29	6	FRENTE! MAMMOTH 0056 (6.98/9.98)	LABOUR OF LOVE
32	22	5	KOKANE RUTHLESS 5512*/RELATIVITY (9.98/16.98)	FUNK UPON A RHYME
33	—	3	INFECTIOUS GROOVES 550 MUSIC 57279/EPIC (9.98 EQ/15.98)	GROOVE FAMILY CYCO
34	25	10	ETERNAL EMI 28212/ERG (10.98/15.98)	ALWAYS & FOREVER
35	34	39	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
36	40	10	SAM PHILLIPS VIRGIN 39438 (9.98/13.98)	MARTINIS & BIKINIS
37	—	30	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/15.98)	I AM THE CUTE ONE
38	—	1	MILLA SBK 27984/ERG (10.98/15.98)	THE DIVINE COMEDY
39	27	43	URGE OVERKILL GEPFEN 24529* (9.98/13.98)	SATURATION
40	38	11	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE

POPULAR UPRIISINGS™

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

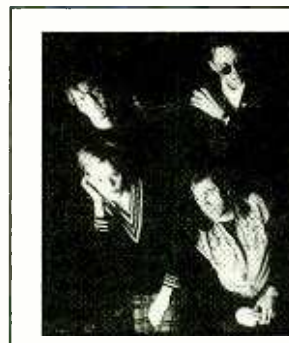
SWEET SINGLE: Street Life/Scotti Bros. has high hopes for Sweet Sable's debut, "Old Times' Sake," due June 28. The single of the same name, from the Death Row/Interscope "Above The Rim" soundtrack, is No. 100 this week on Hot 100 Singles.

"A single positioned this way is the best setup for any album," says **Chuck Gullo**, VP/GM of Scotti Bros.

had been visiting radio stations and retailers in February before taking time off to record her album. In June, she'll again visit stations in major crossover markets.

The label took "Old Times' Sake" from R&B radio to top 40/rhythm in early May.

Her forthcoming album will feature an appearance by **Gang Starr's Guru**, among other special guests.



Revealing. Milwaukee-based Carnival Strippers' debut album, Fox Records/Zoo's "Reveal," is taking off as "Shifting Sands" begins to garner airplay at such album alternative and modern rock stations as WDST Woodstock, N.Y., and KFAN-FM Johnson City, Texas.

Leroy Robinson, director of marketing at Rap-A-Lot, says, "We did a street campaign, hitting clubs, mix shows, and mobile DJs initially in the Southwest and Southeast, where his last album did well."

The New Orleans-bred singer heads out on a radio, retail, and club promotional tour in early June. The video for "Comin' Real Witit" goes to BET, the Box, regional video, and clubs this week.

DJ Laz, Beat Dominator, DJ Madness, and Dr. Boom.

Tom Gimbel, project coordinator for the program, says, "This is the first time we've done a promotion of this magnitude promoting a genre of music."

The promotion kit, sent to 100 accounts, consists of a door decal, posters, 100 cassette samplers to give away, and a dump-bin stocked with



Go, Bo. Polydor/PLG is targeting modern rock, college, and top 40 radio with the R&B/funk/jazz/pop stylings of rapper **Stakka Bo** of Stockholm, Sweden. "Here We Go," from his debut "Supermarket," is No. 26 this week on the Modern Rock Tracks chart.

The label began servicing the single to R&B radio in January, before it appeared on "Above The Rim," which was released March 22.

Scotti Bros. VP/urban A&R **Kevin Evans** says that Death Row owner **Dr. Dre** heard the single on the radio and asked for it to be included on the soundtrack.

The New York-based singer

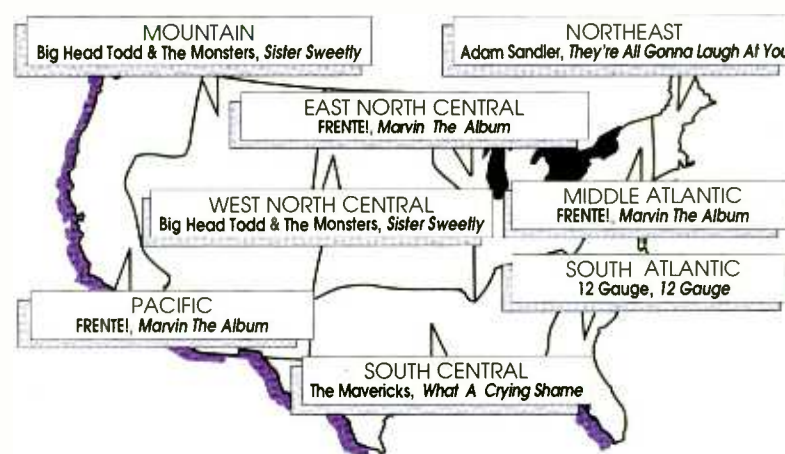
WEEZERVILLE: DGC is taking an organic approach to spreading the word on quirky, Los Angeles-based alternative rock act **Weezer's** self-titled debut.

The Ric Ocasek-produced album, released May 10, is full of humorous and fun lyrics about simple things in life, like beer on "Say It Ain't So" and jealousy on "No One Else." "Undone—The Sweater Song," which is included on *Sassy* and *Spin* magazine samplers in July, goes to modern rock radio June 7.

"It's a very unknown band and a very strong record," says **Geffen A&R** executive **Todd Sullivan**. "It's not a matter of forcing it right at radio. Once they hear it, they will latch onto it and it will develop by word of mouth."

"We're doing some advertising using the album cover artwork, and focusing on mom-and-pop stores—not necessarily the big chains yet," he says. The quartet wraps up a set of

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

SOUTH ATLANTIC	EAST NORTH CENTRAL
1. 12 Gauge, 12 Gauge	1. FRENTE!, Marvin The Album
2. FRENTE!, Marvin The Album	2. Adam Sandler, They're All Gonna Laugh...
3. Linda Davis, Shoot For The Moon	3. The Mavericks, What A Crying Shame
4. Me'Shell Ndegeocello, Plantation Lullabies	4. 12 Gauge, 12 Gauge
5. Black Moon, Enta Da Stage	5. The Mavericks, What A Crying Shame
6. The Mavericks, What A Crying Shame	6. Big Head Todd/Monsters, Sister Sweetly
7. Rachelle Ferrell, Rachelle Ferrell	7. Martina McBride, The Way That I Am
8. Blackgirl, Treat U Right	8. Gabrielle, Gabrielle
9. Adam Sandler, They're All Gonna Laugh...	9. Anotha Level, On Anotha Level
10. Jeff Foxworthy, You Might Be A Redneck	10. Pavement, Crooked Rain, Crooked Rain

10 tour dates with **Overwhelming Colorfast** this week.

STRAIGHT UP: Tim Smooth's sophomore effort,

"Straight Up Drivin' Em" on Rap-A-Lot/Priority, is selling strongly in the South Central region, where the album is No. 11 among Heatseekers titles.

"The one thing we're trying to show is that he's not a gangsta rapper—he's an underground rapper," says **Robinson**. "This will be more of a video-driven project to show people what he's about."

BASS BEATS: Hard Core Marketing is hoping to prove to mom-and-pop retailers in the Northeast, Mid-Atlantic, and East North Central regions that the bottom-heavy music dubbed bass music can sell beyond its Miami origins.

The "Wanna Be Bass" promotion runs from the first week of June through the last week of August with 30 titles from 10 independent labels.

Pandisc Records president **Bo Crane** says, "We hope that it's going to explode bass music nationally."

Among the **Pandisc** artists involved in the campaign are



Selling Your Sister. Wax Trax!/TVT industrialists **Sister Machine Gun** net feature ink in the July issues of **Ray Gun**, **Alternative Press**, and **Detour**. The act is in the middle of a 28-date "Angstfest" club tour. Its second album, "The Torture Technique," was released March 15.

an initial order of bass music. As incentives, retailers have the opportunity to win a truck and consumers can win a JVC sound system.

Additional reporting was provided by Brett Atwood with assistance by Silvio Pietrolungo.

Take 6 Takes 5 From A Cappella WB Set Adds Instruments To The Mix

BY DAVID NATHAN

LOS ANGELES—Departing from its a cappella style, Take 6 is including instrumentals on its next album, a move the group considers as a necessary step in its evolution.

According to group member David Thomas, the decision to incorporate instrumentation came after early recording sessions for a fourth album didn't jell. "Toward the end of 1992, we started working on a new record but we found ourselves trying to savor too much of what we'd been doing before," he says. "We wanted to move forward."

The group conferred with Warner Bros. Nashville president Jim Ed Norman, who had signed them to the label. "He suggested we take a hiatus to write new material," says Thomas. "We ended up with about 100 songs and found that a lot of the material had more of an R&B direction. We felt that



TAKE SIX

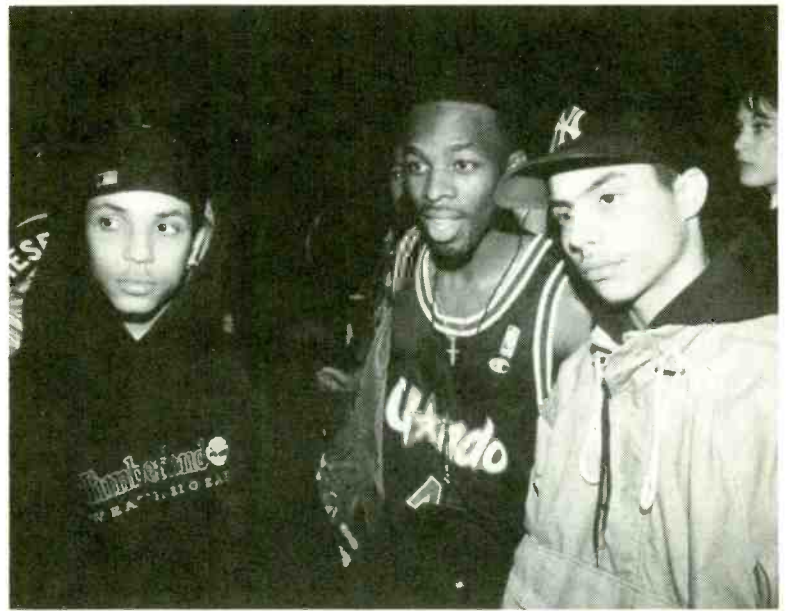
we could create a unique marriage between a cappella tunes and material done with a rhythm section with the songs we'd written."

"Join The Band" is the group's first album since the 1991 holiday set, "He Is Christmas," and will be released on Reprise and through Warner Alliance, Warner Bros.' Nashville-based Christian music division. It ships June 28.

Take 6's groundbreaking, self-titled 1989 debut went top 10 on the Top Contemporary Jazz Albums chart; the 1990 follow-up, "So Much 2 Say," peaked at No. 2.

With its gospel-based sound, Take 6 is considered the forerunner for the whole new generation of a cappella-flavored male groups that has dominated the R&B charts in the last few years. And while the distinctive harmonies of Thomas, Alvin Chea, Cedric Dent, Mark Kibble, Claude McKnight, and Joey Kibble (who replaced original member Mervyn Warren in 1991) re-

(Continued on page 20)



Mercurial Trio. Mercury recording artist Joe, center, and the label's new hip-hop act Jaz B. Lat'n were hanging out at Giant artist Hammer's album release party recently in New York's Webster Hall. Jaz B. Lat'n's debut set drops in August.

ARTIST DEVELOPMENTS

GEE STREET MYSTERY

Gee Street Records, a label best-known for PM Dawn's arty pop poses, lately has gotten the attention of hip-hop minds with Doug E. Fresh's "I-Ight (Alright)" and "Freaks." The label hopes to extend its ghetto-centric profile when "Let Me Explain," the new set from the two-man crew Mysterme & DJ 20/20, drops in late July or early August.

"Unsolved Mysterme," the first single, posed some unique marketing problems since it had been released previously on another label, says John Baker, president of London- and New York-based Gee Street. "We decided to rerecord the track with a new lyric and new production."

In January, white-label tests of the recut song were serviced to clubs, college radio, and mix-show jocks. Then, using independent promoters in New York, Philadelphia, Baltimore, Washington, D.C., the Carolinas, Alabama, Houston, San Francisco, and Los Angeles, the disc was distributed to tape masters, urban-oriented record pools, and independent retailers.

The following month, it was serviced to "nearly 200" more mix shows. To encourage play, Mysterme & DJ 20/20 recorded drops for "nearly every mix show in existence," says Baker.

Meanwhile, the videoclip for "Unsolved" (directed by Hype Williams) was serviced by New York-based R&R Freelance. It was added to

the Box and "Rap City" on BET as well as several local outlets.

"Unsolved Mysterme" became commercially available March 15 through Gee Street, and Mysterme & DJ 20/20 participated in retail promotion activity around the New York area. They performed at a radio seminar, and plans are being made for the act to link with New York's Puerto Rican Day Parade next month (Mysterme is of Puerto Rican descent).

To further stir awareness among fans of hard-edged rap, Mysterme logo stickers were inserted into 25,000 copies of the rap publications Beatdown and Straight From The Lip.

Mysterme and DJ 20/20's opening salvo speaks of the New York borough that gave birth to rap. "The track is basically about the Bronx, where me and 20/20 come from. It talks about how we do things—lyrics and tracks—differently," explains Mysterme. The rapper spits smooth-as-broken-glass poetics over brisk, buff beats.

Other songs on "Let Me Explain" (including "Happy Like That" and "Whatever Whatever") focus on rap's origins. "People suck on West Coast rap way too much," says the rapper. "They give California more props than New York, and it shouldn't be like that. There are a lot of talented people here who can't get signed, and it seems getting signed is easier in California."

Using that reasoning, Mysterme trooped to the West Coast in 1992 to record demos with producer Joe Quixx. The result of Mysterme's California collaboration was "Unsolved Mysterme." The track was released by San Francisco-based All City Records, but when the single failed to penetrate the market, Mysterme asked to be released from the indie.

He re-formed his partnership with 20/20 shortly before signing with Gee Street.

HAVELOCK NELSON



DJ 20/20, MYSTERME

BET Pays Tribute To Black Music Legends; Acts, Labels Pitch In To Assist Charities

BET TRIBUTE: In celebration of Black Music Month, BET is taping "A Tribute To Black Music Legends" June 2 at the Pasadena Civic Center in California. The show will feature performances by Chante Moore, Roy Hargrove, Brian McKnight, and After 7; the artists will perform music by Billie Holiday, Louis Armstrong, Josephine Baker, and Marvin Gaye. The program will air in syndication (through Baruch/BET Entertainment) between June 11 and July 31, then will be scheduled for BET in August. A portion of the proceeds will benefit the Boarder Baby Project, established in 1990 to provide housing for abandoned babies—many of whom are born addicted to crack cocaine—until they are adopted.

Not incidentally, Baby-face recently was named national spokesperson for the Boarder Baby Project. The artist/producer announced Nov. 12 as the date of the project's annual gala, which will be held at the Sheraton Washington Hotel in Washington, D.C.

MUSIC BIZ IS BIG ON EDUCATION: Virgil Roberts, president of Solar Records, was keynote speaker at the "Rites Of Academic Passage" ceremony in Los Angeles for College Bound, an organization that provides deserving students with funds to attend colleges and universities across the country. Ernie Singleton, MCA's black music president, served as event chair and assisted in raising nearly \$60,000 for students. MCA, the Gordy Co., and La-Face Records issued scholarships for students entering the field of entertainment. Sparrow Records artist Daryl Coley provided entertainment for the ceremony.

AND KIDS: Inner City Broadcasting chairman Percy Sutton, Motown chairman Clarence Avant, and EastWest CEO Sylvia Rhone served as co-chairs for the annual awards dinner held by New York's Northside Center for Child Development May 10 at the Plaza Hotel. Producer Quincy Jones, trumpeter Wynton Marsalis, and jazz festival producer George Wein were among those honored for "distinguished community service." The center services more than 300 children and families, and was founded in

1946 in response to "a serious lack of clinical services available in Harlem."

AND CHURCHES: Speaking of Wynton Marsalis, the jazzman is kicking off his "In This House, On This Morning" tour of black churches June 1. The tour supports his latest Columbia album of the same name. The tour opens with a Children's Defense Fund benefit at Quinn Chapel in Chicago, with scheduled dates at churches in 10 more markets.

MUSIC CORNER: British group the Solsonics is in the U.S. on tour with Queen Latifah. The Chrysalis band's set, "Jazz In The Present Tense," is cool, and its message is clear: soulful jazz sounds... Ernie Johnson's "It's Party Time" is definitely a

party record for modern blues appreciators. The Paula Records set offers up- and downtempo tracks for your dancing pleasure... Jazz funk is probably the best description for Incognito's jamm'n' fourth album, "Positivity." These U.K. cats really kick it... Want some pow-wow hip-hop? Then try Robby Bee & the Boyz From The Rez, whose "Reservation Of Education" collection gives listeners a slice of life from down Native American way. This Albuquerque, N.M., crew serves up a danceable assortment of "red house swing," courtesy of Warrior Records... "Inner City Blues" by Gary issues some truly special contemporary R&B treats for your listening pleasure. C4/Par Records has a real winner here—if it can find its audience... How about some hip-hop bop? Urbanator offers a self-titled set on Hip Bop Records, teaming Michal Urbaniak, Lenny White, Al McDowell, and Jon Dryden. The album features guest performances by jazz players Herbie Hancock, Michael and Randy Brecker, Tom Browne, and Kenny Garrett, and by rapper Muckhead. It's not to be missed... "Zig Zag" is a hip-hop delight from Long Beach, Calif., act Tha Mexakinz, courtesy of Mad Sounds/Motown. The rough-edged barrio grooves are sure to get your head rocking... On the late tip: try Paul Hardcastle's "Hardecastle" on your player. Any of its 13 top-notch R&B/fusion melodies is guaranteed to set the mood you need.



by J. R. Reynolds



Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAY 28, 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	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	8	SOUNDTRACK	DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98) 8 weeks at No. 1 ABOVE THE RIM	1
2	2	2	27	R. KELLY	JIVE 41527 (10.98/15.98) 12 PLAY	1
3	3	3	3	OUTKAST	LAFACE 2-6010/ARISTA (9.98/15.98) SOUTHERNPLAYALISTICADILLACMUZIK	3
*** HOT SHOT DEBUT ***						
4	NEW	1	1	SOUTH CENTRAL CARTEL	COLUMBIA 57294* (10.98/15.98) 'N GATZ WE TRUSS	4
5	4	5	25	SNOOP DOGGY DOGG	DEATH ROW/INTERSCOPE 92279*AG (10.98/15.98) DOGGY STYLE	1
6	5	4	4	NAS	COLUMBIA 57684* (9.98 EQ/15.98) ILLMATIC	2
7	7	6	29	TEVIN CAMPBELL	QWEST 45388/WARNER BROS. (10.98/16.98) I'M READY	3
8	6	7	44	TONI BRAXTON	LAFACE 2-6007/ARISTA (9.98/15.98) TONI BRAXTON	1
9	NEW	1	1	SWV	RCA 66401* (7.98/11.98) THE REMIXES (EP)	9
10	8	8	21	JODECI	UPTOWN 10915/MCA (10.98/15.98) DIARY OF A MAD BAND	1
11	9	9	11	HAMMER	GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER	2
12	11	17	33	AARON HALL	SILAS 10810/MCA (9.98/15.98) THE TRUTH	7
13	12	12	5	ALL-4-ONE	BLITZZ/ATLANTIC 82588/AG (10.98/15.98) ALL-4-ONE	12
14	10	10	27	WU-TANG CLAN	LOUD 66336/RCA (9.98/15.98) ENTER THE WU-TANG (36 CHAMBERS)	8
15	15	16	4	SOUNDS OF BLACKNESS	PERSPECTIVE 9006 (9.98/15.98) AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
16	17	20	22	PATRA	EPIC 53763* (9.98 EQ/15.98) HS QUEEN OF THE PACK	16
17	13	15	37	MARIAH CAREY	COLUMBIA 53205* (10.98 EQ/16.98) MUSIC BOX	1
18	18	11	9	ANGELA WINBUSH	ELEKTRA 61591 (10.98/15.98) ANGELA WINBUSH	11
19	NEW	1	1	SOUNDTRACK	MCA 11036 (10.98/16.98) CROOKLYN	19
*** GREATEST GAINER ***						
20	25	32	52	JANET JACKSON	VIRGIN 87825 (10.98/16.98) JANET.	1
21	16	13	24	ICE CUBE	PRIORITY 53876* (10.98/15.98) LETHAL INJECTION	1
22	20	21	14	ZHANE	ILLTOWN 6369/MOTOWN (9.98/15.98) PRONOUNCED JAH-NAY	8
23	14	18	8	DFC	ASSAULT/BIG BEAT 92320/AG (9.98/15.98) THINGS IN THA HOOD	7
24	21	23	31	SALT-N-PEPA	NEXT PLATEAU/LONDON 828392*PLG (10.98/16.98) VERY NECESSARY	6
25	22	19	23	DOMINO	OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98) DOMINO	10
26	23	27	12	ARETHA FRANKLIN	ARISTA 18722 (10.98/16.98) GREATEST HITS (1980-1994)	23
27	29	28	16	TOP AUTHORITY	TRAK 72576/SOLAR (10.98/15.98) HS SOMETHIN' TO BLAZE TO	21
28	28	25	39	BABYFACE	EPIC 53558* (10.98 EQ/16.98) FOR THE COOL IN YOU	2
29	19	14	4	SHYHEIM	VIRGIN 39385* (9.98/15.98) AKA THE RUGGED CHILD	7
30	24	24	12	VARIOUS ARTISTS	WARNER BROS. 45500 (10.98/16.98) A TRIBUTE TO CURTUS MAYFIELD	17
31	27	22	3	DAMION "CRAZY LEGS" HALL	SILAS 10996/MCA (9.98/15.98) STRAIGHT TO THE POINT	22
32	26	29	11	VARIOUS ARTISTS	MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES	15
33	37	40	38	MAZE FEATURING FRANKIE BEVERLY	WARNER BROS. 45297 (10.98/15.98) BACK TO BASICS	3
34	32	37	32	TEDDY PENDERGRASS	ELEKTRA 61497 (10.98/15.98) A LITTLE MORE MAGIC	13
35	34	26	10	GANG STARR	CHRYSALIS 28435*/ERG (10.98/15.98) HARD TO EARN	2
36	42	46	7	PAUL HARCADCASTLE	JVC 2033 (9.98/14.98) HARCADCASTLE	35
37	30	30	31	XSCAPE	SO DO DEF 57107*/COLUMBIA (9.98 EQ/15.98) HUMMIN' COMIN' AT 'CHA	3
38	38	33	27	A TRIBE CALLED QUEST	JIVE 42197* (10.98/15.98) MIDNIGHT MARAUDERS	1
39	48	41	7	GLENN JONES	ATLANTIC 82513 (9.98/15.98) HERE I AM	39
40	44	34	8	CELLY CEL	SICK WID' IT 1724 (8.98/13.98) HS HEAT 4 YO AZZ	34
41	41	35	24	US3	BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS HAND ON THE TORCH	21
42	47	47	16	CE CE PENISTON	A&M 0138 (10.98/15.98) THOUGHT 'YA KNEW	20
43	33	51	31	BLACK MOON	WRECK 2002*/NERVOUS (9.98/15.98) HS ENTA DA STAGE	33
44	36	31	12	GERALD ALBRIGHT	ATLANTIC 82552/AG (10.98/16.98) SMOOTH	25
45	46	36	19	ME'SHELL NDEGECELLO	MAVERICK/SIRE 45333*/WARNER BROS. (9.98/15.98) HS PLANTATION LULLABIES	35
46	NEW	1	1	BLACKGIRL	KAPER 66359/RCA (9.98/15.98) HS TREAT U RIGHT	46
47	45	42	8	THE BRAND NEW HEAVIES	DELICIOUS VINYL/EASTWEST 92319/AG (10.98/15.98) BROTHER SISTER	26
48	31	43	78	SOUNDTRACK	ARISTA 18699* (10.98/15.98) THE BODYGUARD	1

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 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.

49	50	48	26	QUEEN LATIFAH	MOTOWN 6370 (9.98/15.98) BLACK REIGN	15
50	35	49	78	KENNY G	ARISTA 18646 (10.98/15.98) BREATHLESS	2
51	40	39	33	E-40	SICK WID' IT 340 (8.98/11.98) THE MAIL MAN	13
52	43	44	29	TOO SHORT	JIVE 41526* (10.98/15.98) GET IN WHERE YOU FIT IN	1
53	51	45	21	VARIOUS ARTISTS	THUMP 4010 (9.98/16.98) OLD SCHOOL	35
54	39	38	3	JIMI HENDRIX	MCA 11060 (10.98/16.98) BLUES	38
55	57	61	68	RACHELLE FERRELL	MANHATTAN 93769/CAPITOL (9.98/13.98) HS RACHELLE FERRELL	34
56	49	52	29	ZAPP & ROGER	REPRISE 45143/WARNER BROS. (10.98/15.98) ALL THE GREATEST HITS	9
57	60	55	74	DR. DRE	DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98) THE CHRONIC	1
58	55	54	41	WILL DOWNING	MERCURY 518086 (9.98 EQ/13.98) LOVE'S THE PLACE TO BE	24
59	52	53	80	SADE	EPIC 53178 (10.98 EQ/16.98) LOVE DELUXE	2
60	62	69	3	ANOTHA LEVEL	PRIORITY 53867* (9.98/15.98) ON ANOTHA LEVEL	60
61	53	50	39	EIGHTBALL & MJG	SUAVE 0001 (9.98/15.98) HS COMIN' OUT HARD	40
62	65	62	39	JOE MERCURY	518016 (9.98 EQ/15.98) HS EVERYTHING	16
63	59	75	8	INCOGNITO	TALKIN LOUD 522036/VERVE (9.98/13.98) HS POSITIVITY	59
64	56	57	14	THE NEW 2 LIVE CREW	LUKE 207 (9.98/14.98) BACK AT YOUR ASS FOR THE NINE-4	9
65	69	72	32	MINT CONDITION	PERSPECTIVE 9005/A&M (9.98/13.98) FROM THE MINT FACTORY	18
66	73	—	2	NANCY WILSON	COLUMBIA 57425 (10.98 EQ/15.98) LOVE, NANCY	66
67	63	59	31	EAZY-E	RUTHLESS 5503*/RELATIVITY (7.98/11.98) IT'S ON (DR. DRE 187UM) KILLA (EP)	1
68	54	64	9	12 GAUGE	STREET LIFE 75439/SCOTTI BROS. (9.98/15.98) HS 12 GAUGE	44
69	61	58	12	5TH WARD BOYZ	RAP-A-LOT 53844/PRIORITY (6.98/9.98) GANGSTA FUNK	13
70	58	56	5	KOKANE	RUTHLESS 5512*/RELATIVITY (9.98/16.98) HS FUNK UPON A RHYME	56
71	67	60	19	CONSCIOUS DAUGHTERS	SCARFACE 53877/PRIORITY (9.98/13.98) HS EAR TO THE STREET	25
72	64	65	47	TONY! TONI! TONE!	WING 514933/MERCURY (10.98 EQ/15.98) SONS OF SOUL	3
73	83	94	3	BLAC MONKS	RAP-A-LOT 53898/PRIORITY (9.98/15.98) SECRETS OF THE HIDDEN TEMPLE	73
74	70	78	38	TINA TURNER	VIRGIN 88189 (10.98/15.98) WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
75	68	74	81	SWV	RCA 66074 (9.98/13.98) HS IT'S ABOUT TIME	2
76	NEW	1	1	SOUNDTRACK	MCA 11021 (10.98/16.98) BEVERLY HILLS COP III	76
77	84	77	12	SLAVE FEATURING STEVE ARRINGTON	RHINO 71592/AG (10.98/15.98) STELLAR FUNK: THE BEST OF	44
78	NEW	1	1	FOR LOVERS ONLY	MOTOWN 6371 (9.98/15.98) FOR LOVERS ONLY	78
79	76	76	27	K7 TOMMY BOY	1071 (10.98/15.98) HS SWING BATTA SWING	54
80	71	63	23	MARY J. BLIGE	UPTOWN 10942*/MCA (10.98/15.98) WHAT'S THE 411? REMIX ALBUM	22
81	72	68	29	SHAQUILLE O'NEAL	JIVE 41529* (10.98/15.98) SHAQ DIESEL	10
82	86	91	18	MASTA ACE INC.	DELICIOUS VINYL 92249*/AG (9.98/15.98) HS SLAUGHTAHOUSE	32
*** PACESETTER ***						
83	99	—	2	DAWN PENN	BIG BEAT 92365/AG (9.98/15.98) NO, NO, NO	83
84	74	73	58	INTRO	ATLANTIC 82463/AG (9.98/15.98) HS INTRO	11
85	95	—	4	DIANA ROSS	MOTOWN 6377* (9.98/11.98) DIANA EXTENDED/THE REMIXES	68
86	79	79	40	SCARFACE	RAP-A-LOT 53861*/PRIORITY (10.98/15.98) THE WORLD IS YOURS	1
87	77	83	34	SPICE 1	JIVE 41513 (9.98/15.98) 187 HE WROTE	1
88	87	—	2	GHETTO MAFIA	POWER/FUNK TOWN 4184/ICHIBAN (9.98/15.98) DRAW THE LINE	87
89	92	97	8	COMMISSIONED	BENSON 1078/CGI (9.98/13.98) MATTERS OF THE HEART	65
90	89	90	39	FOURPLAY	WARNER BROS. 45340 (10.98/16.98) BETWEEN THE SHEETS	15
91	75	70	13	SOUNDTRACK	BEACON 11016/FOX (9.98/15.98) SUGAR HILL	34
92	RE-ENTRY	4	4	FOR REAL	A&M 0156/PERSPECTIVE (9.98/13.98) IT'S A NATURAL THANG	80
93	91	80	9	MARION MEADOWS	RCA 63167 (9.98/15.98) FORBIDDEN FRUIT	52
94	85	92	97	BRIAN MCKNIGHT	MERCURY 848605 (10.98 EQ/15.98) HS BRIAN MCKNIGHT	17
95	88	89	65	2PAC	INTERSCOPE 92209/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.Z.....	4
96	66	67	3	TIM SMOOTH	RAP-A-LOT 53891/PRIORITY (9.98/15.98) STAIGHT UP DRIVIN' EM	66
97	RE-ENTRY	31	31	KRS-ONE	JIVE 41517* (9.98/15.98) RETURN OF THE BOOM BAP	5
98	78	81	47	SOUNDTRACK	JIVE 41509 (10.98/15.98) MENACE II SOCIETY	1
99	90	96	34	KEITH WASHINGTON	QWEST 45336/WARNER BROS. (10.98/15.98) YOU MAKE IT EASY	15
100	97	86	26	DAS EFX	EASTWEST 92265*/AG (10.98/15.98) STRAIGHT UP SEWASIDE	6

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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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'YOUR BODY'S CALLIN'' and 'GONNA LOVE YOU RIGHT'.

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

R&B SINGLES A-Z

Table listing R&B singles alphabetically by title, including '100% PURE LOVE', '90'S GIRL', and 'ANYTIME YOU NEED A FRIEND'.

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'PLAY MY FUNK' and 'BACK & FORTH'.

Singles with increasing sales. © 1994 Billboard/BPI Communications and SoundScan, Inc.

HOT R&B RECURRENT AIRPLAY

Table listing recurrent R&B airplay hits, including 'CAN WE TALK', 'CRY FOR YOU', and 'BETCHA'LL NEVER FIND'.

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

Table listing recurrent R&B singles sales, including 'SWEET POTATOE PIE', 'PART TIME LOVER/I'M STILL...', and 'WORKER MAN'.

Hot Rap Singles™

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	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	4	REGULATE (C) DEATH ROW/INTERSCOPE 98280/AG	WARREN G. & NATE DOGG <i>1 weeks at No. 1</i>
2	1	1	10	GOT ME WAITING (C) (T) UPTOWN 54819/MCA	HEAVY D. & THE BOYZ
3	3	2	18	PLAYER'S BALL ● (C) (M) (T) (X) LAFACE 2-4060/ARISTA	OUTKAST
4	5	3	12	PUMPS AND A BUMP (C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS.	HAMMER
5	4	4	10	SWEET POTATOE PIE (C) (M) (T) OUTBURST/RAL 77350/CHAOS	DOMINO
6	6	6	26	DUNKIE BUTT (PLEASE PLEASE PLEASE) ● (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	12 GAUGE
7	7	7	17	BORN TO ROLL ● (C) (M) (T) DELICIOUS VINYL/EASTWEST 98319/AG	MASTA ACE INCORPORATED
8	8	9	13	COMIN' ON STRONG (C) (T) EASTWEST 98334/AG	SUDDEN CHANGE
★★★ GREATEST GAINER★★★					
9	19	—	2	CROOKLYN (C) MCA 54837	THE CROOKLYN DODGERS
10	13	12	11	WORKER MAN (C) (M) (T) EPIC 77289	PATRA
11	10	8	15	C.R.E.A.M. (C) (M) (T) (X) LOUD 62829/RCA	WU-TANG CLAN
12	9	10	15	YOU KNOW HOW WE DO IT (C) (T) PRIORITY 53847	ICE CUBE
13	NEW ▶	1	1	EASE MY MIND (C) (D) (T) CHRYSALIS 58158/ERG	ARRESTED DEVELOPMENT
14	11	11	16	GIN AND JUICE ● (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG	SNOOP DOGGY DOGG
15	15	16	8	I GOT CHA OPIN (C) (T) WRECK 20069*/NERVOUS	BLACK MOON
16	14	23	4	BUCKTOWN (M) (T) WRECK 20069*/NERVOUS	SMIF-N-WESSUN
17	18	17	4	BACK IN THE DAY (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	AHMAD!
18	12	13	12	SOMETHING TO RIDE TO (C) (T) SCARFACE 53851/PRIORITY	CONSCIOUS DAUGHTERS
19	16	19	14	IT AIN'T HARD TO TELL (C) (M) (T) COLUMBIA 77385	NAS
20	17	14	12	PLAY MY FUNK (C) (T) (X) BEACON 10004/FOX	SIMPLE E
21	26	—	2	HERE IT IS, BAM! (C) (D) (T) LIFE 79520/BELLMARK	TAG TEAM
22	22	—	2	D. ORIGINAL (C) (T) FFRR 7022/LONDON	JERU THE DAMAJA
23	25	18	25	CANTALOOP (FLIP FANTASIA) ● (C) (T) (X) BLUE NOTE 44945/CAPITOL	US3
24	37	41	4	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617*	COOLIO
25	20	15	16	IT'S ALL GOOD (C) (D) (T) GIANT/REPRISE 18271/WARNER BROS.	HAMMER
26	23	26	9	BACK IN THE DAY (C) (D) (M) (T) ROWDY 3-5031/ARISTA	ILLEGAL
27	21	20	19	WHATTA MAN ▲ ◆ (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	SALT-N-PEPA FEATURING EN VOGUE
28	47	—	2	U GO GIRL (C) (D) LIFE 79522/BELLMARK	TAG TEAM
29	33	36	3	WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET	KING JUST
30	28	27	12	JUST ANOTHER DAY (C) (M) (T) (X) MOTOWN 2233	QUEEN LATIFAH
31	30	28	24	FREAKS/I-GHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583*/ISLAND	DOUG E. FRESH
32	38	35	3	CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG	BORN JAMERICANS
33	24	22	11	ELECTRIC RELAXATION (C) (T) (X) JIVE 42179	A TRIBE CALLED QUEST
34	29	24	15	MASS APPEAL (C) (T) CHRYSALIS 58111/ERG	GANG STARR
35	34	31	38	WHOOPI! (THERE IT IS) ▲ ◆ (C) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
36	35	25	13	HEY D.J. (C) (T) MERCURY 858 402	LIGHTER SHADE OF BROWN
37	32	30	16	ON AND ON (C) (T) VIRGIN 38415	SHYHEIM
38	36	42	3	FLOW ON (M) (T) PENDULUM 58146*/ERG	LORDS OF THE UNDERGROUND
39	31	29	15	I'M OUTSTANDING (C) (T) (X) JIVE 42201	SHAQUILLE O'NEAL
40	NEW ▶	1	1	CAPTAIN SAVE A HOE (C) (T) JIVE 42230	E-40
41	45	40	6	THE SHIT IS REAL (C) (T) RELATIVITY 1214	FAT JOE
42	41	38	7	PUMP (C) (M) (T) IMMORTAL 62844/RCA	VOLUME 10
43	39	32	15	CAPS GET PEELED (C) (M) (T) (X) ASSAULT/BIG BEAT 98331/AG	DFC (DUET WITH MC EIHT)
44	27	21	7	GANG STORIES (M) (T) RAL/CHAOS 77368*/COLUMBIA	SOUTH CENTRAL CARTEL
45	NEW ▶	1	1	NOBODY RIDES FOR FREE (C) (T) (X) LIFE 79521/BELLMARK	BIGGY SMALLZ
46	RE-ENTRY	25	25	COME CLEAN (C) (T) PAYDAY 127 000/FFRR	JERU THE DAMAJA
47	46	—	2	YOU GO GIRL (C) (M) (T) LUKE 175	THE NEW 2 LIVE CREW
48	RE-ENTRY	2	2	PROPS OVER HERE (C) (T) VIOLATOR 1219/RELATIVITY	THE BEATNUTS
49	NEW ▶	1	1	WHERE MY HOMIEZ? (C) (M) (T) MERCURY 858 463	ILL AL SKRATCH
50	RE-ENTRY	3	3	BACK IN THE DAY (C) (T) TUFF BREAK 7009/A&M	DRED SCOTT

○ Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

EastWest Pacts With VP; More Fun In Fla.; Parrish Smith Returns; Profiling Classic Rap

IT'S THE ITEM COLUMN, peeps. Y'all betta recognize.

In a move to further penetrate the grass-roots reggae/dancehall market, EastWest Records has enlisted the services of VP Records. VP will be the exclusive distributor for vinyl on Born Jamericans' "Kids From Foreign," due out June 6, and Terror Fabulous' "Yaga Yaga," which arrives June 21 ... No constituency has done more to inject escapist fun into the hip-hop nation than the posers from Florida. 69 Boyz are one of the flyest new crews from that outer colony. They've got a get-stupid wild thang out called "Tootsee Roll" (Downlow Records). This bubbly bass jam, produced by 95 South ("Whoot, There It Is") aims to spark a prefab dance craze and begins, "Cotton candy, sweetie go—let me see that tootsie roll." Later, it insists, "Get up an' roll/Just make that tootsie roll!" No butts about it—this one could be huge! The boyz' 21-cut, 74-minute album, "199Quad," is set to drop by the end of the month ... An Elliot City, Md.-based company, Cobbcomm Communications, has produced a hip-hop directory and promotions list featuring names and numbers of retailers, record pools, video shows, publications, one-stops, pressing plants, etc. The list retails for \$29.95, plus postage and handling.

Since the breakup of EPMD, Parrish Smith (the PMD in the once-upon-a-time crew) has been out of the spotlight, making business moves instead of funky grooves. His management company, Shuma, still handles Hit Squad stars Redman and Das EFX, as well as Top Quality, whose funkified debut album, "Magnum Opus," is set to drop May 24 on Smith's RCA-distributed PMD imprint. But PMD will return to record racks this summer with "Shadé Business." The album drops this summer on RAL (now marketed by PolyGram), and the first single will be "I Saw It Cummin'." Though the song samples Snoop Doggy Dogg rap-singing "went solo on datazz but I'm still the same," PMD insists it's not about Erick Sermon, his former partner. It's directed at anyone who started out hardcore then jumped on the R&B gravy train. PMD's slogan these days: "Not back to even the score, it's strictly hardcore."

There are some cool classics on the Profile Records compilation "Diggin' In The Crates," which drops June 7. The tracks, especially "Rock Box" and "Sucker MCs (Krush Groove 1)" by Run-DMC, "Beat Bop" by Rammellee Vs. K-Rob, and "Nightmares" by Dana Dane are fresh and rocking. As Brian Chin's liner notes point out, they remind us of the days "when skills meant writing and performing, not the ability to project such a hard image that no one would dare mention how thin your lyrics were" ... "The Power Of The Word," a new monthly summer showcase of poetry set to jazz, was set to debut May 15 at Royston's Rhythms in Brooklyn, N.Y. The lineup for the first show included the Last Poets. Gil Scott-Heron is scheduled to appear on a future bill. Proceeds from the series—put together by Joi-

celyn Dingle, Kayind Harris, and Monty Ross, the co-producer of four Spike Lee films, including "Crooklyn"—will benefit Housing Works Inc., a minority-controlled, not-for-profit organization ... EMI Records has signed Babeface AZ, the rapper on the first half of Nas' "Life's A Bitch." The cut also features Nas' dad, trumpeter Olu Daru.

Strangepruit, publishers of Fruits Of Labor, a thought-provoking, culturally specific newsletter faxed out



by Havelock Nelson

weekly, has launched a green-ribbon campaign to symbolize support for black people's struggle for economic and cultural liberation, as well as economic empowerment within the black community. Contact Strangepruit at 245 8th Ave. in Manhattan for a ribbon to symbolize support for the struggle, as well as information on subscribing to Fruits Of Labor. On June 28, Strangepruit will throw a "Control The Soul" party in conjunction with the magazine One Nut Network. They're seeking label sponsorship for the party, which will feature rap, reg-

gae, R&B, and spoken word. At the party, information about joining NARAS and NARAS applications will be available ... Tag Team's "Whoomp! (There It Is)" (Life/Bellmark) was named favorite song at the seventh Nickelodeon Kids' Choice Awards, May 7 at the Pantages Theatre in Los Angeles. This record, which has sold 4 million units to date, just refuses to go away ... Run, half of the seminal rap crew Run-DMC, was in Los Angeles recently producing a new track for Next Plateau/London rapper Paperboy. The pair was brought together by Desmond Hutson, aka DJ Divine, who produced the remix of Paperboy's near-platinum smash "Ditty." Run and Divine are partners in a production company.

Select Records in New York is running an M.O.P. remix contest. Contestants should submit a recontextualization—a cappella tracks are available from the label—of any cut on the crew's "To The Death" album. The grand prize is a pair of Technics 1200 turntables. The first runner-up wins a pair of stereo headphones. The deadline for submissions is June 6 ... Ed Strickland is now head of marketing and promotion at Maverick Records. James Lopez, formerly of Rap-A-Lot, will be heading up street promotions. First priorities will be Da KO Boyz's "Da Booty Call" and a hip-hop remix of Me'shell NdegéOcello's "Soul On Ice."



DFC Break. Assault/Big Beat/Atlantic recording act DFC takes a pause during the taping of BET's spring-break special in Daytona Beach, Fla. Chillin' out, from left, are MC Eiht (Compton's Most Wanted), Bamm (NOTR), Dajour (BET's "Rap City" host), Al Breed (DFC), T Double E (DFC), and Keith Paschell (producer of "Rap City").

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The Walls Of Convention Come Down On 'Storybook'

A WALL OF LOVE: Examining the pieces that comprise the **Wall Of Sound Band's** recently completed debut, "Storybook," you will discover anything but a 10-song retread of the EightBall act's 1993 worldwide club smash "Critical." In the mind's eye of its primary creative navigator, **Lem Springsteen**, it was time to knock down a few boundaries and take some risks.

"The first thing that had to happen was for Wall Of Sound to become a real band," he says. "I didn't want for this to be just another one of those projects where the producers are viewed as being more important than the musicians and the songs. It had to be real—and it had to be something that we could touch people with."

To that end, Springsteen and co-producer **Jon Ciafone** surrounded lead singer **Gerald Latham** with a 10-piece lineup that includes Springsteen on keyboards and supporting vocals.

This provided a fleshy instrumental outlet for a collection of songs that stretches beyond the house realm of "Critical" and explores gospel, classic funk, and soul-splashed jazz waters. And while detractors may accuse Springsteen of at least

momentarily abandoning the sound that made him famous as half of the **Mood II Swing** production team, the opposite is true. The recipe that has always set his compositions apart from others remains intact: Emotionally charged lyrics are woven into complex melodies with immediately memorable choruses.

Besides its exhilarating display of growth and maturity, "Storybook" offers ample proof that grooves need not clock in at 120 beats per minute to stir the spine. And for the record, disco denizens are well served by a couple of tasty twirlers—most notably "You Are My Everything," with its bright rhythms and romantic prose.

Among the more powerful moments of "Storybook" is the single-worthy "When," a heartfelt battle cry bolstered by a subversively insinuating, new-jack-injected hook and a stirring backing choir. Here is a song just waiting to be transformed into a church/house roof-raiser à la "The Pressure" by **Sounds Of Blackness**. Equally moving is "Disappear," a wrenching view of death and loss that now carries considerable new weight for both Springsteen and Latham.

"We were just talking the other

Billboard. Dance HOT Breakouts

FOR WEEK ENDING MAY 28, 1994
CLUB PLAY

1. (MEET) THE FLINTSTONES THE B.C. 52'S MCA
2. WHEN YOU MADE THE MOUNTAIN OPUS III EASTWEST
3. THAT SOUND RALPH FALCON FEATURING DOROTHY MANN MIAMI SOUL
4. TREE FROG HOPE ZYX
5. NO LOVE LOST CE CE ROGERS GROOVE ON

MAXI-SINGLES SALES

1. HOW LONG ULTRA NATE WARNER BROS.
2. BACK IN THE DAY ILLEGAL ROWDY
3. NOBODY RIDES FOR FREE BIGGY SMALLZ LIFE
4. I CAN'T HEAR YOU TOP QUALITY RCA
5. I KNOW YOU'LL BE THERE MAKI C&S

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

now, and I think that will come across when we perform it. It's hard for me to deal with that song now, but I'm starting to find comfort in knowing that these are human experiences that everyone has. And that is really at the heart of this entire album—sharing the similarities in life."

"Storybook" is planned for release on New York's EightBall Records this summer, though the label is currently courting offers for major-label distribution. Positiva Records in the U.K. already has an option on the project overseas, though it has yet to be officially picked up. Although we are optimistic that EightBall has the marketing savvy to build a commercial foundation from the street up, it is hard not to imagine a major with a thirst for something fresh (and highly crossable) snagging this gorgeous album as quickly as possible.

NOW HEAR THIS: All we have to say is that we would have paid any price to have witnessed the recording session for the **Kym Mazelle/Jocelyn Brown** duet "No More Tears." No doubt it was the diva fest to end them all—not to mention true history in the making. Only a pair with the vocal seasoning of these dance

music legends could take on the **Barbra Streisand/Donna Summer** classic and make it work so well.

The original version of the track, was produced with a giddy hi-NRG attitude by **Stock & Aitken**, though a double-pack of remixes by **Evolution, West End, and Mobius Loop** provides a wide enough range of stylistic moods to entice just about anyone to the party. Natch, every mix is driven by Mazelle and Brown's vocals, which have proper degrees of sass, drama, and grit. "No More Tears" is out on Arista U.K., and ya better hit that import shop in a hurry 'cause we hear that this one will probably not be issued in the States.

While you are in a diva state of mind, don't miss "Rumors" by **Renee Silvers**, an aggressive anthem that aligns some cute retro elements with current tribal/house rhythms. Of the five versions, the collaboration by **Johnny Vicious** and **Patrick Adams** kicks the hardest with its rugged beats and blaring use of Silvers' voice. For a delightful trip back in time, climb aboard the "U.K. Mix" by **Adams** and **Ian Levine**, with its gauzy keyboards, haughty horns, and finger-poppin' percussion. Heavy-duty props to the New York-
(Continued on page 35)



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| WSTR - FM | WZPL - FM |
| WNOK - FM | WTWR - FM |
| WKSI - FM | KQKQ - FM |
| WBBO - FM | KHTT - FM |
| WAPE - FM | KUTQ - FM |
| WWZZ - FM | KKLQ - FM |
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Billboard® **HOT DANCE MUSIC**™

FOR WEEK ENDING MAY 28, 1994

				CLUB PLAY			
				COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.			
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
★★★ No. 1 ★★★							
1	1	2	8	100% PURE LOVE MERCURY 858 485 <small>2 weeks at No. 1</small>	CRYSTAL WATERS		
2	2	6	7	I'LL TAKE YOU THERE (FROM "THREESOME") EPIC SOUNDTRAX 77460/EPIC	GENERAL PUBLIC		
3	5	7	7	HOW LONG WARNER BROS. 41415	ULTRA NATE		
4	4	5	8	DREAM ON DREAMER DELICIOUS VINYL 95952/EASTWEST	THE BRAND NEW HEAVIES		
5	6	9	6	GOOD TIME LOGIC 62839/RCA	SOUND FACTORY		
6	9	13	7	I WANT IT, I NEED IT (REAL LOVE) BOLD! SOUL 25066/IMAGO	SAUNDRA WILLIAMS		
7	3	1	9	I BELIEVE PERSPECTIVE 7447/A&M	SOUNDS OF BLACKNESS		
8	11	15	7	SOMEDAY WE'LL BE TOGETHER MOTOWN 6381	DIANA ROSS		
9	8	3	10	LOVE & HAPPINESS STRICTLY RHYTHM EP4	RIVER OCEAN FEATURING INDIA		
10	7	4	10	MOVING ON UP EPIC 77417	M PEOPLE		
11	14	18	7	WORKER MAN EPIC 77290	PATRA		
12	18	25	4	I'M NOT OVER YOU A&M 0575	CE CE PENISTON		
13	15	11	11	DO YA COLUMBIA 77401	INNER CITY		
14	20	24	5	CHEBBA BARCLAY IMPORT	KHALED		
15	24	35	4	IF 60'S WAS 90'S CONTINUUM 13315	BEAUTIFUL PEOPLE		
16	12	14	9	STOMP IMAGO 25035	BIG FUN		
17	26	44	3	IN DE GHETTO MERCURY 858 657	DAVID MORALES & THE BAD YARD CLUB		
18	19	20	7	COME ON AND DO IT MOONSHINE MUSIC 88402	FPI PROJECT		
19	10	12	9	I WANT TO THANK YOU BIG BEAT 10148/ATLANTIC	ROBIN S.		
20	22	26	5	WHAT'S UP ZYX 6691	DJ MIKO		
★★★ POWER PICK★★★							
21	30	40	3	ALWAYS MUTE 66225/ELEKTRA	ERASURE		
22	23	28	6	UNFULFILLED DESIRE KK PROMO/RESTLESS	SWAINS		
23	16	8	10	WHEN A MAN LOVES A WOMAN MCA 54802	JODY WATLEY		
24	13	10	13	I'LL WAIT ARISTA 1-2659	TAYLOR DAYNE		
25	31	36	3	I'VE GOT THE MUSIC MOONSHINE MUSIC 88400	MOUNT RUSHMORE		
26	27	30	4	DON'T LET IT GO TO YOUR HEAD RCA 62787	CHANTAY SAVAGE		
27	17	17	8	BEAUTIFUL MORNING 550 MUSIC 77399/EPIC	SENSATION		
28	21	16	11	WHEN YOU LOVE SOMEONE MAXI 2015	DAPHNE		
29	25	29	5	ALL I DO WARNER BROS. 41372	JANE CHILD		
30	37	49	3	PARTY HAPPENIN' PEOPLE ELEKTRA PROMO	DEEE-LITE		
★★★ HOT SHOT DEBUT ★★★							
31	NEW ▶	1	1	MISLED 550 MUSIC 77451/EPIC	CELINE DION		
32	42	46	3	GOIN' UP IN SMOKE COLUMBIA 77266	TEN CITY		
33	46	—	2	IF YOU REALLY LOVE SOMEONE TRIBAL AMERICA 58086/IRS	LIBERTY CITY		
34	36	38	3	TAKING IT LIKE A MAN 550 MUSIC 77463/EPIC	NO-MAN		
35	40	48	5	RESTE SUR MOI COLUMBIA PROMO	PATRICIA KAAS		
36	35	39	4	GIVIN' IT UP TALKIN LOUD IMPORT/MERCURY	INCOGNITO		
37	32	33	6	YOU DON'T WANNA MISS A&M 0537	FOR REAL		
38	45	42	4	EL TRAGO (THE DRINK) CUTTING 297	2 IN A ROOM		
39	43	50	3	GOIN' KRAZY MJM 7272	JF (JOSE FELICIANO)		
40	39	43	4	MAS SUAVE ANGEL EYES 5419	DOGMA FEATURING THE AFRO-CUBAN RHYTHMS		
41	28	19	10	WOW! MR. YOGI (CONTROL THE MIND) ZOO 14139	THE OVERLORDS		
42	50	—	2	NEVER LEAVE YOU LONELY RADIKAL Q 15002	DIVA CONVENTION FEAT. MICHELLE WEEKS		
43	NEW ▶	1	1	RENEGADE SOUNDWAVE MUTE PROMO/ELEKTRA	RENEGADE SOUNDWAVE		
44	33	31	6	LIGHT WAX TRAX 8712	KMFDM		
45	47	—	2	PUMPS AND A BUMP GIANT/REPRISE 41260/WARNER BROS.	HAMMER		
46	NEW ▶	1	1	WHEN I FELL IN LOVE PENDULUM 58151/ERG	LISA LISA		
47	29	22	12	YOU USED TO HOLD ME '94 STRICTLY HYPE 112	RALPHI ROSARIO PRESENTS XAVIERA GOLD		
48	34	27	11	I CRIED THE TEARS BIG BEAT 10150/ATLANTIC	JOMANDA		
49	NEW ▶	1	1	LOVE COME HOME CHAMPION 95907/EASTWEST	OUR TRIBE FEATURING FRANKE PHAROAH		
50	49	—	2	GET YOUR HANDS OFF MY MAN TRIBAL AMERICA 58145/IRS	JUNIOR VASQUEZ		

				MAXI-SINGLES SALES			
				COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSKAN, INC.			
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
★★★ No. 1 ★★★							
1	1	1	4	BUCKTOWN (M) (T) WRECK 20069/NERVOUS <small>3 weeks at No. 1</small>	SMIF-N-WESSUN		
2	2	2	5	100% PURE LOVE (M) (T) (X) MERCURY 858 485	CRYSTAL WATERS		
3	3	10	5	BACK & FORTH (T) (X) BACKGROUND 42173/JIVE	AALIYAH		
★★★ HOT SHOT DEBUT ★★★							
4	NEW ▶	1	1	YOUR BODY'S CALLIN' (T) (X) JIVE 42221	R. KELLY		
5	NEW ▶	1	1	EASE MY MIND (M) (T) (X) CHRYSALIS 58157/ERG	ARRESTED DEVELOPMENT		
6	6	—	2	D. ORIGINAL (T) PAYDAY 120 022/FFRR	JERU THE DAMAJA		
7	4	4	6	ANYTHING (FROM "ABOVE THE RIM") (T) (X) RCA 62823	SWV		
8	7	3	26	FREAKS/I-GHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583/ISLAND	DOUG E. FRESH		
9	9	15	16	IT AIN'T HARD TO TELL (M) (T) COLUMBIA 77320	NAS		
10	17	12	10	SWEET POTATOE PIE (M) (T) OUTBURST/RAL 77349/CHAOS	DOMINO		
11	8	9	3	FLOW ON (M) (T) PENDULUM 58146/ERG	LORDS OF THE UNDERGROUND		
12	20	11	10	PLAYER'S BALL (M) (T) (X) LAFACE 2-4067/ARISTA	OUTKAST		
13	15	18	10	THE MOST BEAUTIFUL GIRL IN THE WORLD (T) (X) NPG 72514/BELLMARK			
★★★ GREATEST GAINER★★★							
14	41	28	4	WHAT'S UP (T) (X) ZYX 6691	DJ MIKO		
15	16	13	9	I GOT CHA OPIN (T) WRECK 20083/NERVOUS	BLACK MOON		
16	11	8	15	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (M) (T) (X) LOUD 62766/RCA	WU-TANG CLAN		
17	NEW ▶	1	1	PUMPS AND A BUMP (T) (X) GIANT/REPRISE 14196/WARNER BROS.	HAMMER		
18	12	17	9	EL TRAGO (THE DRINK) (M) (T) (X) CUTTING 297	2 IN A ROOM		
19	14	6	4	GOT ME WAITING (T) UPTOWN 54825/MCA	HEAVY D. & THE BOYZ		
20	27	—	2	SENDING MY LOVE (T) ILLTOWN 4854/MOTOWN	ZHANE		
21	19	23	3	WARRIOR'S DRUM (T) BLACK FIST 27491/SELECT STREET	KING JUST		
22	5	16	9	MOVING ON UP (T) (X) EPIC 77417	M PEOPLE		
23	13	5	15	BUMP 'N' GRIND (T) (X) JIVE 42206	R. KELLY		
24	32	—	2	PART TIME LOVER/I'M STILL... (M) (T) (X) DEATH ROW/INTERSCOPE 98283/AG	H-TOWN/AL B. SURE!		
25	NEW ▶	1	1	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617	COOLIO		
26	21	21	7	PLAY MY FUNK (FROM "SUGAR HILL") (T) (X) BEACON 10004/FOX	SIMPLE E		
27	24	27	12	GIN AND JUICE (M) (T) (X) DEATH ROW/INTERSCOPE 95951/AG	SNOOP DOGGY DOGG		
28	29	20	6	LOVE ON MY MIND (M) (T) (X) SO SO DEF 77408/COLUMBIA	XSCAPE		
29	23	32	6	I'M NOT OVER YOU (T) A&M 0575	CE CE PENISTON		
30	22	—	2	WHERE MY HOMIEZ? (M) (T) MERCURY 858 463	ILL AL SKRATCH		
31	31	22	13	THE SIGN (M) (T) ARISTA 1-2673	ACE OF BASE		
32	10	7	7	WORKER MAN (M) (T) EPIC 77290	PATRA		
33	50	—	2	HERE IT IS, BAM!/U GO GIRL (T) LIFE 79520/BELLMARK	TAG TEAM		
34	18	25	12	I LIKE TO MOVE IT (M) (T) (X) STRICTLY RHYTHM 12192	REEL 2 REAL FEATURING MAD STUNTMAN		
35	37	19	10	HOW DO YOU LIKE IT? (M) (T) (X) ELEKTRA 66235	KEITH SWEAT		
36	39	—	2	DON'T TURN AROUND (M) (T) ARISTA 1-2692	ACE OF BASE		
37	40	—	4	GOOD TIME (T) (X) LOGIC 62839/RCA	SOUND FACTORY		
38	RE-ENTRY	23	23	COME CLEAN (T) PAYDAY 120 002/FFRR	JERU THE DAMAJA		
39	49	14	3	PROPS OVER HERE (T) VIOLATOR 1219/RELATIVITY	THE BEATNUTS		
40	28	34	11	ELECTRIC RELAXATION (T) (X) JIVE 42196	A TRIBE CALLED QUEST		
41	RE-ENTRY	8	8	BELIEVE IN LOVE (T) ELEKTRA 66227	TEDDY PENDERGRASS		
42	33	24	16	MASS APPEAL (T) CHRYSALIS 58111/ERG	GANG STARR		
43	RE-ENTRY	6	6	TREAT U RITE (M) (T) ELEKTRA 66238	ANGELA WINBUSH		
44	RE-ENTRY	14	14	YOU DON'T LOVE ME (NO, NO, NO) (T) (X) BIG BEAT 10151/AG	DAWN PENN		
45	26	26	7	I BELIEVE (T) (X) PERSPECTIVE 7447/A&M	SOUNDS OF BLACKNESS		
46	44	40	3	GOTTA LET YOU GO (M) (T) MICMAC 304	DOMENICA		
47	35	36	6	DUNKIE BUTT (PLEASE PLEASE PLEASE) (T) (X) STREET LIFE 5373/SCOTTI BROS.	12 GAUGE		
48	NEW ▶	1	1	CODE OF THE STREETS (T) (X) CHRYSALIS 58147/ERG	GANG STARR		
49	NEW ▶	1	1	NAPPY HEADS (T) RUFFHOUSE 77431/COLUMBIA	FUGEES (TRANZLATOR CREW)		
50	NEW ▶	1	1	ME-O-MI-O (T) JIVE 42217	CASUAL		

○ 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.

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New Indie Harvests Country Acts Don Williams, Vern Gosdin Sets Planned

BY EDWARD MORRIS

NASHVILLE—A new independent label, the American Harvest Recording Society, will make its official debut with the May 24 release of "An Evening With Don Williams." The album was recorded live at the Royal Albert Hall in London and at two other British venues during Williams' 1993 tour of Europe.

American Harvest is a division of Terrace Entertainment Corp., which has offices in New York and Las Vegas, N.M.

Other projects in the works include a Williams studio album, to be recorded this summer, and a Vern Gosdin greatest hits package, which covers Gosdin's artistically triumphant period from 1983-86 on the now-defunct Complanet label.

American Harvest is distributed by INDI through the Unity Label Group of Santa Monica, Calif. Supporting the new line of albums is an in-house sales staff headed by national sales manager Michael Karas.

Robert John Jones, American Harvest president, says the label will not

be strictly a country music operation but will also branch into folk.

As a selling point, each album has an "Insight Series" interview with the artist as the last cut on the CD. The Williams interview—which follows 15 songs—runs a full 20 minutes. In addition, Jones says he insisted that the insert booklet be a thorough document of the recording, with such information as the lyrics and the history of each cut.

There is yet another consumer lure on each album, Jones notes: a "zip strip" to ensure easy removal of the shrink wrap. This feature, he says, adds only a penny an album to the packaging costs.

Jones hopes that such attention to detail will predispose consumers to other American Harvest titles. "It isn't true that if you liked the Don Williams album, then you'll buy the Vern Gosdin album," he says. "But it is true that if you liked the Don Williams album and you associate the quality of the package with American Harvest, and you like Vern, then [of all Gosdin albums available] you might choose ours."

Jones acknowledges that his label will have to look beyond youth-oriented

country radio to generate interest and sales. To draw attention to the Gosdin package, for example, he intends to create a line-dance remix of Gosdin's 1984 hit "I Can Tell By The Way You Dance (You're Gonna Love Me Tonight)." It will be serviced to clubs and included as an album bonus track.

To promote the Don Williams albums, American Harvest is producing an hourlong syndicated radio show to be offered to stations on a barter basis. Narrated by former KILT Houston DJ Bill Young, the show will carry spots for other American Harvest albums.

"There's no 800 number," Jones
(Continued on page 28)



Let's Duet. New Giant Records country duo Orrall & Wright has started its promotional visits to radio stations. Here, at WSIX in Nashville, Robert Ellis Orrall, left, and Curtis Wright banter with DJ Devon O'Day.

Music Row Summit Focuses On Technology, Image Issues

BY EDWARD MORRIS
and PETER CRONIN

NASHVILLE—Tapping into the current passion for information and networking opportunities, the third annual Music Row Industry Summit, held here May 11-13, attracted its most paid registrants ever: 434, compared to last year's total of 412. Panelists and sponsors brought attendance over 500.

Among the most fervently discussed topics—both on the panels and in the hallways—were the growing importance of technology to the music business, country music's changing image and increasingly youthful audience, and the prospects and problems of taking country music abroad.

Speaking on a panel dubbed "Expansion & Development Of The Nashville Sound," radio consultant Moon Mullins asserted that country music's hillbilly image was finally "gone forever—and it's not going to come back." He said he was optimistic about the continued health of country radio.

Tim DuBois, president of Arista/Nashville, countered Mullins with the observation, "What's best for radio isn't necessarily best for the labels." DuBois observed that the refusal of one influential consultant to program a particular record can now mark the end of the line for that release.

However, Liberty Records president Jimmy Bowen praised the format's diversity and overall good health, pointing out that traditionalist Randy Travis now contends for chart position with blue-eyed soulster John Berry.

RCA VP/GM Thom Schuyler expressed the hope that country music's current boom wouldn't cost it its

"Southern civility." And DuBois closed with the assurance that, despite the influx of out-of-towners, "it is impossible to Cali-fornicate Nashville."

The impact of Broadcast Data Systems (BDS) and SoundScan was examined and generally applauded in the panel on "Living In The Information Age." Bob Heatherly, Atlantic Records' VP of marketing, said the accuracy of these two systems enables him to market records with greater precision and economy, thus leaving more time and money for artist development.

Vincent Candilora, president of SESAC, explained how his company uses BDS to determine its writer royalties in the Spanish-speaking market. Bob Mulloy, dean of Belmont University's music business department, said that his students are being taught how to use the new technology as part of being prepared to replace country's "good ol' boy network."

Billboard's director of country operations, Lynn Shults, and SoundScan president Mike Shalett touted the end of the "BS era" (before SoundScan) and the rise of "reality marketing."

Speaking on the "Strategy & Marketing Plans" lineup, Atlantic president Rick Blackburn called SoundScan "the best system we have" to monitor the effect of an artist's media exposure.

Because of this technology, said Joe Galante, president of RCA Records, "There really are no secrets in our business." He also praised another advance in marketing technology, music videos. "Your P-O-P," he proclaimed, "has become CMT," explaining that the channel now does the job that labels attempted to do with posters and other

(Continued on page 28)

Influx Of Outside Talent Enriches Nashville There's No Moral High Ground In Mocking Newcomers

BORDER CROSSING: We were alternately amused and alarmed as we listened to Alan Jackson sing "Gone Country" during the recent Academy Of Country Music awards show. With its vivid sendup of urban types who "discover" their country roots just as the music soars in popularity, this Bob McDill composition is wickedly funny. But it is mean-spirited, too, because it implies that there is a moral difference between those who are born to country, so to speak, and those who simply adopt its trappings as a career move. Since both camps are evidently willing to profit from their art, it is difficult to see how either can claim the moral high ground. Indeed, there may be no moral question involved at all in such a baldly commercial context.

Lovers and sellers of country music had every reason to ridicule those burnt-out cases who came to Nashville in the early '80s to capitalize on "Urban Cowboy." Every aspect of their being—from the bios they issued to the songs they sang—proclaimed that these interlopers knew nothing and cared nothing about the music. It was not impurity of motives that condemned them to merciful oblivion, but lack of talent.

That's not the case now. Many of the singers, songwriters, and producers who are streaming into Music Row to vie for dollars are just as formidably gifted as the home-grown (or home-cured) residents. And to the degree they can find new audiences for their work, they will enrich and stabilize the entire genre.

The worst thing that could happen to country music would be for those of us who have grown fat on its bounty to embark on a campaign of "ethnic cleansing." We are not in the cultural preservation business; if we were, we would be investing in museums instead of culture-shattering radio stations and recording studios. Let's be honest about it: As country music has boomed, the remote rural cultures that first gave rise to it have all but vanished in a welter of telephone wires, satellite dishes, and superhighways. In today's country music, insiders and outsiders alike feed mostly on myth.

MAKING THE ROUNDS: King Features is set to begin syndication of "Country Music Memo," a weekly feature on country music, in June. The column is by Nashville writers Otto Kitsinger and Paulette Flow-ers . . . Pennsylvania country singer Pat Garrett says he's found a way to get his records played on radio. He

bought a station. Formerly operating as WAHT, the 5,000-watt AM facility is located in Strausstown. After buying it at a sheriff's sale, Garrett changed the call letters to WWSM—as a nod to the Grand Ole Opry's home station. Garrett last made the national charts in 1987 with a novelty number called "Suck It In."

Arista/Texas Records' Flaco Jimenez was inducted into the Conjunto Hall Of Fame during the Tejano Conjunto Festival in San Antonio, May 11-15.

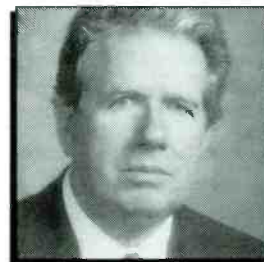
MARK YOUR CALENDAR: Linda Davis and Faith Hill will work the TNN/CMT exhibit booth at the National Cable Television Assn. convention in New Orleans May 22-25. Davis will be there Monday, from 11 a.m.-12:15 p.m., and Hill on Tuesday from 2-3:15 p.m. . . . Polydor Records will mark its signing of English native Graham McHugh May 27 at Nashville International Airport.

The celebration, which is set for 2:15 p.m. in the concourse connector area, coincides with the start of American Airlines' direct flights between London and Nashville . . . Summer Lights In Music City, the downtown Nashville street fair, will shine June 2-5 . . . The fourth annual City Of Hope Celebrity

Softball Challenge & Concert will take place June 5 at Nashville's Greer Stadium. Trisha Yearwood will sing the national anthem . . . Also on June 5, the anniversary of Conway Twitty's death, Twitty City near Nashville will unveil a special tribute to the late singer called "Final Touches." There will be no admission charge for the attraction on opening day.

Entertainment Radio Networks will hold its first annual Country Radio Music Awards June 7 from 8-10 p.m. at the Tennessee Performing Arts Center in Nashville. Johnny Cash will be presented with the new show's Legend Award, and Billy Dean will host the ceremonies. Among the performers scheduled are Dean, Patty Loveless, Tim McGraw, and Doug Supernaw . . . New Orleans' Music Business Institute will hold its Cutting Edge Music Business Conference Oct. 13-16 at the New Orleans Sheraton Hotel.

SIGNINGS: Keith Follese to a songwriting deal with BMG Music Publishing . . . Lisa Brokop to Patriot Records . . . Steve G. Jones and Peggy Newman to exclusive publishing agreements with Monk Family Music Group.



by Edward Morris

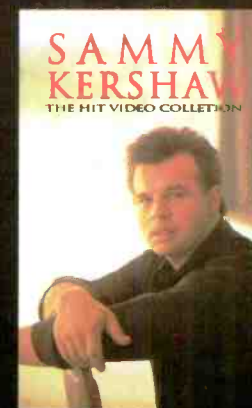
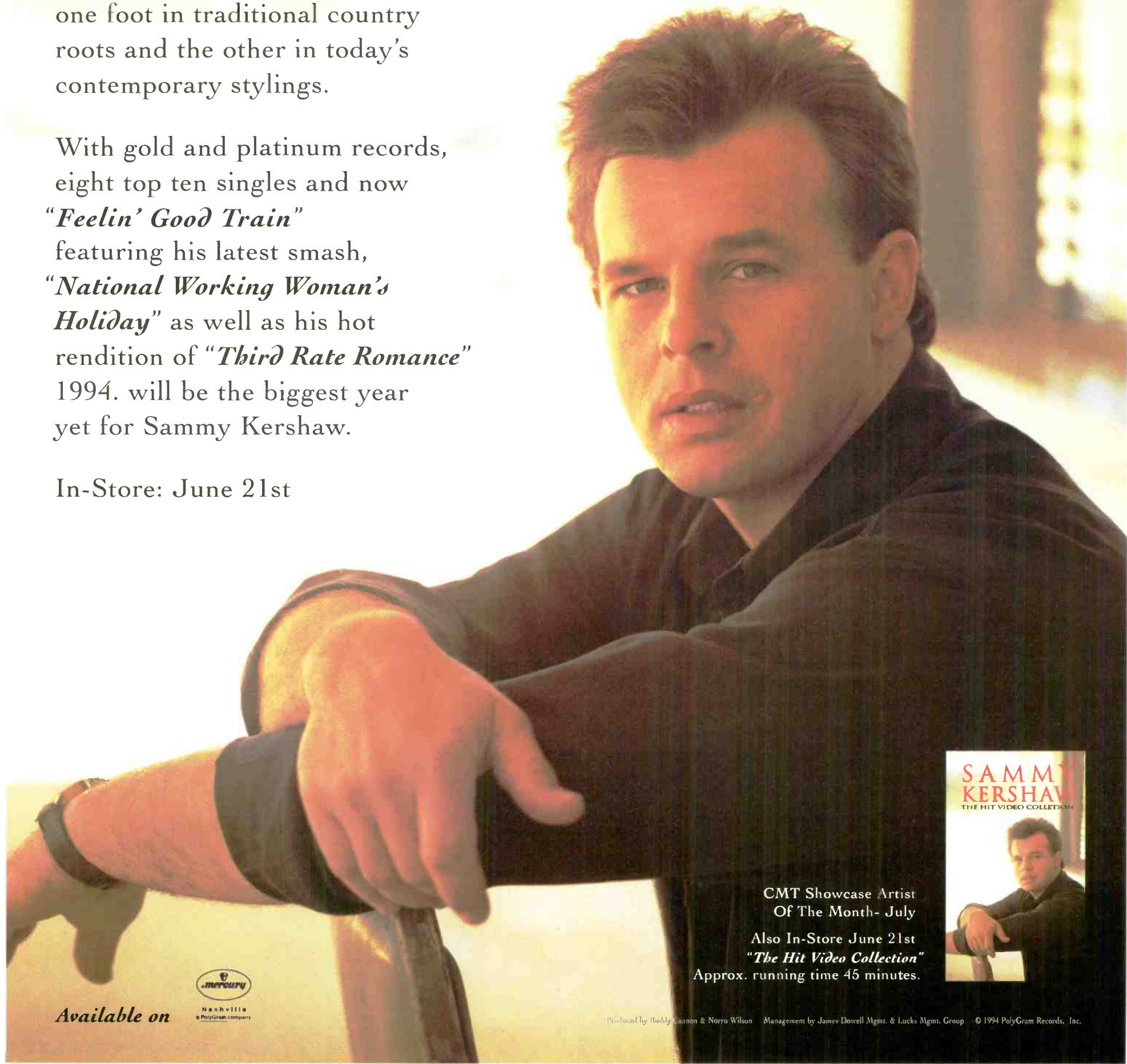
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With gold and platinum records, eight top ten singles and now "*Feelin' Good Train*" featuring his latest smash, "*National Working Woman's Holiday*" as well as his hot rendition of "*Third Rate Romance*" 1994. will be the biggest year yet for Sammy Kershaw.

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CMT Showcase Artist
Of The Month- July
Also In-Store June 21st
"*The Hit Video Collection*"
Approx. running time 45 minutes.



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CAREER ACHIEVEMENT AWARD IS PRESENTED TO
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SELLING HITS IN THE 90s HE EXEMPLIFIES THE
BEST COUNTRY HAS TOGETHER

John Anderson

Solid Ground

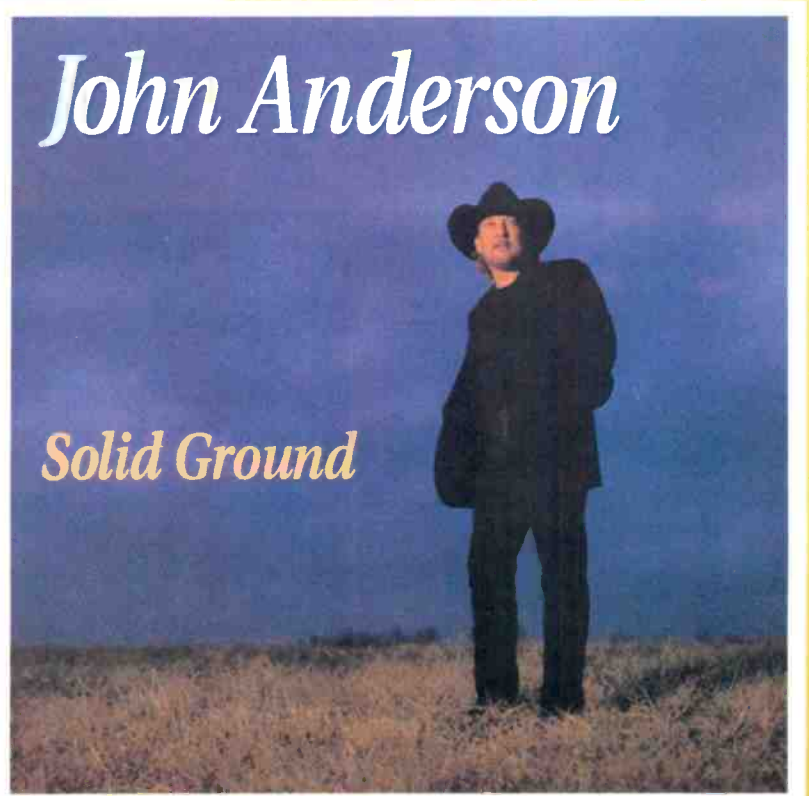
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Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	19	TWILA PARIS STARSONG 8805 NO. 1 11 weeks at No. 1	BEYOND A DREAM
2	3	31	CARMAN SPARROW 1387	THE STANDARD
3	1	77	D.C. TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
4	5	31	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
5	6	9	MICHAEL SWEET BENSON 2231	MICHAEL SWEET
6	7	11	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
7	4	11	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
8	15	15	POINT OF GRACE WORD 26014	POINT OF GRACE
9	10	11	RAY BOLTZ WORD 57868/EPIC	ALLEGIANCE
10	8	11	STEVE GREEN SPARROW 1334	WHERE MERCY BEGINS
11	11	33	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
12	9	7	OUT OF THE GREY SPARROW 1405	DIAMOND DAYS
13	23	55	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE
14	12	27	SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
15	13	9	COMMISSIONED BENSON 2868/CGI	MATTERS OF THE HEART
16	14	7	PHILLIPS, CRAIG & DEAN STARSONG 8806	LIFELINE
17	24	5	DINO BENSON 2262	MIRACLES
18	19	27	PETRA DAYSRING 4238/WORD	WAKE-UP CALL
19	37	3	VARIOUS ARTISTS ARRIVAL 6127/K-TEL	SILVER ANNIVERSARY CELEBRATION
20	40	5	AUDIO ADRENALIN FOREFRONT 3012/SPARROW	DON'T CENSOR ME
21	25	31	RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
22	27	15	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
23	34	9	CLAY CROSSE REUNION 9728/WORD	MY PLACE IS WITH YOU
24	20	3	LARNELLE HARRIS BENSON 2226	BEYOND ALL LIMITS
25	21	5	VARIOUS ARTISTS VINEYARD 9172	THE BEST LOVED SONGS FROM THE VINYARD
26	28	31	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
27	29	95	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
28	16	5	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
29	26	5	CHARLIE DANIELS SPARROW 1428	THE DOOR
30	RE-ENTRY		VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE/WORSHIP CHORUSES
31	NEW▶		77'S MYRRH 0538/WORD	DROWNING WITH LAND IN SIGHT
32		79	4 HIM BENSON 2960	THE BASICS OF LIFE
33		5	SCOTT BLACKWELL N SOUL 9903	NITRO PRAISE
34		107	RAY BOLTZ DIADEM 2094	MOMENTS FOR THE HEART
35		15	VARIOUS ARTISTS BRENTWOOD 5401	AMERICA'S 25 FAVORITE PRAISE/WORSHIP CHORUSES 2
36		31	WHITE HEART STARSONG 8277	HIGHLANDS
37	RE-ENTRY		TWILA PARIS STARSONG 8252	HEART THAT KNOWS YOU
38	NEW▶		KIDS CLASSICS BENSON 2217	ACTION BIBLE SONGS
39		3	ACAPPELLA WORD 6998	HEAR IT IN OUR VOICE
40	NEW▶		GOSPEL GANGSTAS MYX 9460/Frontline	GANG AFFILIATED

● 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.

Artists & Music



by Bob Darden

AMID ALL THE FLAP over Michael English's six Dove Awards—and the subsequent, shocking revelations of marital infidelity—Twila Paris quietly, once again, left Nashville with the female vocalist of the year award. It comes on the heels of her latest Star Song release, "Beyond A Dream," spending a month at No. 1.

"Dove nominations and awards aren't something I take for granted," Paris says from her Arkansas home. "It's always very nice, from a ministry and artistry perspective, to have your peers express their feelings for you that way. Whether it is a Dove or Grammy or No. 1 record, you can't look for them—you have to write what's real, what's going through your heart."

"Still, when someone notices what you're doing, whether it is an award or a nomination—especially when it is people who do the same thing you're doing—you appreciate it. We can all use that from time to time. And when and if they happen, I accept them with a lot of gratitude because they come from the people I work around and work with, and know as friends."

And while this wasn't Paris' first Dove Award, it was, surprisingly, her first No. 1 record on the Billboard charts.

"Well, it just takes some people 14 years!" she says merrily. "The marketing department at Star Song called when I wasn't home, so they left a message on the answering machine, all yelling and cheering and screaming."

"The response has been wonderful. I think it represents the fact that they're getting it—literally—as far as what you're doing. I think it means people are hearing the message you're trying to bring, they're appreciating

the music. And that's really gratifying."

"Beyond A Dream" is much more musically aggressive than any of Paris' previous releases—some of the songs border on flat-out rock'n'roll.

"What I've loved about its success is that it means that people will be able to accept what I'm doing, and that enables me to do different styles," she says. "Over the past few releases, they've let me explore different things—and I'm incredibly grateful for that. They've done it again with this new one. And the response has meant that not only have we kept our older fans, we've found a few new ones as well."

"I don't give a lot of thought to how a project will do—I don't expect this or that. With each new release, I'm always equally excited. Particularly in the beginning of my career, people were always saying, 'This is the one.' And the first few times they said that, I got excited. Then it didn't happen. So after a while, and after I got a little older, I took the position, 'Well, let's see.' I don't mean that in a cynical way, because I'm always excited about each new project, but you have to let it be what it will be. Because when it is all said and done, it's the people who buy and play the albums. They're the only ones who vote. They decide what happens—I don't get to decide. As a result, it keeps us all pretty humble."

And her thoughts on having what looks like that long-delayed "career year"?

"As for having a great year, sometimes in the midst of it all, it gives you a completely different perspective—especially as you get really busy," she says. "It makes you more focused on little things—like, if I leave now, I can get my stuff at the cleaners in time to make my plane."

BEYOND THE GRAVE: Amy Grant received a personal note from former President Richard M. Nixon nine days after his death. The letter, congratulating Grant for winning the Pax Christi Award given by St. John's University in Collegeville, Minn., was post-marked May 1. Nixon died April 22.

Grant is one of the few women ever to receive the prestigious award.

SUGAR HILL RECORDS GETS 3 INDIE AWARDS

(Continued from page 8)

Gwen broke into tears during the presentation of the late blues singer/guitarist's Independent Music Hall Of Fame plaque. Nine days earlier, Collins had taken three posthumous W.C. Handy Blues Awards during the Blues Foundation's Memphis ceremony (Billboard, May 21).

Lillian McMurry, founder of the famed Jackson, Miss., blues label Trumpet Records, was the other Hall Of Fame inductee. McMurry was absent due to her husband's ill health; her trophy was accepted by Alligator Records president Bruce Iglauer.

The awards show—which, at a length of nearly 2½ hours, suffered from heavy audience attrition—was hosted by Chicago-bred "word jazz" innovator and Grateful Dead Records artist Ken Nordine. Watermelon Records' Iain Matthews and Blood Records' Pat Godwin performed.

A complete list of Indie Award winners follows.

12-Inch single: "Whoot, There It Is," 95 South (Wrap).

Adult contemporary: "Danko/Fjeld/Andersen," Rick Danko/Jonas Fjeld/Eric Andersen (Rykodisc).

Alternative rock: "Cure For Pain," Morphine (Rykodisc).

Bluegrass: "Waitin' For The Hard Times To Go," the Nashville Bluegrass Band (Sugar Hill).

Blues: "Force Of Nature," Koko

Taylor (Alligator).

Cajun/Zydeco: (tie) "Beau Jocque Boogie," Beau Jocque, and "Boozoo, That Is Who," Boozoo Chavis (both Rounder).

Celtic/British Isles: "Island Angel," Altan (Green Linnet).

Children's music: "At Quiet O'Clock," Sally Rogers (Round River).

Children's storytelling: "River Of Stars," Marcia Lane (A Gentle Wind).

Children's video: "Wake Up!," Peter Alsop (Moose School).

Classical: "Trittico," Frederick Fennell (Reference).

Comedy: "Shut Up & Sing," the Bobs (Rounder).

Country: "Rodeo Waltz," Sweethearts Of The Rodeo (Sugar Hill).

Dance: "Back To My Roots," Ru-Paul (Tommy Boy).

Folk: "Happier Blue," Chris Smither (Flying Fish).

Gospel/religious: "It Remains To Be Seen," Mississippi Mass Choir (Malaco).

Heavy metal: "Terrified," Quiet Riot (Moonstone).

Historical: "Tougher Than Tough: The Story Of Jamaican Music" (Mango).

Contemporary jazz: "Old Flames," Sonny Rollins (Milestone).

Traditional jazz: "Let's," Tommy Flanagan (Enja).

Latin: "Una Sola Casa," Conjunto Cespedes (Green Linnet).

Liner notes: "Wasn't That A Time," the Weavers, notes by Mary Katherine Aldin (Vanguard).

New age: "Change Of Face," Wind Machine (Blue Meteor).

Packaging: "Tougher Than Tough: The Story Of Jamaican Music," design by Intro (Mango).

Pop: "Swim Away," Toni Price (Antone's).

R&B: "People Get Ready—A Tribute To Curtis Mayfield" (Shanachie).

Rap: "19 Naughty III," Naughty By Nature (Tommy Boy).

Reggae: "The World Should Know," Burning Spear (Heartbeat).

Rock: "Burning Daylight," Loose Diamonds (dos).

Seasonal: "A John Prine Christmas," John Prine (Oh Boy).

Soundtrack/cast recording: "Tim Burton's The Nightmare Before Christmas," Danny Elfman & original cast voices (Walt Disney).

Spoken word: "Spare Ass Annie & Other Tales," William Burroughs (Island Red Label).

String music: "Skip, Hop & Wobble," Douglas, Barenberg & Meyer (Sugar Hill).

Contemporary world: "A Meeting By The River," Ry Cooder & V.M. Bhatt (Water Lily Acoustics).

Traditional world: "Maramaros," Muzsikas (Hannibal).

Video: "We're The Boyz," Robby Bee & the Boyz From The Rez (Warrior).

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In the SPIRIT



by Lisa Collins

ON THE MOVE: Bellmark Records is prepping its first Gospel & Inspirational Music Celebration video, to roll out during the celebration of Black Music Month. The 90-minute video, featuring **Beau Williams, Candi Staton, Willie Neal Johnson & the Gospel Keynotes, Rance Allen, Nicolas, Idol King, and the CLC Youth Choir**, is the taped reproduction of the label's Feb. 15 program that kicked off the Urban Network's Power Jam V. Bellmark is targeting the vast home entertainment market with the video, which will be available through retail outlets in June. According to **Deborah Walker**, director of marketing and communications at Bellmark, "The goal is to further their strategy in positioning **Al Bell** and Bellmark as a leadership force in gospel." To that end, Bellmark is taking a leadership role with the Southern California region of the Gospel Music Workshop of America Announcer's Guild. Says Walker, "Being that Southern California is such a fragmented region when it comes to gospel radio, the idea is to help bring people together to fill the gaps." A major kickoff meeting is scheduled for May 21 at the Airport Hyatt. Likely to top the discussion agenda are reports that **KMAX**—the only station servicing gospel to the Los Angeles marketplace—is going out of business. On the business end, Bellmark finalized a distribution deal with **Command Records**, which is co-owned by **Phil & Brenda Nicolas**, just last week. An aggressive summer release schedule includes six new albums, with **Allan** leading the charge in July. In the mean-

time, the label added the **Howard University Choir** to its growing gospel roster and is in negotiations with **Staton**.

ANOTHER SWIFT MOVE: GospoCentric is expanding into uncharted territories with the signing of **A-1 Swift**, an alternative rap group whose beat is all street with a message that's all Christian. Do the two conflict? For many, that answer will determine the act's success in the music industry at large. To most, it is the music—skillfully competitive in its strong lyrical content—that will deliver the overriding decision. And if early response to both the group and its debut release serves as any indication, round one goes to **A-1 Swift**.

HAPPENINGS: The **Zomba/Jive Music Group** is hosting a blowout party Monday (23) at **Remi Restaurant** in midtown Manhattan to officially launch its new gospel division, **Verity Records**. All three of the label's acts—**John P. Kee, Vanessa Bell Armstrong, and the New Life Community Choir**—are slated to perform... **Olanda Draper** recorded his fourth album for **Word Records** live in Memphis May 7. According to **Chuck Myricks**, who heads **Word's** gospel division, "The idea was to capture **O'Landa's** energy, which is one of the most exciting elements to this multitalented artist." The album is slated for a late summer/early fall release... **Shirley Caesar's** 22nd annual Outreach Ministries National Convention happens July 17-23 in Memphis. Capping the confab is "Explosion '94," July 23 at the **Memphis Cook Convention Center**, featuring the **Rance Allen Group, the Christianaires, Shirley Caesar & the Caesar Singers, and O'Landa Draper & the Associates**.

IN CLOSING: My condolences to the family of **Geraldine Barnes**, sister-in-law of **Rev. F.C. Barnes** and member of **F.C. Barnes & Company**. She passed away on Sunday, May 8.

Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	49	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN 35 weeks at No. 1
2	2	45	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	3	29	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
4	4	27	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
5	5	23	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
6	6	27	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
7	8	11	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
8	10	7	DARYL COLEY SPARROW 51390	IN MY DREAMS
9	9	27	DOTTIE JONES BELLMARK 77005	ON MY OWN
10	7	29	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 57465/EPIC	THROUGH GOD'S EYES
11	12	25	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
12	11	7	THE CLARK SISTERS SPARROW 51368	MIRACLES
13	17	5	BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR WORD 57869/EPIC	EXCELLENT
14	13	53	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
15	16	25	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
16	27	3	JOHN P. KEE VERITY 43009	COLORBLIND
17	18	11	CHICAGO COMM. CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
18	14	27	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
19	23	9	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW	LAWRENCE MATTHEWS & FRIENDS
20	15	35	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
21	19	13	CARNELLE MURELL & THE NEWORK COMMUNITY CHOIR SAVOY 14815/MALACO	WAIT I SAY ON THE LORD
22	22	47	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
23	33	9	NORTH CAROLINA MASS CHOIR CGI 1081	LET'S MAGNIFY THE LORD
24	30	3	CALVIN BERNARD RHONE CGI 1092	LIVE... I'M A WINNER
25	20	11	ALLEN & ALLEN CGI 1077	ALLEN & ALLEN
26	26	9	KIM MCFARLAND CGI 1082	NEW LIFE
27	25	7	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
28	21	47	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
29	NEW		SOUNDS OF BLACKNESS PERSPECTIVE 9006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
30	24	51	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
31	28	13	THE GMWA NATIONAL MASS CHOIR BENSON 1079/CGI	LIVE IN INDIANAPOLIS
32	32	9	THE PILGRIM JUBILEES MALACO 6016	IN REVIVAL
33	31	25	BISHOP PAUL S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
34	NEW		GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006	IT'S OUR TIME
35	34	11	BOBBY JONES TYSCOT 4041	BRING IT TO JESUS
36	37	43	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS
37	NEW		VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
38	35	37	RICHARD SMALLWOOD SPARROW 1352	LIVE
39	38	31	TIMOTHY WRIGHT TRIBUTE 282	WE NEED A MIRACLE
40	NEW		REV. GERALD THOMPSON & HI-PRAYZ CRUSADE ATLANTA INT'L 10197	DELIVERANCE IN THE PRAISE

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Coming Soon...

TOP 10

G O S P E L

Charting this Week	Release Date	Artist/Title
1	New Release June 1994	Wilmington Chester Mass Choir "The Change Will Come" ATLANTA INTERNATIONAL RECORD CO., INC. / AIR10199
2	Nov. 1993	Luther Barnes & The Red Budd Gospel Choir Nothing Can Be Better ATLANTA INTERNATIONAL RECORD CO., INC. / AIR10195
3	Feb. 1994	Gerald Thompson & The Hi-Prayz Crusade Choir Deliverance in the Praise ATLANTA INTERNATIONAL RECORD CO., INC. / AIR10197
4	Feb. 1993	Velmer Watkins & The Angelic Gospel Community Choir Yours For The Asking ATLANTA INTERNATIONAL RECORD CO., INC. / AIR10196
5	Nov. 1993	Rev. F.C. Barnes & Company I Can't Make It Without The Lord ATLANTA INTERNATIONAL RECORD CO., INC. / AIR10198
6	June 1994	Rev. F.C. Barnes & Company I Can't Make It Without The Lord ATLANTA INTERNATIONAL RECORD CO., INC. / AIR10198

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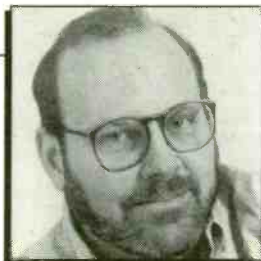
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Artists & Music

FOR WEEK ENDING MAY 28, 1994

Latin Notas



by John Lannert

MIAMI'S RADIO MAKEOVER: A couple of years ago, anyone listening to Miami's Latino FM radio stations could tune in to any outlet and be assured of receiving copious doses of mainstream pop balladeers such as **Julio Iglesias**, **Roberto Carlos**, **Raphael**, **Dyango**, or **José Luis Rodríguez**.

While many of those famed torch singers still can be heard in Miami, what now dominates the airwaves is salsa and merengue music. And now that WCMQ has switched to a power-laced tropical format as "Mega 92," it is not uncommon to hear surf and salsa simultaneously on each of the four main Latino FMs in Miami.

WXdj, of course, is to be held accountable for the gradual emergence of tropical music, since the station, known as "Radio Zol," adopted the format two years ago. For the past four books, WXdj has been running almost neck-and-neck in the Arbitron ratings with WRTO ("Radio Ritmo"), a formerly ballad-heavy station that actively rotates tropical sounds. WRTO PD/DJ **Betty Pino**, a noted champion of the romantic love song, was one of the first to break **Johnny Ventura**'s recent merengue hit "Pitaste." Times, indeed, have changed.

If the switch to tropical becomes permanent with the Miami FMs, then the death knell can be sounded for non-Mexican pop acts. Miami historically has

been a sturdy bastion for a variety of pop artists, particularly those from Spain. But with Miami stations angling for higher ratings via tropical acts, the demographic swings to younger listeners who likely will turn a deaf ear to the pop favorites of their parents.

The veteran pop artists will survive as concert attractions in Miami, much as they always have. But those shows rarely spark record sales; they merely allow an artist to keep working. Conversely, the multitude of tropical acts that routinely play radio-sponsored, free music festivals are converting Miami from a moribund record market into a thriving sales center for salsa and merengue acts.

The downside to this emerging radio environment is the fact that Miami can no better support four tropical-friendly FMs than four pop-oriented FMs. Mega 92's semi-bilingual programming approach might blip the station's ratings up a notch, probably at the expense of WPOW-FM ("Power 96"). Mega's format has been a huge success for sister station WSKQ-FM in New York, though it must be noted that WSKQ is the lone full-time Latino FM in New York.

Oddly enough, bilingual radio has not proved a ratings hit in Miami, one of America's most bilingual cities. In the early '80s, WQBA sported an entertaining bilingual blend, including pioneering mix sets, but the station could not pass ratings muster.

So what is in store for Miami's FMs? The guess here is that WRTO and WXdj will continue to rule the ratings roost, all things being equal. Both stations seem too well-entrenched in their musical identities to be dethroned by either WCMQ or WQBA. WRTO's added plus is its high-profile personalities. *(Continued on next page)*

THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL
★★★ No. 1 ★★★				
1	1	47	GLORIA ESTEFAN	EPIC 53807/SONY 47 weeks at No. 1 MI TIERRA
2	2	8	SELENA	EMI LATIN 28803 AMOR PROHIBIDO
3	3	6	LA MAFIA	SONY 81215 VIDA
4	4	27	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA LOVE & LIBERTE
5	5	47	MANA	WEA LATINA 90818 DONDE JUGARAN LOS NINOS
6	6	24	BRONCO	FONOVISA 6015 PURA SANGRE
7	7	47	LUIS MIGUEL	WEA LATINA 75805 ROMANCE
★★★ GREATEST GAINER ★★★				
8	12	47	SOUNDTRACK	ELEKTRA 961240 THE MAMBO KINGS
9	9	38	M. A. SOLIS Y LOS BUKIS	FONOVISA 6002 INALCANZABLE
10	8	47	GIPSY KINGS	ELEKTRA 60845 GIPSY KINGS
11	11	26	MAZZ	EMI LATIN 27738 QUE ESPERABAS
12	10	47	LINDA RONSTADT	ELEKTRA 60765 CANCIONES DE MI PADRE
13	17	38	EMILIO NAVAIRA	EMI LATIN 42838 SOUTHERN EXPOSURE
14	23	47	JULIO IGLESIAS	SONY 38640 JULIO
15	14	47	LUIS MIGUEL	WEA LATINA 92993 ARIES
16	18	12	THE BARRIO BOYZZ	EMI LATIN 27344 DONDEQUIERA QUE ESTES
17	19	29	JERRY RIVERA	SONY 81150 CARA DE NINO
18	13	14	LOS TEMERARIOS	AFG SIGMA 3006 TU ULTIMA CANCION
19	16	3	RICARDO MONTANER	RODVEN 3063 EXITOS Y ALGO MAS
20	22	32	FAMA	SONY 81134 EN GRANDE
21	21	12	BANDA MACHOS	FONOVISA 6012 LOS MACHOS TAMBIEN LLORAN
22	15	20	EROS RAMAZZOTTI	ARISTA 14742/BMG TODO HISTORIAS
23	20	47	SELENA	EMI LATIN 42770 LIVE!
24	29	2	CULTURAS	MANNY 13043/WEA LATINA BABA DICE
25	26	47	GIPSY KINGS	ELEKTRA 60892 MOSAIQUE
26	24	28	GARY HOBBS	EMI LATIN 27412 TE VAS A ACORDAR
27	25	47	GIPSY KINGS	ELEKTRA 61390 LIVE!
28	36	8	LA TROPA F	MANNY 13034/WEA LATINA OTRO DIA
29	33	19	LOS PALOMINOS	SONY 81174 CORAZON DE CRISTAL
30	32	16	LIBERACION	FONOVISA 6014 LIBERACION
31	27	16	REY RUIZ	SONY 81185 MI MEDIA MITAD
32	28	9	CHARO	UNIVERSAL WAVE 1214 GUITAR PASSION
33	31	4	LA SOMBRA	FONOVISA 9157 CALIENTE DULCE AMOR
34	30	32	VICENTE FERNANDEZ	SONY 81070 LASTIMA QUE SEAS AJENA
35	40	47	SELENA	EMI LATIN 42635 ENTRE A MI MUNDO
36	38	6	VARIOUS ARTISTS	RODVEN 3093 MERENGUE EN LA CALLE 8 '94
37	RE-ENTRY		RICK TREVINO	SONY 81105 DOS MUNDOS
38	44	41	JULIO IGLESIAS	SONY 39568 MOMENTS
39	48	11	OLGA TANON	WEA LATINA 93307 MUJER DE FUEGO
40	34	26	ANA GABRIEL	SONY 81152 LUNA
41	41	46	CULTURAS	MANNY 13022/WEA LATINA CULTURE SHOCK
42	39	47	GIPSY KINGS	ELEKTRA 61179 ESTE MUNDO
43	46	46	JON SECADA	SBK 80646/EMI LATIN OTRO DIA MAS SIN VERTE
44	37	5	VARIOUS ARTISTS	RMM 81126/SONY RMM-LA COMBINACION PERFECTA
45	RE-ENTRY		JUAN LUIS GUERRA Y 4.40	KAREN 109/BMG BACHATA ROSA
46	RE-ENTRY		LUCERO	MELODY 9162/FONOVISA CARINO DE MIS CARINOS
47	42	5	CARLOS VIVES	POLYGRAM LATINO 518 884 CLASICOS DE LA PROVINCIA
48	50	12	EYDIE GORME/LOS PANCHOS	SONY 81176 24 GRANDES CANCIONES
49	RE-ENTRY		ANA GABRIEL	GLOBO 80871/SONY THE BEST
50	43	39	V. FERNANDEZ/R. AYALA	SONY 80628 ARRIBA EL NORTE...

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LA MAFIA SONY VIDA	1 GLORIA ESTEFAN EPIC/SONY MI TIERRA	1 SELENA EMI LATIN AMOR PROHIBIDO
2 GIPSY KINGS ELEKTRA MUSICIAN/ELEKTRA LOVE & LIBERTE	2 SOUNDTRACK ELEKTRA THE MAMBO KINGS	2 BRONCO FONOVISA PURA SANGRE
3 MANA WEA LATINA DONDE JUGARAN LOS NINOS	3 JERRY RIVERA SONY CARA DE NINO	3 MAZZ EMI LATIN QUE ESPERABAS
4 LUIS MIGUEL WEA LATINA ROMANCE	4 REY RUIZ SONY MI MEDIA MITAD	4 LINDA RONSTADT ELEKTRA CANCIONES DE MI PADRE
5 M. A. SOLIS Y LOS BUKIS FONOVISA INALCANZABLE	5 VARIOUS ARTISTS RODVEN MERENGUE EN LA CALLE 8 '94	5 EMILIO NAVAIRA EMI LATIN SOUTHERN EXPOSURE
6 GIPSY KINGS ELEKTRA MOSAIQUE	6 OLGA TANON WEA LATINA MUJER DE FUEGO	6 LOS TEMERARIOS AFG SIGMA TU ULTIMA CANCION
7 JULIO IGLESIAS SONY JULIO	7 VARIOUS ARTISTS RMM/SONY RMM-LA COMBINACION PERFECTA	7 FAMA SONY EN GRANDE
8 LUIS MIGUEL WEA LATINA ARIES	8 JUAN LUIS GUERRA Y 4.40 KAREN/BMG BACHATA ROSA	8 BANDA MACHOS FONOVISA LOS MACHOS TAMBIEN
9 THE BARRIO BOYZZ EMI LATIN DONDEQUIERA QUE ESTES	9 MARC ANTHONY SOHO SOUNDS/SONY OTRA NOTA	9 SELENA EMI LATIN LIVE!
10 RICARDO MONTANER RODVEN EXITOS Y ALGO MAS	10 JERRY RIVERA SONY CUENTA CONMIGO	10 CULTURAS MANNY/WEA LATINA BABA DICE
11 EROS RAMAZZOTTI ARISTA/BMG TODO HISTORIAS	11 LINDA RONSTADT ELEKTRA FRESENI	11 GARY HOBBS EMI LATIN TE VAS A ACORDAR
12 GIPSY KINGS ELEKTRA MOSAIQUE	12 OSCAR D'LEON SONY TOITICO TUJO	12 LA TROPA F MANNY/WEA LATINA OTRO DIA
13 GIPSY KINGS ELEKTRA LIVE	13 JUAN LUIS GUERRA Y 4.40 KAREN/BMG AREITO	13 LOS PALOMINOS SONY CORAZON DE CRISTAL
14 CHARO UNIVERSAL WAVE GUITAR PASSION	14 TITO ROJAS M.P. A MI ESTILO	14 LIBERACION FONOVISA LIBERACION
15 JULIO IGLESIAS SONY MOMENTS	15 GRUPO NICHE SDI/SONY UN ALTO EN EL CAMINO	15 LA SOMBRA FONOVISA CALIENTE DULCE AMOR

○ 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. Greatest Gainer shows chart's largest unit increase. © 1994, Billboard/BPI Communications and SoundScan, Inc.

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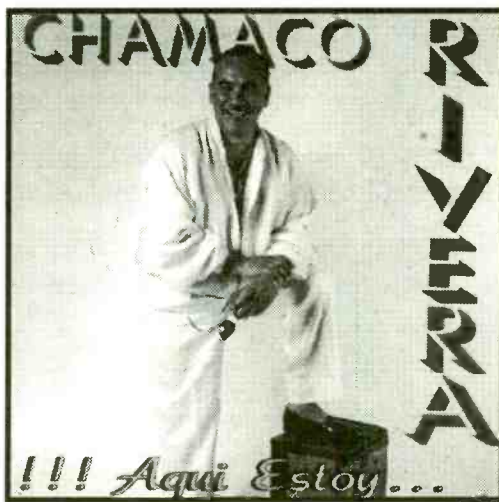


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LATIN NOTAS

Continued from preceding page)

such as Pino and Javier Romer. One thing is certain, however; tropical music is a permanent fixture on the Miami radio scene. More significantly, tropical music's youthful following will enable Miami's radio stations to thrive in the future. No pop musical movement could have accomplished a similar feat.

ARGENTINA, BRAZIL Booming: In case you missed the May 14 issue of Billboard, the 1993 album sales statistics in Argentina and Brazil show that record activity in those two countries is sizzling. According to IFPI, album sales in Argentina leapt 26.9% to \$233.7 million, with unit sales for Brazil soaring 48.8% to \$390.8 million.

To be sure, Brazil's previously comatose market had nowhere to go but up. The Argentinian market, however, has been waxing for the past two years and now has become at least as large in dollar volume as its U.S. Latino counterpart. U.S. Latino labels do not release official sales tallies, but the general industry estimate of retail sales in the U.S. Latin market oscillates between \$225 million and \$250 million.

Other Latino countries showing explosive sales gains in 1993 were Colombia (up 28.2% to \$45.9 million), Uruguay (up 33.1% to \$8 million), Paraguay (up 30.5% to \$5.4 million), El Salvador (up 34.4% to \$1.6 million), and Honduras (up 54.3% to \$1.1 million). On the debit side, only Nicaragua, down a whopping 80.5% to a paltry \$80,000, and

Bolivia, down 24.8% to \$2.3 million, suffered large sales reversals.

Mexico, Latin America's largest market, saw domestic album sales rise a minuscule 0.03% in 1993, to \$572.8 million. And most record executives in Mexico are expecting little sales improvement this year, or at least until the national presidential election takes place Aug. 21.

ROBERTO CARLOS—Brahma Man: Like Elvis Presley, Sony Music Brasil pop singer/songwriter Roberto Carlos is known as "the King" in Brazil. The Brazilian research firm Gerp Institute claims that Carlos' 35 albums have sold 70 million units worldwide. Carlos also is known as an abstemious nonsmoker who never has allowed his name to be tied to any product endorsement... until March.

That's when Carlos kicked off his 90-date, Brazilian/Latin American tour named after his latest album, "Luz," with a pair of concerts sponsored by Brazil's huge brewing company, Brahma. Terms of Carlos' sponsorship package were not disclosed, but Brazilian newspapers were estimating that he was being paid anywhere from \$3.5 million to \$7 million for his two concerts, plus a TV commercial.

Moreover, Brahma is sponsoring Carlos' mega-tour, which finds Carlos in the familiar pattern of blending songs from "Luz" ("Coisa Bonita," "Mulher Pequena") with beloved evergreens such as "Fera

Ferida," "Detalhes," and "Falando Sério." The production features 540,000 watts of light, or "luz," as well as the steady instrumental touch of Carlos' long-time musical director Eduardo Lage.

MONTANER RETURNS: "Una Mañana Y Un Camino," Ricardo Montaner's debut release for EMI Latin, is due out June 20. Co-producing the album were Pablo Manavello and Steve Roitstein. Montaner's label mate Ednita Nazario has wrapped her latest album, "Pasiones," also due out June 20. The record was produced by K.C. Porter, who will helm production for the Barrio Boyzz's upcoming Christmas album.

STEFANI, Stefani, Stephanie: Stefani Spruill, known professionally as Máxima recording artist Stefani, is currently cutting a duet with Juan Gabriel. No word if the track will be included on Gabriel's forthcoming album, but expect Stefani's career to receive a rocket boost in September when she goes on tour as an opening act for Gabriel. By the way, Stefani is trying to distinguish herself from Tejana divas Stefani and Stephanie Lynn by billing herself as Stefani, "La Pantera."

DISC SPINNING, Em Portugues: "Chega De Saudade—The Best Of Bossa Nova" (EMI Odeon) brings not necessarily the best, as the title suggests, but rare and important moments of the movement, such as the very first recording of "The Girl From Ipanema," by Sylvinha Telles... On its self-titled Sony Music Brasil debut, Chico Science & Nação creates a riveting new formula consisting of equal parts African rhythms, snarling guitar dissonance, and Chico Science's rapente, a mix of rap and repente—a folk form from the band's hometown, Recife. This is the type of record the Red Hot Chili Peppers might have released if they had grown up in northeastern Brazil.

Assistance in preparing this column provided by Enor Paiano in São Paulo, Brazil.



No Peer Pressure. peermusic has signed a worldwide publishing deal with the hit group Caifanes for its forthcoming album, "El Nervio del Volcan," scheduled for release June 11 in the U.S. Pictured, from left, are Kathy Spanberger, peermusic senior VP; Marusa Reyes, Caifanes' manager; Caifanes group members Alfonso Andre, Saul Hernandez, and Alejandro Marcovich; and Catherine Schindler, peermusic West Coast manager/Latin music.

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
					*** NO. 1 ***
1	1	2	8	LA MAFIA SONY	◆ VIDA 3 weeks at No. 1
2	2	1	9	PIMPINELA POLYGRAM LATINO	◆ CON UN NUDO EN LA GARGANTA
3	3	4	6	SELENA EMI LATIN	◆ AMOR PROHIBIDO
4	4	3	11	EDNITA NAZARIO EMI LATIN	PENSANDO SIEMPRE EN TI
5	5	5	5	ANA GABRIEL SONY	HABLAME DE FRENTE
6	7	8	4	GLORIA ESTEFAN EPIC/SONY	AYER
7	8	—	2	LOS FANTASMAS DEL CARIBE RODVEN	MAS Y MAS
8	9	14	4	LUIS MIGUEL WEA LATINA	TU Y YO
9	6	6	8	CARLOS VIVES POLYGRAM LATINO	◆ LA GOTA FRIA
10	13	11	9	MARTA SANCHEZ POLYGRAM LATINO	◆ DESPERADA
11	18	19	5	MAZZ EMI LATIN	SIN TI NO PUEDO VIVIR
12	11	9	6	HECTOR TRICOCHÉ RODVEN	SOY CULPABLE
13	17	26	4	LOS FUGITIVOS RODVEN	MI LINDA AMIGA
					*** POWER TRACK ***
14	20	23	4	OLGA TANON WEA LATINA	◆ PRESENCIA TU AMOR
15	12	15	5	JERRY RIVERA SONY	◆ NO HIERAS MI VIDA
16	14	21	5	REY RUIZ SONY	LUNA NEGRA
17	16	22	6	LOS BUKIS FONOVISIA	Y YO SIN TI
18	22	24	4	LUIS ANGEL SONY	◆ BUENA FORTUNA
19	19	18	7	VICENTE FERNANDEZ SONY	NI CON LA VIDA TE PAGO
20	15	16	8	SERGIO DALMA POLYGRAM LATINO	◆ SOLO PARA TI
21	10	12	5	RICARDO MONTANER EMI LATIN	LA PEQUEÑA VENEZIA
22	24	38	5	LUCERO MELODY/FONOVISIA	◆ ME ESTAS QUEMANDO
23	21	20	7	LOS TEMERARIOS AFG SIGMA	TU ULTIMA CANCION
24	27	39	3	EROS RAMAZZOTTI ARISTA/BMG	YA NO HAY FANTASIA
25	29	—	2	BIG MOUNTAIN RCA/BMG	BABY TE QUIERO A TI
26	23	17	10	YURI SONY	◆ AMIGA MIA
27	26	32	4	MARC ANTHONY Y INDIA SOHO SOUNDS/SONY	VIVIR LO NUESTRO
28	30	—	2	ALVARO TORRES EMI LATIN	TU MEJOR AMIGO
29	37	36	5	BANDA SUPERBANDIDO ANDREA/FONOVISIA	MACARENA
					*** HOT SHOT DEBUT ***
30	NEW ►		1	LOS TITANES FUENTES/VEDISCO	ZODIACO
31	NEW ►		1	THE BARRIO BOYZZ SBK/EMI LATIN	UNA NOCHE DE AMOR
32	NEW ►		1	LUCIA MENDEZ SONY	CARICIAS DE HUMO
33		33	35	MARCOS LLUNAS POLYGRAM LATINO	VALE LA PENA
34	NEW ►		1	JESSICA CRISTINA SONY	TE SIENTO
35		36	—	FRANCO DE VITA SONY	Y TE PIENSO
36		31	34	TITO ROJAS M.P.	SEÑORA DE MADRUGADA
37		40	30	LOS TIRANOS DEL NORTE FONOVISIA	ARREPIENTETE
38	NEW ►		1	JON SECADA SBK/EMI LATIN	SI TE VAS
39	NEW ►		1	GRUPO NICHE SDI/SONY	UN ALTO EN EL CAMINO
40		35	29	LUCERO MELODY/FONOVISIA	CERCA DE TI

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

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Music Video

ARTISTS & MUSIC

Sweden's Z-TV Finds Its Voice Station Taps Local Ties To Challenge MTV

BY KEN NEPTUNE

STOCKHOLM—In the two years since Sweden's music video channel Z-TV first appeared onscreen, the network has been finding its voice and shedding its image as a Swedish copy of MTV.

With a program schedule taking in music videos, interactive virtual reality video games, a fortune teller, classic movies, and episodes of "Saturday Night Live," the youth-oriented cable TV station has established itself as a viable promotion outlet for both music and popular culture in the Swedish market.

And as the station attempts to break new artists and play more alternative

videos, management hopes to give MTV a run for its money in the battle for the attention of Swedish youth.

"We're always compared with MTV, but we aren't MTV, even though we do have a lot of music," says the station's managing director Thomas Hedberg. He will step down as managing director at the end of May, and will continue to work on the virtual reality programs for the network. Hedberg will be succeeded as managing director of Z-TV by television producer Per Bystedt.

Like MTV, Z-TV's music programming offers chart data and viewer call-ins, but Z-TV's strength lies in its ability to move quickly and respond to local and regional trends, says Hans Skog-

lund, marketing manager at Sony Music Entertainment Sweden.

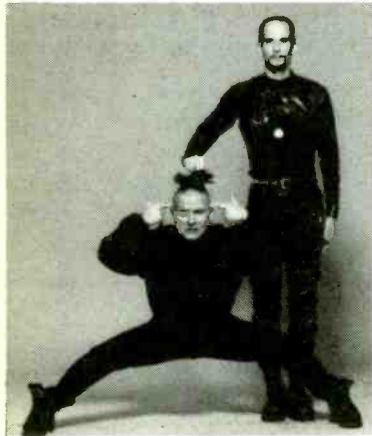
"They are very professional and provide a pretty wide choice of music," Skoglund says. "Being local allows us to come up with things at short notice if necessary, and it works well in most cases."

The idea, stresses Hedberg, is for Z-TV to have people who "have a nose for what's going on and what's right, and who can change faster than the larger stations. We're trying to introduce a little of a new way of thinking in the TV world, at least for Sweden."

In early 1994, questions about Z-TV's stability arose when the network cut four people from its 35-person staff, and shaved 30 minutes off its 10½ hours of daily cable transmission. However, the cuts were part of a restructuring that will pave the way for Z-TV to compete nationally and internationally on satellite, says Hedberg.

Broadcasting in its present form since August 1992, Z-TV claims it has some 125,000 viewers based on a recent independent research study. Approximately 70% of the viewers live in Sweden's three largest cities: Stockholm, Gothenburg, and Malmö. MTV claims a 4.4% share of viewing among Swedish 16-34-year-olds, while Z-TV accounts for 0.9% in the same demographic, according to figures from the Swedish market research company MMS. Broadcasting in Swedish, Z-TV features more than 50% local repertoire in

(Continued on page 40)



Z-TV personalities Rob'n'Raz, shown above, and Peter Siepen.



PRODUCTION NOTES

LOS ANGELES

• Sonic Youth's Kim Gordon and director Tamra Davis collaborated on Sonic Youth's new DGC video "Bull In The Heather." Kris Krengle produced.

• Joanne Gardner is the eye behind Tanya Tucker's latest Liberty outing "Hangin' In." Pat Darrin directed photography; Rhonda Hopkins produced the DNA clip.

• Director F. Gary Gray shot the new Outkast video "Southern Playeristic" for LaFace Records. Kym Moye produced. In addition, director

Jeffrey W. Byrd lensed the new Blackgirl video "90s Girl" for RCA/Kaper. Dave Waterston directed photography; Craig Fanning executive-produced both videos.

• Riviera/Panic Films director Marty Thomas recently reeled Above The Law's new Ruthless/Relativity clip "Black Superman." Kim Haun directed photography; Bruce Spears produced.

NEW YORK

• Salt-N-Pepa's latest London/PLG video "Heaven Or Hell" is a Marcus

Raboy production directed for the End. Victoria Strange produced.

• Elizabeth Bailey directed the new Catherine Wheel video "The Nude" for Mercury. Tami Reiker directed photography; DNA's Nina Goldberg produced.

• MC Serch directed the Wild Pitch Records clip "Time's Up" for O.C. Steven Carr co-directed the shoot; Heidi Santelli produced for Drawing Board Pictures.

OTHER CITIES

• Director Anton Corbijn is the eye behind Johnny Cash's debut American video "Delia." Richard Bell produced the shoot, reeled on the artist's property in Tennessee.

• Phil Collins' new Atlantic videos "We Wait & We Wonder" and "Can't Turn Back The Years" are FYI productions directed by Jim Yukich in London. Paul Flattery and Elizabeth Flowers produced; Tony Mitchell directed photography.

• Michael Martin directed and shot the Conscious Daughters' new Scarface Records clip "We Roll Deep." Shooting Star Pictures' Jonathan Heuer produced the shoot on location in San Francisco and Oakland, Calif.

• London-based M-Ocean Pictures director Zanna recently reeled two Pretenders videos: "I'll Stand By You" and "Night In My Veins." Deirdre Allen produced the Sire/Reprise clips.



Cash Business. American Recordings artist Johnny Cash meets with MTV brass after his private performance at New York's Fez Cafe. Pictured, from left, are Joni Abbott, director of talent relations, MTV; Tom Freston, chairman, MTV Networks; Cash; June Carter Cash; John Cannelli, senior VP, music and talent relations, MTV; and Norman Schoenfeld, VP, music and artist relations, VH-1.

In-Store Play Outranks MTV, According To NARM Study

VIDEO MONITORS: Closed-circuit programmers take note: Results of a study released in April by the joint Merchandising Committee of the National Assn. of Recording Merchandisers and the Recording Industry Assn. Of America reveals that in-store video/audio play influences more consumers to buy an album than does video play on MTV and VH-1.

N.Y.-based research firm Enviro-sell surveyed shoppers at Hastings Books, Music & Video in Russellville, Ark., Sam Goody in Beverly Hills, Calif., and Tower Records in Boston, and found that 10% of respondents credited in-store video/audio play with influencing their decision to purchase something. Only 6% credited MTV or VH-1 video shows as influencing their purchasing decisions.

But, the study notes, "in-store video play is an under-utilized medium." While many retail chains have invested in the hardware, they have yet to take advantage of the opportunities in-store play presents when the proper programming and positioning is in place.

The Eye suggests that closed-circuit programmers and local, regional, and national video shows work this angle to cement relationships with retailers who could use more compelling in-store entertainment. Programmers can parlay their unique expertise into the store environment while reaping the benefits of cross promotion for their own video shows.

Radio airplay (no hissing, please) was the most significant factor in promoting a consumer's purchase, the study found, with 40% of respondents crediting that medium with influencing their buying decisions.

BET ON BLACK MUSIC Month: BET unspools a slate of programs in June to highlight the African-American influence on jazz, R&B, hip-hop, reggae, funk, and gospel music. June is Black Music Month, and the network is poised to celebrate with segments that showcase such industry leaders as Sean "Puffy" Coombs, CEO of Bad Boy Entertainment Records, and fashion designer Karl Kani, and such chart-toppers as Salt-N-Pepa and Chaka Khan.

The network debuts two series, "Docugroove" and "Music Inside & Out," as part of the June schedule.

In addition, BET will shoot the special "A Tribute To Black Music Legends" June 1 and 2 in Pasadena, Calif. The one-hour gala will showcase the artistic achievements of Louis Armstrong, Josephine Baker, Marvin Gaye, and Billie Holiday. The show will be syndicated nationally by Baruch/BET in June and July and will air on BET in August.

SHORT CUTS: Bob Dylan, Joni Mitchell, INXS, the Chieftains, and Ry Cooder are among the artists scheduled to perform at "The Great Music Experience," set for Sunday (22) at the 8th century Buddhist Todaiji Temple in Nara City, Japan. The event, organized in association with UNESCO's "World Decade For Cultural Development," has been presold for TV broadcast to 16 countries, and is expected to reach 60 countries by the time of transmission. BBC2 will be broadcasting the event in the U.K. ... President Clinton is scheduled to appear on TNN's "A Phyllis George Special" in June ...

Tony Bennett's "MTV Unplugged" concert debuts June 1 ... "ABC In Concert Country" debuts June 4 ... Zoo recording act Green Jelly plans to shoot an infomercial ... MOR Music TV has inked a deal with Time Warner Cable, which gives the St. Petersburg, Fla.-based network access to the cabler's potential 7 million households ... MTV and the National Assn. Of Music Merchants are running a contest to find the music video network's official "Beach House Band" for the summer. Cash and prizes are involved. Entry forms can be obtained at music stores, or by writing

to MTV. Entries will be accepted between July 1-25.

MUSINGS: Blazing through a stack of clips the other day, the Eye was captivated by Maggie Estep's Nuyo/Imago video "Hey Baby," a hilarious Mark Pellington production that graphically turns the tables on sexism. (So rare in this biz.) But the aggressive, wacky clip surely will be eclipsed by more standard fare, such as Marty Callner's new Aerosmith video "Crazy," featuring a scantily clad Liv Tyler, daughter of the band's Steven Tyler, who gets to strip and skinny dip in dad's new Gef-fen video.

More kudos to one of our favorite directors, Ondrej Rudavsky, who came through for the Eye on Dead Can Dance's luscious 4AD clip "The Carnival Is Over," and to Norwood Cheek, who can do wonders with a tiny budget and a funny rock'n'roll band like Five-Eight. Cheek's Sky Records clip for the band's "Karaoke" is positively brilliant.

REEL NEWS: Director Sean Alquist is now at the End ... Sam Dodge is now represented by Seattle's MagicHour Films ... Director Jodi Willie has signed to DNA ... One Heart Productions Tammara Wells is executive-producing the live action sequences featured in a new CD-ROM game "Loadstar: The Legend Of Telly Bodine." Ned Beatty stars.

THE EYE



by Deborah Russell

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- 2 Aretha Franklin, Willing To Forgive
- 3 Domino, Sweet Potato Pie
- 4 Toni Braxton, You Mean The World...
- 5 Tevin Campbell, I'm Ready
- 6 R. Kelly, Your Body's Callin'
- 7 Aaliyah, Back & Forth
- 8 Janet Jackson, Any Time, Any Place
- 9 SWV, Anything
- 10 Hammer, Pumps And A Bump
- 11 Keith Sweat, How Do You Like It
- 12 Sounds Of Blackness, I Believe
- 13 Maze/Frankie Beverly, What Goes...
- 14 Brand New Heavies, Dream On...
- 15 Angela Winbush, Treat U Rite
- 16 Crystal Waters, 100% Pure Love
- 17 Arrested Development, Ease My Mind
- 18 Jodeci, Feenin'
- 19 For Real, You Don't Wanna Miss
- 20 Ce Ce Peniston, I'm Not Over You
- 21 Marc Dorsey, People Make The
- 22 Babyface, And Our Feelings
- 23 Xscape, Love On My Mind
- 24 Ralph Tresvant, When I Need ...
- 25 Zhane, Sending My Love
- 26 Lalah Hathaway, Let Me Love You
- 27 Queen Latifah, Black Hand Side
- 28 NAS, It Ain't Hard To Tell
- 29 Mariah Carey, Anytime You Need...
- 30 H-Town, Part Time Lover

★★ NEW ADDS ★★

- H-Town, Part-Time Lover
Jamie Fox, Infatuation
Melvin Riley, Whose Is It
Shanice, Somewhere
Keith Washington, Trippin'
Atlantic Starr, I'll Remember You
War, Peace Sign



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- 1 Randy Travis, Before You Kill Us All
- 2 Kathy Mattea, Walking Away A ...
- 3 Clay Walker, Where Do I Fit In The ...
- 4 John Michael Montgomery, Rope...
- 5 Patty Loveless, How Can I Help You...
- 6 Toby Keith, Wish I Didn't Know Now
- 7 John Berry, Your Love Amazes Me
- 8 Diamond Rio, Love A Little Stronger
- 9 Collin Raye, Little Rock
- 10 Tanya Tucker, Hangin' In

- 11 Faith Hill, But I Will!
- 12 Billy Ray Cyrus, Talk Some!
- 13 Aaron Neville/Trisha Yearwood, I Fall...!
- 14 Tim McGraw, Don't Take The Girl
- 15 Neal McCoy, Wink!
- 16 Sammy Kershaw, National Working...!
- 17 Maverick Choir, Amazing Grace!
- 18 John Gorka, Good Noise
- 19 Travis Tritt, Foolish Pridet
- 20 Doug Stone, Addicted To A Dollar
- 21 Marty Stuart, Kiss Me, I'm Gone
- 22 Clint Black, A Good Run Of Bad Luck
- 23 Shenandoah, If Bubba Can Dance
- 24 Hal Ketchum, (Tonight We Just Might)...!
- 25 The Mavericks, O What A Thrill!
- 26 Rick Trevino, She Can't Say I Didn't...!
- 27 Suzy Bogguss, You Wouldn't Say...
- 28 Brooks & Dunn, That Ain't No Way ...
- 29 Garth Brooks, Standing Outside...
- 30 Bob Wofford, Bayou Girl
- 31 Ken Mellons, Lookin' In The Same...
- 32 Joe Diffie, In My Own Backyard
- 33 Confederate Railroad, Daddy Never...
- 34 Lari White, That's My Baby
- 35 Pam Tillis, Spilled Perfume
- 36 David Ball, Thinkin' Problem
- 37 Reba McEntire, Why Haven't I Heard...
- 38 John Anderson, I Wish I Could Have...
- 39 Alabama, The Cheap Seats
- 40 Tracy Byrd, Lifestyles Of The Not...
- 41 Mark Collie, It Is No Secret
- 42 Gibson/Miller Band, Mamma's Don't...
- 43 David Lee Murphy, Just Once
- 44 Dwight Yoakam, Try Not To Look So ...
- 45 Daron Norwood, Cowboys Don't Cry
- 46 Kimber Clayton, I Know That Car
- 47 John & Audrey Wiggins, Falling Out...
- 48 S. Alan Taylor, Forever Dancer
- 49 Dawn Sears, Runaway Train
- 50 Shaver, Georgia On A Fast Train

★★ NEW ADDS ★★

- Chely Wright, He's A Good Ole Boy
Clay Walker, Dreaming With My Eyes ...
Gene Watson, Your Uncharted Mind
Jamie O'Hara, It Ain't Over...
Jesse Hunter, By The Way She's Lookin'
Orrall & Wright, She Loves Me Like She...



Continuous programming
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- 1 Janet Jackson, Any Time, Any Place
- 2 Snoop Doggy Dogg, Doggy Dogg...
- 3 Aerosmith, Crazy**
- 4 Warren G. & Nate Dogg, Regulate
- 5 Collective Soul, Shine
- 6 Green Day, Longview*
- 7 Mariah Carey, Anytime You Need...
- 8 Smashing Pumpkins, Disarm
- 9 Primal Scream, Rocks
- 10 Adam Sandler, Buddy
- 11 Beck, Loser
- 12 Counting Crows, Round Here
- 13 Big Mountain, Baby I Love Your Way

- 14 Madonna, I'll Remember
- 15 Soundgarden, Spoonman
- 16 Rollins Band, Liar
- 17 Candlebox, Far Behind
- 18 Ice Cube, You Know How We Do It
- 19 Frente!, Bizarre Love Triangle*
- 20 Coolio, Fantastic Voyage
- 21 Toni Braxton, You Mean The World...
- 22 Mariah Carey, Without You
- 23 Lisa Loeb & Nine Stories, Stay
- 24 Gin Blossoms, Until I Fall Away
- 25 Ace Of Base, Don't Turn Around
- 26 Meat Puppets, Backwater
- 27 Counting Crows, Mr. Jones
- 28 Sheryl Crow, Leaving Las Vegas
- 29 Domino, Sweet Potato Pie
- 30 Arrested Development, Ease My Mind
- 31 Meat Loaf, Objects In The Rear...
- 32 R. Kelly, Bump 'N' Grind
- 33 Hole, Miss World
- 34 Stone Temple Pilots, Big Empty
- 35 Sarah McLachlan, Possession
- 36 Bonnie Raitt, Love Sneakin' Up On You
- 37 Janet Jackson, If
- 38 Nirvana, All Apologies
- 39 Morrissey, The More You Ignore...
- 40 SWV, Anything
- 41 Backbeat Soundtrack, Money
- 42 Aerosmith, Amazing
- 43 Nirvana, Heart-Shaped Box
- 44 Babyface, And Our Feelings
- 45 Alice In Chains, No Excuses
- 46 General Public, I'll Take You There
- 47 Pearl Jam, Jeremy
- 48 Salt-N-Pepa, Shoop
- 49 Salt-N-Pepa/En Vogue, Whatta Man
- 50 Hammer, Pumps And A Bump

★★ NEW ADDS ★★

- Beastie Boys, Sabotage
Spin Doctors, Cleopatra's Cat
Bon Jovi, Good Guys Don't Always...
M-4-One, I Swear
All People, Moving On Up
The B.C. 52's, (Meet) The Flintstones



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- 2 Shenandoah, If Bubba Can Dance
- 3 Garth Brooks, Standing Outside...
- 4 Marty Stuart, Kiss Me, I'm Gone
- 5 Dwight Yoakam, Try Not To Look So...
- 6 Clint Black, A Good Run Of Bad Luck
- 7 John Michael Montgomery, Rope...
- 8 Randy Travis, Before You Kill Us All
- 9 Kathy Mattea, Walking Away A Winner
- 10 Brooks & Dunn, That Ain't No Way ...
- 11 Toby Keith, Wish I Didn't Know Now
- 12 Doug Stone, Addicted To A Dollar
- 13 Clay Walker, Where Do I Fit In...
- 14 Joe Diffie, In My Own Backyard
- 15 Confederate Railroad, Daddy Never...

- 16 Patty Loveless, How Can I Help You...
- 17 Aaron Neville & Trisha Yearwood, I ...
- 18 Pam Tillis, Spilled Perfume
- 19 Tim McGraw, Don't Take The Girl
- 20 Sammy Kershaw, National Working...!
- 21 Gibson/Miller Band, Mamma's Don't...
- 22 Billy Ray Cyrus, Talk Some
- 23 Lari White, That's My Baby
- 24 David Ball, Thinkin' Problem
- 25 Reba McEntire, Why Haven't I Heard...
- 26 John Anderson, I Wish I Could Have...
- 27 Hal Ketchum, (Tonight We Just Might)...!
- 28 Alabama, The Cheap Seats
- 29 Tracy Byrd, Lifestyles Of The Not...
- 30 Neal McCoy, Wink

★★ NEW ADDS ★★

- Tanya Tucker, Hangin' In
Charlie Daniels, Two Out Of Three
John Gorka, Good Noise
Michael James, Love Will



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Bonnie Raitt, Love Sneakin' Up On You
- 2 Counting Crows, Mr. Jones
- 3 Toni Braxton, You Mean The World ...
- 4 ♪, The Most Beautiful Girl In...
- 5 Madonna, I'll Remember
- 6 Enigma, Return To Innocence
- 7 General Public, I'll Take You There
- 8 Mariah Carey, Anytime You Need...
- 9 Ace Of Base, Don't Turn Around
- 10 Pretenders, Night In My Veins
- 11 Bruce Springsteen, Streets Of...
- 12 Ace Of Base, The Sign
- 13 Big Mountain, Baby I Love Your Way
- 14 Janet Jackson, Any Time, Any Place
- 15 Mariah Carey, Without You
- 16 Lisa Loeb & Nine Stories, Stay
- 17 John Mellencamp, Wild Night
- 18 Jon Secada, If You Go
- 19 Melissa Etheridge, Come To My ...
- 20 Joshua Kadison, Beautiful In My Eyes
- 21 Billy Joel, The River Of Dreams
- 22 Celine Dion, Mised
- 23 Sarah McLachlan, Possession
- 24 Sting, If I Ever Lose My Faith In You
- 25 George Michael, Somebody To Love
- 26 Bryan Adams, Please Forgive Me
- 27 Tom Petty, Mary Jane's Last Dance
- 28 Cars, You Might Think
- 29 Genesis, No Son Of Mine
- 30 Phil Collins, Both Sides Of The Story

★★ NEW ADDS ★★

- Seal, Prayer For The Dying
All-4-One, I Swear
The B.C. 52's, (Meet) The Flintstones
Gin Blossoms, Until I Fall Away
Ricky Lee Jones, Stewart's Coat
Spin Doctors, Cleopatra's Cat

THE CLIP LIST[™]

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 28, 1994.



Continuous programming
12000 Biscayne Blvd
Miami, FL 33181

AMERICA'S NO. 1 VIDEO

- Aaron Hall, I Miss You
- BOX TOPS
- Hammer, Pumps & A Bump (Vers 2)
2 Live Crew, You Go Girl
Janet Jackson, Any Time, Any Place
Warren G. & Nate Dogg, Regulate
MC Shy-D, True To The Game
2 Live Crew, Yeah, Yeah
H-Town, Part Time Lover
Snoop Doggy Dogg, Doggy Dogg...
12 Gauge, Dunkie Butt
Da Brat, Funkdafied
Crooklyn Dodgers, Crooklyn
R. Kelly, Your Body's Callin'
Aaliyah, Back And Forth
Coolio, Fantastic Voyage
Puppies, Funky Y-2-C
Aretha Franklin, Willing To Forgive
Frente, Bizarre Love Triangle
Sweet Sable, Old Times' Sake
Patra, Worker Man
Illegal, Back In The Day
Rollins Band, Liar
R. Kelly, Bump 'N Grind
Simple E., Play My Funk
E-40, Captain...
Jodeci, Feenin'
K7, Hi De Ho
Ovis, Regular Thing
Tevin Campbell, I'm Ready
D.F.C., Caps Get Peeled

ADDS

- Biohazard, Tales From The...
Johnny Cash, Delia's Gone
Krash Man, Nothin' But A Party
Max & Sam, Young Man Rumble
Pink Floyd, Take It Back

- Shai, Place Where You Belong
Toad The Wet Sprocket, Fall Down
War, Peace Sign



Continuous programming
11500 9th St N
St Petersburg, FL 33716

- John Berry, Your Love Amazes Me
Carole King, Will You Love Me...
The Beatles, I Want To Hold Your Hand
Joshua Kadison, Beautiful In My Eyes
Reba McEntire, Why Haven't I...
Aaron Neville/T. Yearwood, I Fall...
October Project, Bury My Lovely
Tim McGraw, Don't Take The Girl
Yanni, Santorini
Basia, Yearning
Toni Braxton, You Mean The World...
Benedictine Monks, Alleluia
Brooks & Dunn, That Ain't No Way...
Julio Iglesias, Crazy
John M. Montgomery, Rope The Moon
Bonnie Raitt, Love Sneakin' Up...
Brian Setzer Orch., Lady Luck
Jimmie Vaughn, Boom Bapa Boom
Phil Collins, We Wait & We Wonder
Dan Hill, In Your Eyes



Continuous programming
P O BOX 398
Branson, MO 65616

- Ottmar Liebert, Albatross
Kathy Mattea, Walking Away A Winner
Aretha Franklin, Willing To Forgive
Sweethearts Of The Rodeo, Things Will ...
Benoit/Freeman, After The Love...
Emmylou Harris, Crescent City
Patty Loveless, How Can I Help...
Sammy Kershaw, National Working...
Patty Larken, Who Holds Your Hand
The Encouragers, Almost Home
John Berry, Your Love Amazes Me
Mannheim Steamroller, Wolfgang...
Clint Black, Good Run Of Bad Luck

- Craig N' Company, Haircut
Inspirations, Wonder Of Wonders
Parachute Express, Polka Dots...
Incognito, Change
Alabama, Cheap Seats
Kingsmen & Gold City, Your First Day...
Vince Gill, Tryin' To Get Over You



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Counting Crows, Mr. Jones
Roxette, Sleeping In My Car
Alice In Chains, No Excuses
Big Mountain, Baby I Love...
Victimas Del Dr. Cerebro, El Esqueleto
Soundgarden, Spoonman
Ace Of Base, The Sign
Bon Jovi, Dry Country
Alejandra Guzman, Mirala, Miralo
Tool, Prison Sex
INXS, Please (You've Got That)
Crash Test Dummies, MMM...
Brian Setzer Orch., Lady Luck
Antonio Birabent, Salgo A Carainer
♀, The Most Beautiful Girl...
Peligrus Gorriones, Escafandra
Algis Syntek, El Camino
Beck, Loser
Blind Melon, Change
Aerosmith, Crazy



Five 1/2-hour shows weekly
Signal Hill Dr
Wall, PA 15148

- Carman, America Again
Prayer Chain, Crawl
Kodomo Motor Co., Soudancer
Twila Paris, God Is In Control
DeGarmo And Key, God Good
Pam Thum, Fire Of Your Love
White Heart, Heaven Of My Heart
Audio Adrenaline, Big House
Rich Mullins, Here In America

- Geoff Moore, Evolution
ETW, Stay Together
DeLeon, When
Tim Miner, Heart
Say So, Wonderful World
D.C. Talk, The Hard Way



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Breeders, Saints
Biohazard, Tales From The Hardside
Patra, Worker Man
Mazzy Star, Fade Into You
Culture Beat, Anything
Sugartooth, Sold My Fortune
Lisa Loeb & Nine Stories, Stay
Sam Phillips, I Need Love
Zane Massey, Autumn Leaves
Collective Soul, Shine
The Pretenders, Night In My Veins
Alice Cooper, Lost In America
London Suede, Stay
Gin Blossoms, Until I Fall Away
Atlantic Starr, I'll Remember You
Puppies, Funky Y-2-C
Aine Minogue, Laughter Of The Women
Shaver, Georgia On A Fast Train
Blur, Girls And Boys
Johnny Cash, Delia's Gone



One hour weekly
152 W 57th St
New York, NY 10019

- Toni Braxton, You Mean The World...
Da Soundgarden, Spoonman
Tevin Campbell, I'm Ready
Culture Beat, Got To Get It
Billy Idol, Dancing With Myself
Ace Of Base, The Sign
Salt-N-Pepa, Whatta Man
Phil Collins, Everyday

Artists & Music

DANCE TRAX

(Continued from page 22)

based Vicious Muzik label for forging a record that emphasizes cool vocals as well as smart grooves.

For a splash of trance/rave that is gratefully low on the sugar slush currently permeating the scene, go directly to "Hooked On You" by Zooran (Logic). It's a fierce li'l spine-crawler that tempers the requisite pop froth with a propulsive beat and spiraling electro synth lines that soothe and hypnotize. Cheryl Lucas contributes a throaty vocal, staying way clear of shrill scale climbing. As a result, she gives the track an urgency that matches the groove extremely well. This well-conceived Messy Boys production is an easy club bet that could make the transition to top 40/rhythm radio.

MCA dance department VP Bobby Shaw has good reason to smile now that he is working the glorious "Unjust World" by Morgan Heritage. Produced by the act with Denroy Morgan, the track ties an intelligent, thought-provoking lyric to a plush, R&B-inflected house groove topped off with a warm, sing-along chorus. The post-production touch of David Morales is subtle, but unmistakable, adding to the marketability of this unassuming treasure.

It's hardly a surprise that the Chicago house scene is as active and competitive as ever. There is such a wealth of good music coming from this town that a few raw gems are always in danger of falling through the cracks. Justice prevailing, "Set Me Free" by Erick Washington, on the independent Rama Records, will not go unnoticed. Washington has a soulful style that endears with each spin, and up-and-coming producer Jose Gomez exhibits promise worth cultivating. There is a lot of good stuff here—like a sweet melody, a catchy chorus, and an imaginative dub. Open your mind and give it a shot.

KNOWLEDGE IS POWER: Look for Deee-Lite's third Elektra album, "Dew Drops In The Garden," to hit the street July 19. Produced by the trio, the set has a juicy array of jams that veer in and around hip-hop and deep-house vibes. Lady Kier has developed into quite the little vixen, delivering a particularly steamy performance on the potential hit "Say Ahhh." The project will be launched momentarily with "Bring Me Your Love," which has been post-produced by band member Super DJ Dimitri, Johnny Vicious, DJ EFX, and DJ Digit. In all, a collection with the muscle to propel the once media-saturated act back into mainstream consciousness... We are pleased to note that Deee-Lite label mate Moby is currently entrenched in sessions for his first full-length album in eons. Can anyone ever get their fill of this musical genius? We doubt it. The set is slated for October, but fans can nosh on the new U.K. single "Hymn," a brain-tugging effort that combines an insistent house beat with dreamy choral vocals and darkly compelling, faux-orchestral synths. For an intriguing twist, go for the "Upriver" mix, with its butt-shagging tribal percussion and ominous vocal loops. Laurent Garnier contributes a notable trance interpretation that should spark some much-deserved interest



Goodbye My Friend. Singer Nona Hendryx was among the performers at "Dan Hartman: A Celebration Of His Life & Music," a memorial concert recently held at New York's Sound Factory Bar. The event paid tribute to Hartman, who died March 22 from a brain tumor. Other participants included disco legend Loleatta Holloway and producer Frankie Knuckles, who was the DJ for the evening. (Photo: Tina Paul)

in his long, unappreciated career. Pick this one up on import, since Elektra does not plan to work the track here. Chances are that it will be the flipside to the first stateside single... Underground promoter/DJ Tedd Patterson has packed up his crayons and moved from his gig at New York's Emotive Records to the director of promotion spot at One Records. Among his first projects is a compilation called "The Sounds Of One," a double-record set of past releases that includes J.D. Braithwait's "Love Me Tonight," reconstructed by Junior Vasquez. The label also is about to reissue "All I'm Asking" by Kenny Dope Presents Axxis, with a new mix by Nelson Rosado... Club DJ extraordinaire Mark Lewis appears primed for a major breakthrough as a producer/composer with the release of his first Planet Earth EP, "LAX." Hanging on a decidedly trippy dub tip, each of the set's four cuts kicks beats that are truly irresistible, iced with looped vocal passages and contagious keyboard lines. Any of these jams will heat up turntables that regularly play trance, deep-house, and tribal, though we're still in a heaving sweat over "SRS" and "Black City"... Once again, our friends at Salsoul Records have dipped into their archives for a retrospective. This time, they are serving a yummy plate of vintage morsels on "Salsoul's 12-Inch Gold Master Series," which has previously unreleased mixes of cuts like "Helplessly" by Moment Of Truth and "Dance A Little Bit Closer" by Charo (which we are living to the hilt!). Compilation producer Tom Moulton also has created new mixes of "Love Is You" by Carol Williams and "Falling In Love" by Surface from several old takes of those classics. Essential.



by Jeff Levenson

BUT WILL THEY PLAY "COTTONTAIL"?: The folks at *Playboy* have always taken great pride in their love of jazz. The magazine's inaugural issue 40 years ago featured a profile of the **Dorsey Brothers**; the very first *Playboy* Interview, which ran in 1962, showcased a decidedly outspoken **Miles Davis**; and the annual jazz polls soon followed, as did a series of recordings highlighting star-studded groups known as the **Playboy Jazz All-Stars**.

Additionally, the **Playboy Jazz Festival**, an annual event presented at the Hollywood Bowl in Los Angeles since 1979, has become a staple of the festival circuit, recognized by many as the West Coast's premier jazz bash. The "West Coast" part of that equation, however, is about to change.

The **Playboy Jazz Festival** is taking its show on the road this summer with a nationwide tour—its first ever—covering Detroit, Chicago, Denver, Boston, Atlanta, and Washington, D.C. The shows will feature **Al Jarreau**, **Joe Sample**, and **David Sanborn** (though Sanborn is not scheduled to appear on all six dates).

Conveniently coinciding with the tour is the release of Jarreau's latest from Qwest/Warner Bros., "Tenderness," and a longform video of the same name. Both include appearances by—you guessed it—Sample and Sanborn.

CITIZEN KANE'S VAULTS EXHUMED: Xanadu, one of the important labels that jazz collectors know well—if for no other reason than it has been slow to enter the age of high technology—has announced plans to issue its entire catalog on compact disc. Expect to see five releases every three or four months, some of which are peppered with

unissued or rare tracks. First up? Solid titles by **Bud Powell**, **Dexter Gordon**, **Shorty Rogers & Art Pepper**, **Wynton Kelly**, and **Barry Harris**.

TWICE THE MUSIC, HALF THE SPACE: Blue Note is introducing something it is calling the "Doubletime" series—specially priced twofers of historic live albums, originally issued separately as two-volume sets. The titles: **Joe Henderson's** "The State Of The Tenor"; **Stanley Turrentine's** "Up At Mintons"; **Art Blakey's** "At The Jazz Corner Of The World"; and **Freddie Hubbard's** "The Night Of The Cookers."

STUFF: The group **Stuff** (not to be confused with the opening headline of the same name) has reunited in remembrance of group co-founder **Richard Tee**, who died last year. A new album, "Made In America," has been issued by the Japanese company **Toy's Factory**. . . **Dr. Billy Taylor** has added three more honorary degrees to his collection (that makes an even dozen, plus one—an earned doctorate). They come from the University of Illinois, Rutgers University, and Temple University. The pianist also received a Peabody Medal from Johns Hopkins University, making him (I assume) the most-honored jazzman in academic history or the most honored academic in jazz history. Pick 'em . . . The **Monterey Jazz Festival**, which celebrates anniversary number 37 (!) this year, has a lineup scheduled for Sept. 16-18 that includes **Sonny Rollins**, **Ornette Coleman**, **Shirley Horn**, **Max Roach**, **Joe Henderson**, and **Grover Washington**.

ONE MORE (For The Minutiae Mavens Among Us): In a recent issue of a **Grateful Dead** newsletter, the group was asked to recall last year's most memorable moments. **Jerry Garcia** and **Phil Lesh** cited gigs they did with **Ornette**; **Vince Welnick** remembered a show with **Bradford Marsalis**; and **Bob Weir** voted for the show they did with **David Murray**. Drummer **Mickey Hart** decided to give jazz a rest—his favorite moment, he said, was the birth of his daughter. Spoilsport.

EASING THE PAIN: Can upbeat, vigorous classical music inspire aerobics buffs to greater effort? Laserlight apparently thinks so, and is claiming positive reaction to "Power Classics," a five-disc, slip-cased package of CDs or cassettes sold at superbudget price levels.

The set is being cross-merchandised in sporting goods chains and fitness centers, in addition to regular music outlets, says label marketing director **Mike Kelly**.

LEND-LEASE: Under a new agreement with BBC Radio, the Pickwick Group will be releasing a series of live recordings of standard and light repertoire taken from the U.K. broadcaster's vaults.

In some cases, the project had to buck reported objections from labels claiming that featured artists were under exclusive contracts to them at the time of the broadcasts.

Tagged "BBC Radio Classics," the new line features such conductors as **Adrian Boult**, **Malcolm Sargent**, **John Barbirolli**, and **John Pritchard**, as well as such British and visiting soloists as pianist **John Lill**, clarinetist **Jack Brymer**, violinists **Henryk Szeryng** and **Ida Haendel**, and cellist **Lynn Harrell**.

The midprice series bows here in September with 15 releases, via Allegro distribution. Pickwick chief **Walter Woyle** says 100 titles are planned.

PASSING NOTES: Among recipients of honorary doctorate degrees at the Juilliard School this May are mezzo **Marilyn Horne** and pianist **Andre Watts**. . . **Marvin Hamlisch** becomes principal pops conductor for the **Pittsburgh Symphony** next season.

More than 60 festivals, workshops, and seminars on early music will be held in the U.S. from June-August.

Considered for top honors among this year's awards for historical research, to be given out by the Assn. for Recorded Sound Collections, are authors of discographic materials devoted, respectively, to **Adelina Patti**, **Elliott Carter**, **Georges Barrere**, **Edvard Grieg**, and the **Buxtehude** cantatas.

POLYGRAM SOCCER SET BOUND FOR 'GLORY'

(Continued from page 1)

The album—part of the company's partnership with World Cup USA for entertainment tie-ins with this summer's championship soccer matches in the U.S.—is set for release May 17 in the States by Mercury Records, and by PolyGram affiliates worldwide.

"Gloryland," the album's title track, is an adaptation of "The Battle Hymn Of The Republic" performed by **Hall and Sounds Of Blackness**, and will be featured as the official theme of the World Cup matches broadcast around the globe June 17-July 17. The track will be available as a commercial single in the U.S. May 31.

"We have a huge potential for TV exposure," says **Peter Schultz**, European marketing manager for PolyGram, "and potentially we could have a huge hit single."

The "Gloryland" collection is part of an entertainment and sports marketing partnership between PolyGram and World Cup USA, and also is slated to include live events and home videos (Billboard, Aug. 21, 1993). A 1990 concert by **Jose Carreras**, **Placido Domingo**, and **Luciano Pavarotti** on the eve of the championship games was recorded and filmed. The resulting album, known as "The Three Tenors," has sold 10 million copies worldwide to date, and a sequel is planned (Billboard, Feb. 26, 1994).

The "Gloryland" album features familiar rock anthems like "We Are The Champions" by **Queen** and "Blaze Of Glory" by **Jon Bon Jovi**, and new recordings by major artists such as "Blow By Blow" by **Fleetwood Mac** and "This Is The Moment" by the **Moody Blues**.

In addition, a version of the album for the Latin American market will include tracks from five stars from that region—"Altos Del Rosario" by **Carlos Vives**; "Perla" by **Paula Ricardo**; "Ser Como Tí" by **Sergio Dalma**; "Mexico" by **Francisco Xavier**; and "Y Dale Alegria A Mi Corazon" by **Mercedes Sosa**—along with a Spanish version of "Gloryland" sung by **Hall**. A version released in France will include tracks by the **Cameroon soccer squad** and the **French artist Dropers**, and a **Norwegian** version will include two tracks for that market by **Vazelina Bilopphoegggers** and **Jahn Teigen**.

In creating the "Gloryland" single, **David Munns**, senior VP of PolyGram International, commissioned **Rick**

Blaskey and **Charlie Skarbek** of the **Music & Media Partnership** (no relation to **Billboard's** sister magazine in Europe) to write and produce the tune. The two previously created the theme song "World In Union" for the 1991 **Rugby World Club**, as well as theme music for sports coverage on **Britain's ITV** and **Sky** television channels.

"The number one thing we wanted to do was capture the spirit of the host country," says **Blaskey** of the adaptation of "The Battle Hymn Of The Republic." He adds that **Hall and Sounds Of Blackness** were chosen because, "We also had an obligation to bring out the sound of America."

Because the single "Gloryland" will be featured by broadcasters in all promotions and presentations of the World Cup games, **Blaskey** says there are 46 different edits and versions of the track, including an instrumental and an uptempo "action mix."

According to **Bas Hartong**, senior VP of international A&R at **Mercury** in New York and co-executive producer of the project, the promotion of the "Gloryland" album and single will temper tried-and-true methods with a variety of new ideas.

First, **Hall** will embark on a two-week promotional tour of AC radio stations across the U.S. The start-up date is still to be confirmed. A video-clip of "Gloryland," a performance piece directed by **Morgan Lawley**, will be serviced to **MTV**, **VH-1**, and local television outlets to coincide with the commercial release of the single.

PolyGram also will try to reach sports consumers and event patrons by selling the album in stadium concession stands, sporting goods stores, airport gift shops, and hotel lobbies.

"As the games proceed, interest from the general public will build," **Hartong** says. "The idea is to get this album to people who might not be avid music buyers."

Other tracks and artists featured on the album include "The Best" by **Tina Turner**; a dance remix of **Kool & the Gang's** "Celebration" by **Darryl James** and **David Anthony**; and "Rock & Roll (Parts I & II)" by **Gary Glitter**, which was rerecorded for this album.

Assistance in preparing this story was provided by **Larry Flick** in New York.



by Is Horowitz

GOING ON RECORD: London Records will continue its large-scale **Berlioz** project with **Charles Dutoit** and the **Montreal Symphony Orchestra**. Next to be recorded, in October, is "La Damnation de Faust," a follow-up to its "Les Troyens" recording in Montreal last year.

Top roles will be sung by soprano **Françoise Pollet**, tenor **Richard Leech**, and baritone **Gilles Cachemaille**.

GOING ON RECORD II: End-of-May Arabesque sessions will find cellist **Joel Crosley** and pianist **Gilbert Kalish** recording the complete **Beethoven** cello sonatas. And in June, **Garrick Ohlsson**, who has been named winner of this year's **Avery Fisher Award**, tackles Vol. 6 of his traversal of **Chopin's** piano works for Arabesque. A group of the **Nocturnes** is on the agenda this time around, with more to be recorded in August. The two-disc set is due for release next February.

Announcement of **Ohlsson's** award, which carries a \$25,000 prize, came at a concert in New York last week in tribute to **Fisher**, who died last February at age 87. Performers at the event included **Emanuel Ax**, **Yo-Yo Ma**, and the **Juilliard Quartet**.

GOING ON RECORD III: Two recordings for **Telarc** are on the **Cincinnati Symphony Orchestra's** docket for next season. First off, music director **Jesus Lopez-Cobos** will lead the orchestra in a **Strauss** program offering selections from "Salome," a suite from "Der Rosenkavalier," and "Burleske," with a pianist yet to be announced. Later sessions will document **Lopez-Cobos' view** of **Villa-Lobos's** "Bachianas Brasileiras" Nos. 2, 4, and 8.

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HMV Proceeds With Plans For Far East Expansion

■ BY STEVE McCLURE

TOYKO—HMV is planning to open its first store in Hong Kong as early as October, and its eighth Japanese outlet in June as part of its Far East expansion strategy.

The U.K.-based record retailer also hopes to open outlets in Singapore, Taiwan, Malaysia, and eventually China, says HMV Japan president Chris Walker.

"Hong Kong is a hot market," says Walker, adding that HMV is "very close" to announcing the location of its Hong Kong store. "We're looking at various sites at the moment," he says, as well as recruiting staff.

HMV set up an office in Hong Kong last year to coordinate the chain's expansion into East Asia outside of Japan. The three-person office is headed by HMV Chinese Asia managing director Philip Kung, formerly with American Express International and Levi's. Kung reports directly to Walker, who will continue to oversee HMV's East Asian activities.

HMV's announcement follows Virgin Retail's recent unveiling of its

plan to open the first foreign-owned music store in mainland China. Virgin says its first Hong Kong store will be open for business by the end of 1994, and it plans to open an outlet in Seoul in the next 12 months and outlets in Taipei and Shanghai some time in the future.

The other major foreign retailer involved in the area, Tower Records, already has a store in Hong Kong, one in Singapore, and two in Taiwan.

"We're not in a rush to be the first into mainland China," Walker says. "It'll be at least a year before we open in China proper."

Walker says HMV's Far East expansion plans are the result of its success in Japan. "We're happy with our experience here," says the Tokyo-based executive.

One industry source puts HMV Japan's annual sales at roughly 15 billion yen (\$147 million).

On June 15 HMV will open its eighth Japanese store in an 8,875-square-foot site in the My City shopping complex in Tokyo's Shinjuku district. Virgin and Tower already have stores in Shinjuku.

Export Music Australia To Shut Down Promised Gov't Funding Never Materialized

■ BY GLENN A. BAKER

SYDNEY—After a year of speculation over its future, Export Music Australia, the music industry-funded overseas marketing organization, will shut down at the end of June.

In its six-year history, EMA raised the profile of Australian music worldwide with programs such as its Wizards Of Oz tours staged in the U.S. and Japan.

The organization was set up by the Australian Record Industry Assn. (ARIA), the Australasian Performing Rights Assn. (APRA), and the Australasian Mechanical Copyright Owners Society (AMCOS), each of which initially contributed \$35,000 Australian (\$25,400 U.S.) and eventually supplied \$50,000 Australian (\$36,300) in annual funding for EMA.

While EMA did not outlive its usefulness, it did exhaust its wait for government funding, which was to have begun flowing two years ago from the blank tape levy, relieving ARIA, APRA, and AMCOS of sole financial support for the organization.

The blank tape levy was scuttled at the last moment when the High Court found it unconstitutional (Billboard, March 27, 1993). AMCOS and ARIA then seriously questioned the financial burden of supporting EMA. APRA has been the most vocal about carrying on EMA's global trade momentum, and has announced a new foreign relations division to boost its members' overseas income, which now exceeds \$7 million Australian (\$5.08 million) annually.

Under the leadership of general manager Brian Peacock, EMA aggressively took Australian music to the world, with showcases in Cannes, Los Angeles, Austin, Texas, and across Japan; a trade mission to Moscow; support of the New Music Seminar and the internationally syndicated radio show "The Big Backyard"; and international distribution of the Australasian Music Industry Directory.

Acts whose careers have been assisted directly by EMA include Yothu Yindi, Kate Ceberano, the Poor, Rick Price, and the Black Sorrows.

"The demise of EMA is incredibly

disappointing," says Chris Moss, marketing director of Sony Music, the major label that most actively supported and used the association's services for artists including Price, the Poor, and the Black Sorrows. "It was an important statement for the industry to make about its future. It recognized our newfound professionalism, post-PSA [the government's Price Surveillance Authority hearings into CD pricing, which began in 1990]. The Australian music industry places a lot of emphasis on the future international success of its artists, and it needs a body active in taking advantage of all the opportunities which prevail."

Outgoing EMA chairman Chris Gilbey has mixed feelings about the decision of the three supporting organizations to shut down the association, but understands their reasons. "We saw the government putting enormous amounts of money into MIAC (the Music Industry Advisory Council) and Ausmusic (the Australian Contemporary Music Development Company), and I think an attitude began to emerge among the EMA funders of 'Yes, I want my acts to have hit records overseas, but why should I put up all this money if the government doesn't seem to recognize or support what we're doing here?'"

Despite the debate over its funding costs, EMA always was a shoestring operation. Although the body was getting \$150,000 Australian (\$108,800) a year from its founding organizations, and other donations for specific projects from the more supportive record companies such as Sony and Mushroom, Gilbey believes that "there was not enough money to really make it work. It needed a budget of \$350,000 a year, not \$150,000. It was either make a real commitment or quit. And after the blank tape levy was lost, there wasn't much chance of getting the money we had to have."

However, some industry observers see the \$150,000 annual funding costs as minuscule compared to what was spent by the industry to present a friendly face to the Prices Surveillance Authority during its hearings. They believe that the multinational record companies have a far greater obligation than they are acknowledging to sustain local repertoire in a market that generates so much profit from the sale of international product.

"We were always under-resourced, but we're very pleased with what we achieved," says Peacock. "Everything that we did was perceived overseas as professional and effective, and I really think that, by industry standards, it actually cost a pittance. I'm disappointed that it won't continue in this form, but I have been approached by other industry bodies who are interested in continuing certain EMA services. So I think we can see this as a beginning, rather than an end."

EMI Germany Consolidates Sales Forces

■ BY DOMINIC PRIDE

HAMBURG—EMI Music is rethinking the way it does business in Germany to reflect and anticipate a rapidly changing market. One result: The separate sales forces of the company's EMI and Electrola units merged April 1.

Helmut

Fest, EMI's GSA regional president, says the reorganization takes account of geographical and structural changes resulting

from the country's reunification. He also notes that with Phononet, the industry's computerized ordering system, sales forces are relying more on telemarketing to keep in touch with more remote retail stores.

The changes mark the end of EMI and Electrola's status as two separate companies. Last year, both were put under the control of divisional managing director Erwin Bach, with Stefan Trapp as A&R chief of both labels. Trapp has left the company

(Continued on page 44)



FEST

Dino Music Gets Cut Of Ambient Pie

■ BY GLENN A. BAKER

SYDNEY—A relationship that began with the offer of a pizza during MIDEM in Cannes some four years ago has since resulted in Dino Music selling \$1.44 million (\$2 million Australian) worth of recordings by Ken Davis, one of the world's most consistent creators of ambient music.

In the two years since Dino struck a distribution deal with Davis, the Australian arm of the TV marketer has claimed more than

100,000 units of the quarter-million-album tally Davis says he has sold since starting to make music in the early '80s.

Other Australian artists have sold more records than Ken Davis, but it is doubtful any of them have made more money. The relatively simple synthesizer productions of his sweeping and soothing original works, some intertwined with natural sounds from the Australian bush or coastline, are recorded in his 16-track digital home studio with no outside assistance. His fin-



KEN DAVIS

ished masters net him such a royalty on the retail price that it is estimated he has made \$1 million from his Dino sales alone.

Comments Gary Jones, general manager of Dino, "Everywhere you put his CDs, they sell. It doesn't matter if it's a tourist shop, new age or book shops, or in major retail chains like Brashs.

"Over almost 15 years, he's established his name so that it is synonymous with the sort of music that people want to unwind and relax to," says Jones. "His 18-album catalog [contains] the most active releases we have. We record and release pop, rock, country, and easy listening music, but it just can't hold a candle to Ken."

Four years ago Davis' works were being released on the tiny Evasound label, and he was selling private-label cassettes at open-air performances and leasing albums on a one-off basis to ambient labels around the world. At that time, he

(Continued on page 41)

IMM To Explore Asian Issues 100 Companies Expected At Event

■ BY PHILIP CHEAH

SINGAPORE—Business and creative issues in the burgeoning Pacific Rim markets will be aired at the second annual International Music Market here next month. The event also will feature a program of talent showcases with local and European artists, as well as a trade exhibition.

The event takes place June 12-15 at Singapore's Westin Plaza and Raffles hotels. It is organized by London-based International Music Markets Ltd., whose managing director, Brian Batchelor, says he expects more than 300 delegates from Asia and beyond, representing at least 100 companies.

"What we have in Asia is a confluence of nearly 2 billion people," said

Batchelor at a Singapore reception last month to launch the 1994 event, "and we want to provide a center for music companies to expand their businesses. It is also important for small, independent companies to come and trade their products."

The "In Concert" showcases, presented in conjunction with local concert promotion firm Sunvic Productions, will feature Singapore acts Dick Lee, Alex Loh, Jimmy Ye, Asia Beat, and Nuradee, among others.

From elsewhere, the talent lineup is set to include EYC from the U.S., Urban Cookie Collective and Jaki Graham from the U.K., and Daryl Braithwaite from Australia, as well as performers from Japan, Thailand,

(Continued on page 44)

BMG Int'l Talks Turkey Firm Plans Local Repertoire Move

■ BY ADRIAN HIGGS

ISTANBUL—BMG International is expected to establish an affiliate in Turkey this year. The most likely scenario will involve the formation of the company's own sales and distribution unit, based here.

BMG director for Eastern Europe Walter Findeis says he is looking for cooperation with local manufacturers and distributors. Cassettes will be manufactured in Turkey, but the major will take a "selective approach" with CDs, choosing local sourcing only for front-line releases.

BMG has discussed local manufacturing with Raks Musik, though no deal has been announced. Raks operates one of the largest cassette plants in Europe and already produces blank tapes for local brands, while duplicating for others. Its Turkey-based duplicating capacity is about 250,000 cassettes a day, while the output of its local CD plant is 3 million units a year.

"BMG wants to get established in local repertoire," says Findeis, who calculates that it takes 90% of Turkey's prerecorded music sales. This, he adds, is the reason the new venture will not include BMG's present Turkish marketing/distribution partner, MMY, which has no local repertoire.

MMY is also the Turkish licensee

for Warner Music International and Island Records; until recently, it represented MCA Records. About the latter, MMY managing director Yesil Girensunlu says the two sides could not come to renewal terms. MCA eventually signed with Raks.

Other multinationals increasing their involvement in the Turkish market include Sony, which started its own operation in Istanbul from January this year, and EMI, which has been strengthening ties with its existing partner, Kent Elektronik, over the last 18 months. "Kent is not just a licensee," says Tony Salter, EMI's Eastern Europe director, adding that it operates as an EMI company. Kent has a strong local repertoire roster.

Turkey, with a population of 60 million, represents a huge potential market. According to IFPI figures, the market was worth just \$121 million in 1993 on cassette sales of only 42 million and CD sales of 1.5 million. The Turkish-speaking republics of the former Soviet Union—Azerbaijan, Kazakhstan, Kirgizstan, Tajikistan, Turkmenistan, and Uzbekistan—also represent a potential market of about 60 million for Turkish music.

However, piracy remains an important problem, taking between 15% and 30% of sales and depressing margins.

CDV Raid Stuns Portuguese Retailers

■ BY FERNANDO TENENTE

OPORTO, Portugal—Owners of several record shops here are shocked after an unexpected raid made by tax authorities, who confiscated thousands of CD video software units in high-profile raids.

The authorities say the CDV units were unlicensed and did not bear an official stamp. However, dealers maintain that they were given no information on correct procedures for licensing the units. They also expressed fears that the heavy-handed action has uprooted a flourishing CDV market there.

Portuguese law states that all commercial videograms should be licensed, with each unit requiring a special stamp. The law specifically mentions the VHS cassette format, but CDV has only recently been marketed in Portugal.

The Brigada Fiscal, the department that deals with public revenue evasion, is also a division of the paramilitary force GNR. Maria Hipolito, from DGEDA, the general performance and arts department of the force that carried out the raids, says, "The action by the Brigada Fiscal was based on the international code of authors' rights and connected rights, which applies to CDV videograms."

CDV importers, including major record companies, had interpreted the videogram law as a means of fighting videocassette piracy; until

now it was not extended to CDV because no piracy cases had been encountered in that format.

Managing directors of major record companies waited for a meeting with DGEDA management; in the meantime, DGEDA's state division sent faxes to all majors stating that the law in question, Law 39/88, intimated that CDV units should be stamped and licensed at the fee of \$8.72 per item.

Dr. Eduardo Simoes, general secretary of national IFPI group the Associacao Fonografica Portuguesa, regards the DGEDA decision as "very restrictive in cultural terms, because CDV prices are already creating an elite among buyers, mainly in the [quality] music field."

Majors such as Warner Music and Sony Music have simply stopped marketing the CDV, pointing out that bureaucracy causes big delays in new releases.

Managers of the victimized Oporto record shops were advised to legalize the confiscated CDV units by applying to the authorities, but some of them refused, saying they preferred to be reimbursed by the majors.

Mateus Batista, owner of record shop Sunky at Santo Antonio Street, says, "The action was handled treacherously because when a stamp was requested for audio prerecorded music cassettes to fight piracy, they gave us advice and gave a 60-day period to legalize the format with the stamp. But with CDVs, no information was given up front and Brigada Fiscal officers stepped in with the shop full of customers."

Batista added that he never saw a stamped CDV unit; he also said he'd understood that Portugal was a flourishing CDV market, better than some bigger nations. "But, unfortunately, in Portugal they've pulled it up by the roots."

newsline...

GUIDO RIGNANO, president of the AFI, the Italian trade group that represents a minority of the country's record companies, has announced his resignation, effective at the end of May. Rignano says the move may help resolve AFI's ongoing differences with FIMI, which was recognized by IFPI last spring as the official association of the Italian record industry.

BRAD ASPESS, who built his U.K. distribution/wholesaler Soto Sound up to \$60 million annual turnover before selling the company in 1989, returns from a five-year break from the music business to launch the Now retail chain, taking over 12 in-store locations at Debenhams department stores that were run previously by the independent retailer 4-Play. From 1,000-2,500 square feet, each site will stock music, videos, and books.

RYKODISC has signed an exclusive label licensing deal in Japan with VideoArts Music, the first time the company has signed a labelwide licensing agreement in the market. Peter Barakan will act as special marketing consultant for Rykodisc in Japan.

VIRGIN RECORDS celebrates its 21st birthday May 30 with a 90-minute TV extravaganza on U.K.'s ITV network. Artist contributions come from Peter Gabriel, the Rolling Stones, Janet Jackson, Lenny Kravitz, Traffic, and Boy George, among others. The event will be broadcast from Virgin's "The Manor" studios, where the label's first release, Mike Oldfield's "Tubular Bells," was recorded.

JIVE/SILVERTONE RECORDS in the U.S. has set up an international department in New York under Nina Buetti to assist overseas efforts to break acts including R. Kelly (currently top 40 in the U.K.), Jazzy Jeff & Fresh Prince, Shaquille O'Neal, Aaliyah, A Tribe Called Quest, Buddy Guy, and others.

SONY MUSIC ENTERTAINMENT Japan president Shugo Matsuo has assumed the chairmanship of the Recording Industry Association of Japan from Toshiba-EMI president Takeshi Okkotsu, effective April 1.

MCA PANASONIC MUSIC is a new publishing joint venture in Japan formed by Teichiku Records, part of the Matsushita group of companies, and MCA.

KOCH INTERNATIONAL has added Bar/None Records to the roster of independent U.S. labels that it distributes abroad.

HERBERT GRONEMEYER, the German superstar who records for EMI Electrola, will perform an MTV Unplugged segment set to air June 13 on MTV Europe. It will mark the first time a performer who does not sing in English has been featured on the program.

ETHIOPIAN ARTIST Mulatu Astatke and Sudan's Mohammed Wardi are among the artists expected to perform at a May 29 concert in Addis Ababa, Ethiopia, concluding Expo '94, a series of cultural, musical, and trade shows designed to raise money for and awareness of the needy in the African nation.

PolyGram Pacts With Russian Acts

■ BY VADIM YURCHENKOV

MOSCOW—In its first move toward signing local talent, PolyGram's Russian subsidiary has announced two contracts with Russian performers.

The first act signed is Na-Na, and a long-term contract forsee albums released later this year on vinyl LP, CD, and cassette. They will be released on the Polydor or Phonogram labels.

The second act signed is Nikolai, a rock group led by Nikolai Noskov,

who was with the Gorki Park rock group for some years. The band worked within the Stas Namin Center, which in the late '80s and early '90s was the first national music organization to operate a record label, radio station (now defunct), concert agency, talent agency, and even a symphony orchestra.

Na-Na, which is led by veteran rock musician/band leader Bary Alibasov, a prize winner at the now legendary rock festival in Tbilisi, Georgia, in 1980, debuted at this year's

MIDEM in showcases organized by international festival organizers FIDOF. The band currently enjoys strong popularity in its live shows and record sales.

A spokesman for PolyGram Russia says that the Na-Na product will be massively marketed and promoted in Eastern Europe, Israel, and the U.S.

Assistance in preparing this story was provided by Inter-Media agency in Moscow.

MUSIC & MEDIA

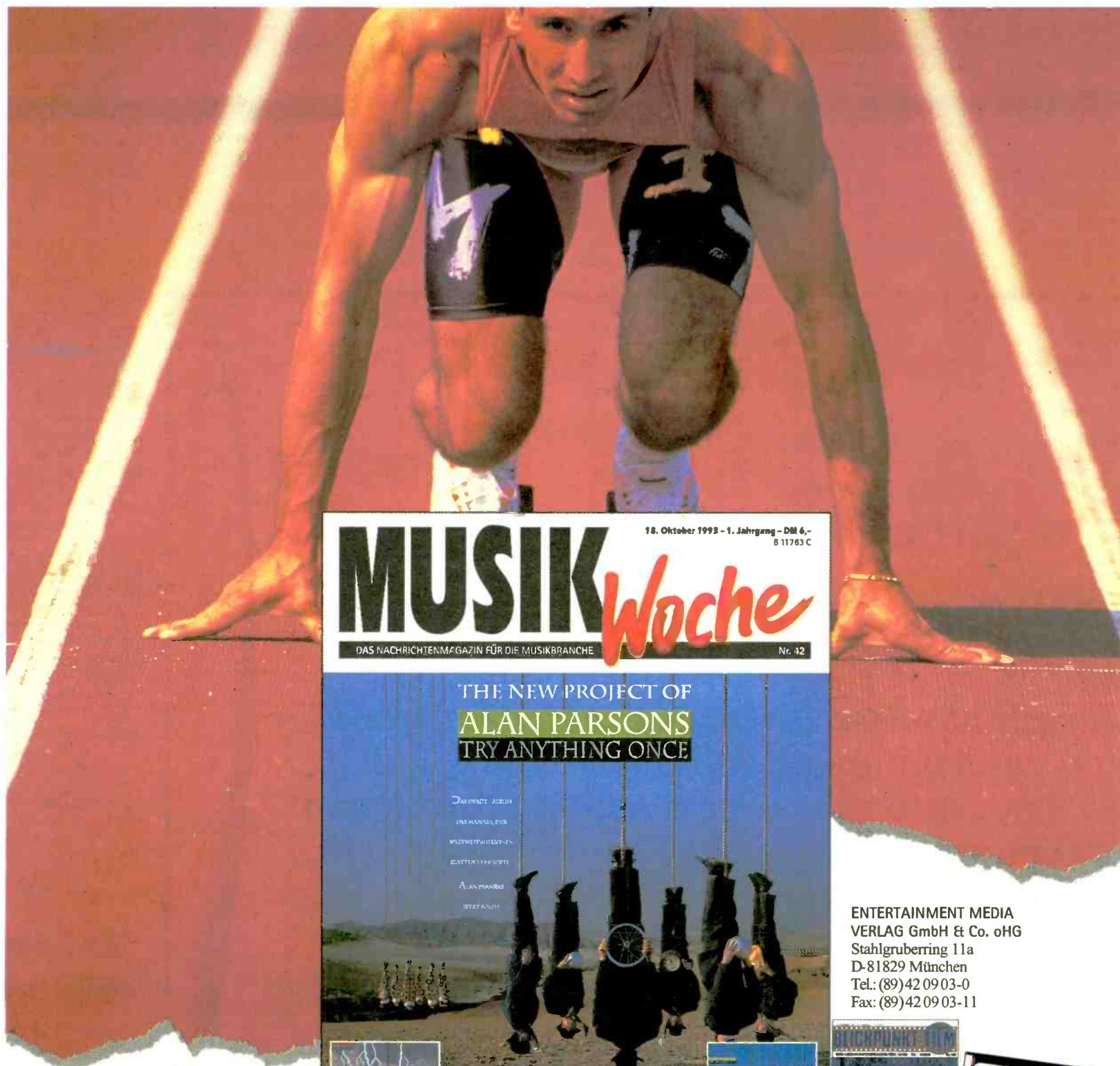
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SWEDEN'S Z-TV FINDS ITS VOICE

(Continued from page 34)

its music-based programming.

But the Swedish music video network is now poised to expand its reach, with the help of its parent company, Kinnevik, which also owns Swedish commercial satellite station TV3.

"We have received permission to work with TV3, and they help us with financing," says Hedberg, who projects Z-TV will begin broadcasting by satellite in early 1995.

"We plan to go up on an Intersat and reach Norway, Sweden, Denmark,

Western Finland, and perhaps the Baltics and Northern Germany," he says. "Our main target is Sweden, of course, but when we start broadcasting on satellite we can begin to compete not only with MTV, but with the other Swedish TV stations that have Z-TV types of programs, such as 'Beverly Hills 90210' and 'Melrose Place.'"

From a promotional standpoint, Z-TV's relationship with the Swedish record companies already has proven mutually fruitful. When Z-TV decided to

give Swedish artists their own acoustic forum, like "MTV Unplugged," more than 20 acts participated, including Eric Gadd, Dr. Alban, and multiplatinum seller Magnus Uggla. The series was so successful that it was broadcast later on commercial satellite station TV3.

The Swedish record companies have only accolades for Z-TV. Asa Torneryd, promotion manager at Virgin Sweden, rates Z-TV's performance as good, noting, "We work a lot with them, and we also advertise there a lot."

BMG-Ariola Sweden promotion manager Pia Evingar says that unlike some other TV stations, Z-TV's ability to do things quickly allows it to be playful and open-minded, and she sees the station as the local competitor to MTV.

"We do, of course, work with MTV," she says, "but I think that Z-TV is a good complement to them. It presents many opportunities for local product, and we have a close, very good relationship with the people there on the production side. Things move quickly."

Despite such positive reviews, Hedberg says he hopes the network will strengthen its musical output and transcend its mainstream boundaries in the future. To that end, management brought in new music producer Jakob Ekendahl, former producer of pop and youth program "Signal" on Swedish public radio.

"We need to go in and try to create a different format that will highlight Swedish artists and hopefully break new artists," Hedberg says.

But economics still prohibit Z-TV from broadcasting as many music videos as Hedberg would prefer.

"Like MTV Europe and the record companies, we do have IFPI fees," he explains. "I plan to try to discuss the situation with IFPI to see if Z-TV can increase broadcast time. It's not impossible; it affects the whole business."

On-air hosts introduce videos in the context of specific shows, and clips also are incorporated in the live talk show programs, "Evening Pass" and the outrageous "Estrad" (or pulpit), which is touted to viewers as being "more fun than sex."

"Estrad" host and photo model Peter Siepen is described by Hedberg as completely open-minded and spontaneous.

"He asked the Swedish finance minister, Ann Wibbe, for example, not how she was doing, but whether she was wearing black or white underwear," Hedberg explains.

Other programs, such as the news shows "Z-TV News" and "Metallmagasinet" enhance the network's music profile. In addition, popular artists such as rappers Rob'n'Raz appear on Z-TV as program hosts. They helm the network's Swedish dance chart show, one of three music chart programs based on top album and singles sales throughout the region. Sponsors include such leading advertisers as Philips and Levi Strauss.

'Black Empire' Lifts BMG's Japan Sales

TOKYO—Promoting Hammer and Whitney Houston as the "emperor and empress of black music" in Japan was one of the innovative tactics used by BMG Victor in its recently wrapped "Black Empire Campaign '94."

The marketing campaign, which BMG's Japanese affiliate mounted in first-quarter 1994, resulted in significant sales increases of product by artists such as R. Kelly, Toni Braxton, and the aforementioned regal duo, as well as catalog material, according to Hirokazu Tanaka, international product manager at BMG Victor.

Highlights of the promotional push included a showcase concert by Braxton at Tokyo's Blue Note club, special displays at 300 record stores around Japan, TV spots by Hammer and Braxton, and full-color pamphlets featuring priority artists such as Jade, Color Me Badd, and Shaquille O'Neal, the Orlando Magic NBA basketball-star-turned-rapper.

"Black artists in general have become more popular recently," says Tanaka. "And we've started to handle more black artists now that we have the Jive and Giant labels."

STEVE McCLURE

Viva España '94

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Leaving Las Vegas For London As Sheryl Crow Flies Abroad

IT ALL BEGAN With A Post Card—or lots of them, actually. Packed inside overseas releases of John Hiatt's 1993 album "Perfectly Good Guitar" on A&M Records, the response cards offered a singer/songwriter CD sampler from A&M titled "Beyond Words."

"Quite a few people wrote back and said it's a great compilation," says Bert de Ruiter, senior marketing director for international product at A&M Records in London. "And Sheryl Crow was, by far, the artist most mentioned."

While Crow's 1993 debut album "Tuesday Night Music Club" marked her as one of America's most promising new rock songwriters, the artist, her management, and A&M also recognized her potential abroad. At a London showcase in March at the Borderline, fronting a newly recruited tour band, Crow's performance was confident and compelling. The show was taped by MCM Networking, which syndicated it across Europe, and an additional date at London's Underworld was added by demand before Crow returned home.

In Germany, meanwhile, the music video channel Viva got behind Crow's single "Leaving Las Vegas," and A&M arranged with retailer World Of Music for Crow's debut to be the chain's April album of the month, featured in all its advertising, on carrier bags, and on the cover of the in-store magazine. Thanks to the WOM campaign in Germany, Crow's smart and sexy image seemed everywhere.

With A&M re-promoting "Run Baby Run" as Crow's new European single, the singer opened her second tour of Europe May 16 in Rome and will play dates in Italy, Switzerland, Germany, Holland, Brussels, Austria, and France before closing her visit back in London, this time at the 2,000-capacity Empire theater.

And then? Crow is expected to make a third European swing in the fall, either supporting an arena act or headlining another club and theater tour. "Three European tours in one year," says de Ruiter. "That shows the commitment to her here."

HAVE TRAILER, WILL TRAVEL: Joshua Kadison, whose hit ballad "Jessie" has propelled his SBK/ERG debut album "Painted Desert Serenade" to Heatseekers Impact status on The Billboard 200 (Billboard, May 21), has now brought his "trailer by the sea" to Europe. The album has gone top five in Germany and hit the top 15 on the Music & Media Eurochart album chart on the strength of sales in Germany, Holland, Switzerland, and Norway. "This is quite an exciting project,"

says Felix Crowley, pop product manager for EMI Music Continental Europe, noting that the enthusiasm of local product managers in Europe led to the priority push for Kadison abroad. In the wake of radio play for "Jessie"—a piano ballad as instantly memorable as Elton John's early hits—MTV Europe has added the song's video into its breakout rotation. "Beautiful in My Eyes," now climbing the top 30 in the U.S., is the new single in Europe as well. Kadison is due to make a promotional trip to Germany for media showcases in June—accompanied, perhaps, by Moses the cat.

GLOBAL HALLYDAY? The first album by French superstar Johnny Hallyday to be recorded specifically with an international marketing campaign in mind is being readied for a fall release by PolyGram Records France. Producing is Chris Kimsey, known for his work on, among other projects, the Rolling Stones' "Steel Wheels" album.

THE KING LIVES: On May 31, I.R.S. Records plans to release

King Sunny Ade's "Live at the Hollywood Palace," which the king of Nigerian juju music will support with one of his most extensive American tours in years. Opening June 10 in Ithaca, N.Y., the concert swing is due to continue through mid-August and will include several major summer festival appearances. What's more, the new live album will serve as the U.S. introduction and first I.R.S.-generated title in the Hemisphere world music series, launched earlier this year by EMI Music International in London (Billboard, Feb. 3). While "King Sunny Ade Live At the Hollywood Palace" will be distributed worldwide by EMI as part of the Hemisphere series, I.R.S. in turn will begin the American release of the Hemisphere titles. On July 12, I.R.S. plans to release "Super Guitar Soukous," "Reggae Africa," "Mali: Acoustic & Electric," and a Hemisphere sampler, to be followed July 26 by "Brazil Blue," "Music Of The Andes," and "Central African Republic: Patience Dabany." The king keeps good company.

Assistance in preparing this column was provided by Emmanuel Legrand in Paris.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount Street, London, WC1E-7AH, or faxed to 071-323-2314.

HOME & ABROAD



by Thom Duffy

DINO MUSIC GETS CUT OF AMBIENT PIE

(Continued from page 37)

went to MIDEM and ran into Jones very much by accident.

"I bought him a pizza in Cannes," Jones recalls. "He was looking a bit lonely and lost, and I spent some time with him. He apparently never forgot it, because when we started up a distribution company 18 months ago he came on board right away. I had reasonable expectations, but they have been exceeded tenfold. We knew we were onto a winner when one album, 'Atmospheres,' sold around 30,000 copies."

An Englishman who has been performing since the age of 9, Davis migrated to Australia in 1973 and enjoyed considerable success as a live performer as he developed

his record sales. An admirer of Kraftwerk and Tangerine Dream, he was part of an early-'80s electronic duo called IQ, which supported Mike Oldfield on an Australian tour. He was invited to a Tokyo music fair, where he performed before Klaus Schulze from Tangerine Dream.

"I move from very simple ambient music to emotional orchestral music, and I think it all comes from a spiritual background," says Davis. "I try to compose music that will make people feel good about themselves."

He believes his commercial turning point came when "I first drew upon the feelings I have for nature and combined it with the love I

have for new age relaxation music."

Across his musical panorama parades a stream of dolphins, birds, and insects, washed by waves, waterfalls, and rainforest drops.

Davis is now actively targeting international markets and has struck a recent deal with European distributor Dureco, based in Holland. He also is well into negotiations for releases in Asian and North American markets. "If I can sell a quarter of a million albums, I really can't see why I can't do a million in time," he says. "The demand for what I do is certainly not diminishing. As long as there's stress, I'll be selling records."

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HITS OF THE WORLD

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JAPAN (Dempa Publications, Inc.) 5/23/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	NATSU O DAKISHIMETE TUBE SONY
2	NEW	LOVE T-BOLAN POLYDOR
3	2	NATSU GA KURU MAKI OHGURO 8-GRAM
4	1	WHEREVER YOU ARE DREAMS COME TRUE EPIC
5	NEW	SORA TO KIMI NO AIDANT MIYUKI NAKAJIMA PONY CANYON
6	NEW	AI GA UMARETA HI MIWAKO FUJITANI NIPPON COLUMBIA
7	6	IT'S ONLY LOVE MASAHARU FUKUYAMA BMG VICTOR
8	NEW	JUN AI RHAPSODY MARIYA TAKEUCHI EAST WEST
9	NEW	DRAMATIC NI KOISHITE KOUMI HIROSE VICTOR
10	NEW	NATSU NO HI CHISATO MORITAKA ONE UP MUSIC
		ALBUMS
1	1	TRF HYPER MIX III AVEX TRAX
2	10	SING LIKE TALKING TOGETHERNESS FUN HOUSE
3	6	LISETTE MELENDEZ TRUE TO LIFE SONY
4	3	MARIAH CAREY MUSIC BOX COLUMBIA
5	5	BASIA SWEETEST ILLUSION EPIC
6	8	ACE OF BASE THE SIGN BMG VICTOR
7	NEW	MIYA & YAMI LOVE IS DANGEROUS SONY
8	9	FUMIYA FUJII ANGEL PONY CANYON
9	4	YASUHIRO YAMANE DESTINY NIPPON CROWN
10	2	UNICORN THE VERY RUST OF UNICORN SONY

CANADA (The Record) 5/9/94

THIS WEEK	LAST WEEK	SINGLES
1	1	THE POWER OF LOVE CELINE DION EPIC/SONY
2	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
3	5	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY
4	3	GROOVE THANG ZHANE MOTOWN/PGD
5	4	STAY ETHERNAL EMICEMA
6	6	GETTO JAM DOMINO COLUMBIA/SONY
7	8	UNDERSTANDING XSCAPE COLUMBIA/SONY
8	13	HEY DJ LIGHTER SHADE OF BROWN MERCURY/PGD
9	7	MISLED CELINE DION EPIC/SONY
10	11	SLEEPING IN MY CAR ROXETTE EMICEMA
11	19	SAID I LOVED YOU... M. BOLTON COLUMBIA/SONY
12	10	WHATTA MAN SALT-N-PEPA NEXT PLATEAU/PGD
13	NEW	I WANT YOU JULIET ROBERTS REPRISE/WEA
14	12	DREAMS THE CRANBERRIES ISLAND/PGD
15	15	BLAME YOUR PARENTS 54.50 COLUMBIA/SONY
16	16	I'LL REMEMBER MADONNA SIRE/WEA
17	NEW	FAMILY AFFAIR SHABBA RANKS POLYDOR/PGD
18	17	AIN'T GOING OUT... CYPRESS HILL COLUMBIA/SONY
19	20	YOLANDA REALITY QUALITY/PGD
20	NEW	FEELS LIKE HEAVEN URBAN COOKIE CO. QUALITY
		ALBUMS
1	1	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY
2	2	ACE OF BASE THE SIGN ARISTA/BMG
3	3	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI
4	6	CANTO GREGORIAN GREGORIAN CHANTS EMI
5	7	LOREENA MCKENITT THE MASK AND MIRROR WEA
6	5	ENIGMA THE CROSS OF CHANGES VIRGIN/CEMA
7	10	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY
8	8	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA
9	4	SOUNDGARDEN SUPERUNKNOWN A&M/PGD
10	9	SOUNDTRACK PHILADELPHIA EPIC/SONY
11	19	REBA MCENTIRE READ MY MIND MCA/UNI
12	12	YANNI LIVE AT THE ACROPOLIS PRIVATE MUSIC
13	13	BECK MELLOW GOLD DGC/UNI
14	11	NIRVANA IN UTERO DGC
15	15	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
16	14	BONNIE RAITT LONGING IN THEIR HEARTS CAPITOL/CEMA
17	16	TONI BRAXTON TONI BRAXTON ARISTA/BMG
18	18	ROXETTE CRASH! BOOM! BANG! EMICEMA
19	20	VARIOUS ARTISTS RHYTHM COUNTRY & BLUES MCA/UNI
20	NEW	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA/BMG

GERMANY (compiled by Media Control 5/17/94)

THIS WEEK	LAST WEEK	SINGLES
1	1	WITHOUT YOU MARIAH CAREY COLUMBIA
2	4	MADCHEN LUCILECTRIC ARIOLA
3	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
4	5	I LIKE TO MOVE IT REEL 2 REAL EMI
5	3	SOMEWHERE OVER THE RAINBOW MARUSHA URBAN/POLYDOR
6	8	UNITED PRINCE ITAL JOE featuring MARKY MARK EAST WEST
7	14	GIVE ME ALL YOUR LOVE MAGIC AFFAIR ELECTROLA
8	6	LOOK WHO'S TALKING! DR. ALBAN ARIOLA
9	7	DOOP DOOP ZYX
10	10	THE MOST BEAUTIFUL GIRL IN... PRINCE EDEL
11	9	DON'T TURN AROUND ACE OF BASE METRONOME
12	12	JESSIE JOSHUA KADISON EMI
13	11	ROCK MY HEART HADDAWAY ARIOLA
14	NEW	MMM MMM MMM MMM CRASH TEST DUMMIES ARIOLA
15	15	ALWAYS ERASURE INTERNAL
16	13	OMEN III MAGIC AFFAIR ELECTROLA
17	17	EVERYTHING CHANGES TAKE THAT RCA
18	16	I GOT TO GIVE IT UP MASTERBOY POLYGRAM
19	NEW	NO MORE MAXX INTERCORD
20	19	SLEEPING IN MY CAR ROXETTE ELECTROLA
		ALBUMS
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	3	ROXETTE CRASH! BOOM! BANG! ELECTROLA
3	2	PINK FLOYD THE DIVISION BELL EMI
4	4	SOUNDTRACK PHILADELPHIA EPIC
5	5	JOSHUA KADISON PAINTED DESERT SERENADE EMI
6	NEW	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARIOLA
7	6	TAKE THAT EVERYTHING CHANGES RCA
8	10	ACE OF BASE HAPPY NATION METRONOME
9	7	HOWARD CARPENDALE ICH BIN DA POLYGRAM
10	9	BRYAN ADAMS SO FAR SO GOOD A&M
11	8	DR. ALBAN LOOK WHO'S TALKING! ARIOLA
12	11	BIOHAZARD A STATE OF THE WORLD... WEA
13	13	MEAT LOAF BAT OUT OF HELL II VIRGIN
14	14	PHIL COLLINS BOTH SIDES WEA
15	15	PUR SILTZANZERTRAU INTERCORD
16	18	TOTEN HOSEN REICH & SEXY (BEST OF) VIRGIN
17	NEW	ERIC CLAPTON THE CREAM OF... POLYDOR
18	16	ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
19	12	PANTERA FAR BEYOND DRIVEN EAST WEST
20	19	AEROSMITH GET A GRIP GEFEN

ITALY (Musica e Dischi) 5/16/94

THIS WEEK	LAST WEEK	SINGLES
1	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	1	I'LL REMEMBER MADONNA WARNER BROS
3	3	THE RHYTHM OF THE NIGHT CORONA DWA
4	6	EINS, ZWEI, POLIZEI MO-DO EXPANDED/plaStika
5	4	THINK ABOUT THE WAY ICE MC OWA
6	7	SERENATA RAP JOVANNOTTI SOLELUNA/MERCURY
7	5	PUPUNANNY AFRIKA BAMBAATAA EXPANDED/DFC
8	NEW	CHANGE MOLELLA TIME
9	8	AUTOMATIK SEX EINSTEIN DR. DJ EXPANDED/plaStika
10	NEW	I'LL STAND BY YOU PRETENDERS WEA
		ALBUMS
1	1	PINK FLOYD THE DIVISION BELL EMI
2	2	SOUNDTRACK PHILADELPHIA EPIC
3	3	UMBERTO TOZZI EQUIVOCANDO CGD
4	6	883 REMIX 94 F.R.I
5	8	MARIAH CAREY MUSIC BOX COLUMBIA
6	5	LAURA PAUSINI LAURA CGD
7	4	JOVANNOTTI LORENZO 1994 SOLELUNA/MERCURY
8	7	NON MI TRADIRE PAOLO VALLESÌ RTI MUSIC/SUGAR
9	NEW	NOMADI LA SETTIMA ONDA CGD
10	9	FABIO CONCATO SCOMPORRE E RICOMPORRE MERCURY

AUSTRALIA (Australian Record Industry Assn.) 5/22/94

THIS WEEK	LAST WEEK	SINGLES
1	1	THE SIGN ACE OF BASE POSSUM/BMG
2	3	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE FESTIVAL
3	2	BREATHE AGAIN TONI BRAXTON ARISTA
4	6	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL/SONY
5	NEW	ONE METALLICA PHONOGRAM/POLYGRAM
6	9	DOOP DOOP LIBERATION/FESTIVAL
7	7	I'LL REMEMBER MADONNA WARNER
8	5	POWER OF LOVE CELINE DION EPIC
9	4	WITHOUT YOU MARIAH CAREY COLUMBIA
10	NEW	MMM MMM MMM MMM CRASH TEST DUMMIES BMG
11	10	THINGS CAN ONLY GET BETTER (REMIX) D:REAM WARNER
12	12	MOUNTAIN CHOCOLATE STARFISH EMI
13	8	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
14	11	DUM DA DUM MELODIE MC VIRGIN/EMI
15	15	FEEL LIKE MAKING LOVE PAULINE HENRY EPIC
16	NEW	STAY ETHERNAL EMI
17	14	SING HALLELUJAH DR. ALBAN BMG
18	13	IT'S ALRIGHT EAST 17 LONDON/POLYGRAM
19	NEW	I'LL STAND BY YOU PRETENDERS WARNER
20	20	RETURN TO INNOCENCE ENIGMA VIRGIN
		ALBUMS
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	3	PINK FLOYD THE DIVISION BELL COLUMBIA
3	2	ENIGMA THE CROSS OF CHANGES VIRGIN
4	5	CHOCOLATE STARFISH CHOCOLATE STARFISH EMI
5	11	THE BADLOVES GET ON BOARD MUSHROOM/FESTIVAL
6	7	K.D. LANG INGENUE WARNER
7	9	PEARL JAM VS. EPIC
8	16	NICK CAVE LET LOVE IN LIBERATION/FESTIVAL
9	13	TONI BRAXTON TONI BRAXTON ARISTA
10	15	ACE OF BASE HAPPY NATION (US VERSION) POSSUM/BMG
11	4	ELVIS PRESLEY THE ROMANTIC RCA
12	12	CELINE DION THE COLOUR OF MY LOVE EPIC
13	17	K.D. LANG EVEN COWGIRLS GET THE BLUES (SOUNDTRACK) WARNER
14	20	EAST 17 WALTHAMSTOW LONDON/POLYGRAM
15	NEW	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET RCA
16	NEW	WEIGHT ROLLINS BAND BMG
17	14	MICHAEL BOLTON THE ONE THING COLUMBIA
18	19	SOUNDTRACK PHILADELPHIA EPIC
19	NEW	PANTERA FAR BEYOND DRIVEN WARNER
20	NEW	THE CRUEL SEA THE HONEYMOON IS OVER RED EYE/POLYGRAM

HITS OF THE U.K.™

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THIS WEEK	LAST WEEK	SINGLES
1	2	COME ON YOU REDS THE MANCHESTER UNITED FOOTBALL SQUAD POLYGRAM TV
2	1	INSIDE STILTSKIN WHITE WATER
3	7	AROUND THE WORLD EAST 17 LONDON
4	NEW	LOVE IS ALL AROUND WET WET WET PRECIOUS ORGANISATION
5	4	SWEETS FOR MY SWEET C J LEWIS MCA
6	3	THE REAL THING TONY DIBART CLEVELAND CITY
7	5	MMM MMM MMM MMM CRASH TEST DUMMIES RCA
8	9	JUST A STEP FROM HEAVEN ETERNAL EMI
9	NEW	THE REAL THING 2 UNLIMITED PWL
10	NEW	MORE TO THIS WORLD BAD BOYS INC. A&M
11	6	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG
12	8	LIGHT MY FIRE CLUBHOUSE featuring CARL PWL
13	NEW	GET-A-WAY MAXX PULSE-B
14	15	LEAN ON ME MICHAEL BOLTON COLUMBIA
15	16	CARRY ME HOME GLOWORM GOI DISCS
16	NEW	PRAYER FOR THE DYING SEAL ZTT ZANG
17	10	ALWAYS ERASURE MUTE
18	12	I'LL STAND BY YOU PRETENDERS WEA
19	11	I LIKE TO MOVE IT REEL 2 REAL FEATURING THE MAD STUNTMAN POSITIVA
20	NEW	DEEP FOREST DEEP FOREST COLUMBIA
21	25	THE EYES OF TRUTH ENIGMA VIRGIN
22	14	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER BROS
23	30	NO ONE CAN STOP US NOW CHELSEA FOOTBALL CLUB RCA
24	35	AIN'T NOTHING LIKE THE REAL THING MARCELLA DETROIT & ELTON JOHN ROCKET
25	17	JULIE EP. LEVELLERS CHINA
26	18	100% PURE LOVE CRYSTAL WATERS A&M
27	31	NUMBER ONE EYD MCA
28	NEW	THE RHYTHM CLOCK MEDIA/MCA
29	13	DEDICATED TO THE ONE I LOVE BITTY MCLEAN BRILLIANT RECORDBINGS
30	19	YOUR BODY'S CALLIN' R. KELLY JIVE
31	27	DREAMS THE CRANBERRIES ISLAND
32	21	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
33	NEW	WHEN A MAN LOVES A WOMAN JODY WHATLEY MCA
34	NEW	MOVE CLOSER PHYLLIS NELSON EMI
35	36	SO CLOSE TO LOVE WENDY MOTEN EMI
36	20	ROCKIN' FOR MYSELF MOTIV 8 WEA
37	NEW	U DON'T HAVE TO SAY I LOVE ME MASH! REACT
38	37	LISTEN TO THE MUSIC DOOBIE BROTHERS WARNER
39	40	IF YOU GO JON SECADA SBK
40	39	BACK IN MY LIFE JOE ROBERTS Hfr

THIS WEEK	LAST WEEK	ALBUMS
1	1	DEACON BLUE OUR TOWN—GREATEST HITS COLUMBIA
2	2	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET RCA
3	5	ETERNAL ALWAYS & FOREVER EMI
4	4	PINK FLOYD THE DIVISION BELL EMI
5	6	DUSTY SPRINGFIELD GOIN' BACK—THE VERY BEST OF PHILIPS
6	7	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
7	3	BLUR PARKLIFE FOOD
8	NEW	PRETENDERS LAST OF THE INDEPENDENTS WEA
9	8	JUDITH DURHAM/THE SEEKERS CARNIVAL OF HITS EMI
10	NEW	SONIC YOUTH EXPERIMENTAL JET SET, TRASH AND NO STAR GEFEN
11	13	MUSIC BOX MARIAH CAREY COLUMBIA
12	21	ENIGMA THE CROSS OF CHANGES VIRGIN
13	NEW	DES'REE I AIN'T MOVIN' SONY
14	16	ACE OF BASE HAPPY NATION METRONOME/LONDON
15	39	EAGLES THE BEST OF THE EAGLES ASYLUM
16	18	BOB MARLEY LEGEND TUFF GONG
17	15	TAKE THAT EVERYTHING CHANGES RCA
18	27	NIRVANA NEVERMIND GEFEN
19	11	MARVIN GAYE THE VERY BEST OF MARVIN GAYE MOTOWN
20	12	TONI BRAXTON TONI BRAXTON ARISTA/LA FACE
21	NEW	JULIA FORDHAM FALLING FORWARD CIRCA
22	10	ABBA GOLD—GREATEST HITS POLYDOR
23	20	M PEOPLE ELEGANT SLUMMING RCA
24	17	QUEEN GREATEST HITS PARLOPHONE
25	24	SIMON AND GARFUNKEL THE DEFINITIVE SIMON AND GARFUNKEL COLUMBIA
26	14	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
27	NEW	THE AUTEURS NOW I'M A COWBOY VIRGIN
28	NEW	COUNTING CROWS AUGUST AND EVERYTHING AFTER GEFEN
29	NEW	TRAFFIC FAR FROM HOME VIRGIN
30	25	D:REAM D:REAM ON VOL 1 EXUMAGNET
31	28	LIONEL RICHIE BACK TO FRONT POLYDOR
32	34	ROXETTE CRASH! BOOM! BANG! EMI
33	31	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS
34	19	SENSER STACKED UP ULTIMATE
35	26	MADONNA THE IMMACULATE COLLECTION SIRE
36	23	SIMPLY RED STARS EAST WEST
37	9	SKIN SKIN PARLOPHONE
38	NEW	MEAT LOAF BAT OUT OF HELL II VIRGIN
39	22	ROD STEWART THE BEST OF ROD STEWART WARNER BROS
40	36	THE BRAND NEW HEAVIES BROTHER SISTER ACID JAZZ/Hfr

SPAIN (TVE/AFYVE) 5/7/94

THIS WEEK	LAST WEEK	SINGLES
1	7	HOODED ON FEELING TONY WILSON BLANCO Y NEGRO
2	1	SISTER GOLDEN AIR SPANIC LUCAS/GINGER
3	3	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL/SONY
4	2	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE FONOMUSIC
5	NEW	DOOP DOOP BLANCO Y NEGRO
6	6	THINK ABOUT THE WAY ICE MC BLANCO Y NEGRO
7	4	LOOK WHO'S TALKING DR. ALBAN ARIOLA
8	8	THE RHYTHM OF THE NIGHT CORONA BLANCO Y NEGRO
9	5	DIMENSION DIVERTIDA PACO PIL MAX MUSIC
10	NEW	HOOLED ON FEELING SILENZA MAX MUSIC
		ALBUMS
1	2	PRESUNTOS IMPLICADOS EL PAN Y LA SAL WARNER
2	5	ROXETTE CRASH! BOOM! BANG! HISPAVOX
3	1	CORO MONJES MONASTERIO DE SILOS CANTOS GREGORIANOS EMI/ODEON
4	3	MICHAEL NYMAN THE PIANO VIRGIN
5	4	GLORIA ESTEFAN MI TIERRA EPIC
6	6	MARIAH CAREY MUSIC BOX COLUMBIA
7	NEW	EL CONSORCIO LO QUE NUNCA MUERE HISPAVOX
8	7	PINK FLOYD THE DIVISION BELL EMI/ODEON
9	NEW	ACE OF BASE HAPPY NATION POLYGRAM
10	8	COUNTING CROWS AUGUST AND EVERYTHING GEFEN

NETHERLANDS (Stichting Mega Top 50) 5/16/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I LIKE TO MOVE IT REEL 2 REAL FEAT. MAD STUNTMAN POSITIVA/EMI
2	2	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG/RED BULLET
3	5	ONE METALLICA MERCURY/PHONOGRAM
4	3	WITHOUT YOU MARIAH CAREY COLUMBIA
5	NEW	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA/ARIOLA
6	6	STRANI AMORI LAURA PAUSINI CGD/WARNER
7	7	LIEFDE IN DE NACHT NICO LANDERS RB/RED BULLET
8	4	WATERFALL ATLANTIC OCEAN CLUBSTITUTE
9	9	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
10	10	JESSIE JOSHUA KADISON SBK/EMI MUSIC
		ALBUMS
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	4	JEFF TRACHTA & BOBBY EAKES BOLD AND BEAUTIFUL DUETS ARCADE
3	3	LAURA PAUSINI LAURA CGD/WARNER
4	2	PINK FLOYD THE DIVISION BELL EMI
5	5	NIRVANA NEVERMIND GEFEN
6	8	LAURA PAUSINI LAURA PAUSINI CGD/WARNER
7	7	ROBERT LONG UIT LIEFDE EN RESPECT EMI
8	9	PAUL DE LEEUW PLUGGED VARAGRAM/SONY
9	NEW	URBAN DANCE SQUAD PERSONA NON GRATA VIRGIN
10	6	ROXETTE CRASH! BOOM! BANG! PARLOPHONE

HONG KONG (IFPI Hong Kong Group) 5/7/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	PINK FLOYD THE DIVISION BELL EMI
2	2	DUM DUM BOYS LUDIUM OH YEAH/EMI
3	NEW	VARIOUS ARTISTS MEGA DANCE MIX ARCADE
4	NEW	VARIOUS ARTISTS ABSOLUT MUSIC 10 ARCADE
5	3	DANCE WITH A STRANGER LOOK WHAT YOU'VE DONE NORSK/BMG
6	7	JOSHUA KADISON PAINTED DESERT SERENADE EMI
7	6	SISSSEL KYRKEJOBO INNERST I SJELEN STAGEWAY/POLYGRAM
8	4	ERIC CLAPTON THE CREAM OF... POLYGRAM
9	5	MARIAH CAREY MUSIC BOX COLUMBIA
10	9	ANNE GRETE PREUS MILLIMETER WARNER

NEW ZEALAND (RIANZ) 5/11/94

THIS WEEK	LAST WEEK	SINGLES
1	1	THE SIGN ACE OF BASE BMG
2	2	CAN'T GET ENOUGH SUPERGROOVE BMG
3	5	SO MUCH IN LOVE ALL 4 ONE WARNER
4	NEW	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE FESTIVAL
5	3	ONE ON ONE TO

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 5/21/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	3	WITHOUT YOU MARIAH CAREY COLUMBIA
3	2	THE MOST BEAUTIFUL GIRL... PRINCE NPG
4	6	I LIKE TO MOVE IT REEL 2 REAL FEATURING THE MAD STUNTMAN POSITIVA
5	4	LOOK WHO'S TALKING! DR ALBAN CHEIRON
6	NEW	INSIDE STILTSKIN WHITE WATER
7	9	ALWAYS ERASURE MUTE
8	8	THE REAL THING TONY DIBART CLEVELAND CITY
9	5	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
10	11	DOOP DOOP CLUBSTITUTE
11	10	ROCK MY HEART HADDAWAY COCONUT/ARISTA
12	14	ONE METALLICA POLYGRAM
13	16	SWEETS FOR MY SWEET C.J. LEWIS MCA
14	7	OMEN III MAGIC AFFAIR ELECTROLA
15	12	IT'S ALRIGHT EAST 17 LONDON
16	15	DON'T TURN AROUND ACE OF BASE MEGA/METRANOME
17	13	EVERYTHING CHANGES TAKE THAT RCA
18	17	THE SIGN ACE OF BASE MEGA/METRANOME
19	NEW	COME ON YOU REDS MANCHESTER UNITED FOOTBALL SQUAD POLYGRAM TV
20	NEW	SOMEWHERE OVER THE RAINBOW MARUSHA LOW SPIRIT/MOTOR
ALBUMS		
1	1	PINK FLOYD THE DIVISION BELL EMI
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	3	ROXETTE CRASH! BOOM! BANG! EMI
4	4	SOUNDTRACK PHILADELPHIA EPIC
5	7	TAKE THAT EVERYTHING CHANGES RCA
6	6	BRYAN ADAMS SO FAR SO GOOD A&M
7	5	CORO DE MONJES DEL MONASTERIO DE SILOS LAS MEJORES OBRAS DEL CANTO GREGORIANO O EMI
8	11	DEACON BLUE OUR TOWN-GREATEST HITS COLUMBIA
9	8	BLUR PARKLIFE FOOD
10	NEW	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
11	9	ENIGMA THE CROSS OF CHANGES VIRGIN
12	12	MARVIN GAYE THE VERY BEST OF... MOTOWN
13	10	DR ALBAN LOOK WHO'S TALKING! CHERION
14	14	ACE OF BASE HAPPY NATION MEGA/METRANOME
15	13	JOSHUA KADISON PAINTED DESERT SERENADE SBK
16	15	ACE OF BASE HAPPY NATION (U.S. VERSION) MEGA/METRANOME
17	18	LAURA PAUSINI LAURA OGD/WARNER
18	16	MEAT LOAF BAT OUT OF HELL II VIRGIN
19	20	PHIL COLLINS BOTH SIDES VIRGIN
20	17	PANTERA FAR BEYOND DRIVEN ATCO

IRELAND (IFPI Ireland) 5/12/94

THIS WEEK	LAST WEEK	SINGLES
1	1	RIVERDANCE BILL WHELAN MOTHER
2	4	COME ON YOU REDS MANCHESTER UNITED FOOTBALL CLUB POLYGRAM TV
3	3	ROCK'N'ROLL KIDS PAUL HARRINGTON/CHARLIE McGETT ACORN
4	NEW	AROUND THE WORLD EAST 17 LONDON
5	3	MMM MMM MMM MMM CRASH TEST DUMMIES RCA
6	7	SWEETS FOR MY SWEET C.J. LEWIS BLACK MARKET
7	5	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
8	NEW	INSIDE STILTSKIN WHITEWATER
9	NEW	DREAMS THE CRANBERRIES ISLAND
10	NEW	WATCH YOUR HOUSE FOR IRELAND COCA-COLA OFFICIAL IRISH TEAM RCA
ALBUMS		
1	1	FRANCES BLACK TALK TO ME DARA
2	8	VARIOUS PURE MOODS VIRGIN
3	6	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
4	2	GARTH BROOKS NO FENCES CAPITOL
5	4	SOUNDTRACK PHILADELPHIA EPIC
6	7	GARTH BROOKS IN PIECES LIBERTY
7	NEW	MARIAH CAREY MUSIC BOX COLUMBIA
8	NEW	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET RCA
9	5	VARIOUS NOW THAT'S WHAT I CALL MUSIC 27 EMI/VIRGIN/POLYGRAM
10	NEW	VARIOUS DANCE ZONE LEVEL 1 POLYGRAM TV

DENMARK (IFPI/Nielsen Marketing Research) 5/3/94

THIS WEEK	LAST WEEK	SINGLES
1	1	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG/MEGA
2	2	LOOK WHO'S TALKING! DR. ALBAN BMG/ARIOLA
3	5	WITHOUT YOU MARIAH CAREY COLUMBIA
4	4	EVERYTHING CHANGES TAKE THAT BMG/ARIOLA
5	7	ONE METALLICA POLYGRAM
6	6	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
7	3	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
8	9	ALWAYS ERASURE SONET
9	NEW	NO MORE (I CAN'T STAND IT) MAXX SCANDINAVIAN RECORDS
10	NEW	DON'T TURN AROUND ACE OF BASE MEGA SCANDINAVIA
ALBUMS		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	KIM LARSEN HVEM KAN SIGE NEJ TIL EN ENGEL EMI
3	NEW	ERIC CLAPTON CREAM OF ERIC CLAPTON POLYGRAM
4	4	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI
5	3	ROXETTE CRASH! BOOM! BANG! EMI/MEDLEY
6	NEW	THE SANDMEN IN THE HOUSE OF SECRETS EMI
7	6	BRYAN ADAMS SO FAR SO GOOD A&M
8	5	PINK FLOYD THE DIVISION BELL EMI/MEDLEY
9	7	SALOMONSEN SANNE LANGUAGE OF THE HEART VIRGIN
10	9	SORT SOL GLAMOURPUSS SONY

SWITZERLAND (Media Control Switzerland) 5/15/94

THIS WEEK	LAST WEEK	SINGLES
1	1	WITHOUT YOU MARIAH CAREY COLUMBIA
2	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
3	3	DOOP DOOP PHONOGRAM
4	4	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG
5	10	OVER THE RAINBOW MARUSHA POLYGRAM
6	5	OMEN III MAGIC AFFAIR EMI
7	6	MOVE ON BABY CAPPELLA PHONOGRAM
8	9	PRINZI/SCHANKE DIR ZURI WEST SOU
9	7	IT'S ALRIGHT EAST 17 LONDON
10	NEW	THINK ABOUT THE WAY ICE MC POLYGRAM
ALBUMS		
1	2	MARIAH CAREY MUSIC BOX COLUMBIA
2	1	PINK FLOYD THE DIVISION BELL EMI
3	3	ROXETTE CRASH! BOOM! BANG! EMI
4	6	SOUNDTRACK PHILADELPHIA EPIC
5	5	LAURA PAUSINI LAURA OGD/WARNER
6	8	BRYAN ADAMS SO FAR SO GOOD A&M
7	4	CAPPELLA U GOT 2 KNOW PHONOGRAM
8	NEW	JOSHUA KADISON PAINTED DESERT SERENADE EMI
9	10	TAKE THAT EVERYTHING CHANGES RCA
10	7	PHIL COLLINS BOTH SIDES WARNER

ARGENTINA (C.A.P.I.F.) 4/29/94

THIS WEEK	LAST WEEK	ALBUMS
1	5	THE ROLLING STONES JUMP BACK—THE BEST OF VIRGIN
2	NEW	LUIS MIGUEL ARIES WARNER
3	2	PIMPINELA HAY AMORES QUE MATAN POLYGRAM
4	NEW	OS PARALAMAS DO SUCESSO DOS MARGARITAS EMI
5	NEW	SANTAMARINA TENTACION SONY
6	1	ACE OF BASE THE SIGN ARISTA
7	7	LUIS MIGUEL BUSCA UNA MUJER WARNER
8	NEW	LUIS MIGUEL 20 AZOS WARNER
9	NEW	LOS PLAYEROS DAMELO WEA
10	3	VASOS VACIOS LOS FABULOSOS CADILLACS SONY

NORWAY (Verdens Gang Norway) 5/7/94

THIS WEEK	LAST WEEK	SINGLES
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	2	LOSER BECK GEFJEN
3	3	DUETT ANDREASSON/DANIELSEN POLYGRAM
4	8	SWEET LULLABY DEEP FOREST SONY
5	4	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE MEGA
6	6	ONE METALLICA POLYGRAM
7	5	WITHOUT YOU MARIAH CAREY COLUMBIA
8	9	LOOK WHO'S TALKING! DR. ALBAN ARISTA
9	7	RETURN TO INNOCENCE ENIGMA VIRGIN
10	10	GET A WAY MAXX SONET
ALBUMS		
1	1	PINK FLOYD THE DIVISION BELL EMI
2	2	DUM DUM BOYS LUDIUM OH YEAH/EMI
3	NEW	VARIOUS ARTISTS MEGA DANCE MIX ARCADE
4	NEW	VARIOUS ARTISTS ABSOLUT MUSIC 10 ARCADE
5	3	DANCE WITH A STRANGER LOOK WHAT YOU'VE DONE NORSK/BMG
6	7	JOSHUA KADISON PAINTED DESERT SERENADE EMI
7	6	SISSSEL KYRKJEBO INNERST I SJELEN STAGEWAY/POLYGRAM
8	4	ERIC CLAPTON THE CREAM OF... POLYGRAM
9	5	MARIAH CAREY MUSIC BOX COLUMBIA
10	9	ANNE GRETE PREUS MILLIMETER WARNER

BELGIUM (IFPI Belgium/SABAM) 5/6/94

THIS WEEK	LAST WEEK	SINGLES
1	1	WITHOUT YOU MARIAH CAREY COLUMBIA
2	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
3	3	TAKE MY LOVE GOOD SHAPE DINO
4	6	STRANI AMORI LAURA PAUSINI OGD
5	5	DON'T TURN AROUND ACE OF BASE METRONOME
6	10	I LIKE TO MOVE IT REEL 2 REAL EMI
7	7	POWER OF LOVE CELINE DION COLUMBIA
8	9	LA SOLITUDINE LAURA PAUSINI OGD
9	NEW	LOOK WHO'S TALKING! DR. ALBAN ARIOLA
10	4	UNITY MIX 3 UNITY MIXERS INDISC
ALBUMS		
1	1	PINK FLOYD THE DIVISION BELL EMI
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	4	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
4	10	PATRICK BRUEL BRUEL RCA
5	3	SILOS CANTO GREGORIANO EMI
6	8	ROXETTE CRASH! BOOM! BANG! EMI
7	7	THE RADIOS BABY YES EMI
8	6	LAURA PAUSINI LAURA OGD
9	5	SOUNDTRACK PHILADELPHIA EPIC
10	9	LAURA PAUSINI LAURA PAUSINI OGD

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

GREECE: Historians haven't told us what kind of music Alexander the Great listened to. But this year, more than two millennia after the Macedonian conqueror united Eastern and Western cultures, songwriter **Stamatis Spanoudakis** has come up with what could best be described as a musical portrait of the leader whose popularity as a historical figure has surged during the past two years thanks to the current wave of nationalism here. "Alexandros" is a 17-track instrumental album released on the country's leading independent label, FM Records. Spanoudakis, who has penned pop hits in addition to several albums of Greek Orthodox religious music, says he was influenced in childhood by his grandfather's stories of Alexander the Great. In a recent interview, he explained how, when writing "Alexandros," he tried to combine Eastern and Western sounds, while fusing such diverse influences as German classicism, Greek church music, the Beatles, Mike Oldfield, and Vangelis. Spanoudakis is planning a nationwide tour this summer to perform music from "Alexandros."
JOHN CARR



AUSTRALIA: Pop idols of the 1960s and 1970s, **John Farnham** and **Daryl Braithwaite** both engineered extraordinary comebacks in the 1980s and now rank among the top 10 best-selling acts Down Under. The next revived star to join their ranks could well be **Jim Keays**, who, from 1967 to 1973, fronted one of the most revered bands of the time, the **Masters' Apprentices**. The act scored a dozen hits with a mixture of pop, psychedelia, and progressive music, as well as launching industry kingpin **Glenn Wheatley**. Keays has cut a new solo album, "Pressure Makes Diamonds," his first since the futuristic "Boy From The Stars" 20 years ago, and it is generating considerable excitement among old and new admirers alike, winning radio adds and rave reviews. Keays leased his tapes to the plucky indie Possum Records distributed by BMG. BMG has so far declined to give the album full promotional support, but the natural momentum being generated by this impressive piece of work may force the company's hand.
GLENN A. BAKER

SPAIN: "Oceano De Sol," the first album in two years by the highly respected pop-rock singer **Antonio Vega**, went gold (50,000 copies) in its first week of release. As front man of the group **Nacha Pop**, Vega was one of the country's most significant artists in the 1980s, but a drug problem forced him into brief retirement. He returned in 1992 with an unimpressive solo album, "No Me Ire Mana," but his latest work shows him to have matured into a 36-year-old lyricist of the first order. His songs deal with the pain and pleasure of living, prompting descriptions of him that often include the words charming, shy, melancholic, and lonesome. "Oceano De Sol" was recorded and mixed by ex-Roxy Music guitarist **Phil Manzanera**, who has worked with Spanish musicians in the past.
HOWELL LEWELLYN

JAPAN: **Konosuke Sakazaki**, guitarist with rock group the **Alfee**, is reported to be under investigation by prosecutors for trading in an endangered species after he returned two Indian yellow monitor lizards given to him by the president of a pet trading company in 1991. In unrelated news, the Alfee's latest single, "Mada Minu Kimi E No Ai No Uta" (Love Poem To Someone I Haven't Seen), is the "image single" for Mitsuya Cider's summer TV ad campaign.
STEVE McCLURE

RUSSIA: A new record label, Objective Music, has been set up with plans to specialize in noncommercial, avant-garde, and experimental music. The label's first release is "To Go Out," an album by the group **Do-Major**, recorded in 1992, and launched at the Indyuki-3 festival in Moscow last month. The next release is a compilation CD titled "New Age—Journey—Selected Works"
VADIM YURCHENKOV

PORTUGAL: There were various cultural events to celebrate the 20th anniversary of the April 25th Carnation Revolution, when the Portuguese army overthrew the decadent dictatorship that had ruled the country for 48 years. A special initiative was the release of a double album dedicated to the work of the late **José Afonso**, one of the country's best-ever singer/songwriters. Titled "Filhos Da Madrugada Cantam José Afonso" (Sons Of The Dawn Sing José Afonso), on BMG Ariola, the album features new versions of 20 of Afonso's finest songs performed by 20 acts. Highlights include "Os Indios Da Meia Praia" by **Vozes Da Radio**, a six-piece a cappella group from Oporto, recently signed to BMG Ariola; "Maio Maduro Maio," by **Madredeus**, which boasts a joyful performance by singer **Teresa Salgueiro**; "Vejam Bem" by **Delfins**, a group that has experimented successfully with British ambient-house dance music; and "Que Amor Não Me Engana" by **Frei Fado D'El Rei**, a new signing to Sony. Among the other groups contributing to the album are **Sitiados**, **Resistencia**, **Setima Legiao**, **Diva**, and **Opus Ensemble**. The tribute ends with everybody singing Afonso's song "Grandola Vila Morena," the title of which was the password used by the army captains to confirm the success of the April Revolution in 1974.
FERNANDO TENENTE



NETHERLANDS: **Tröckener Kecks**, one of the most energetic Dutch-language rock bands, released its seventh album, "Het Grote Geheim" (The Big Secret) on Polydor last month. Having started out as a punk band in 1981, Tröckener Kecks has matured into an act with a lot of hit potential, but has found itself neglected by radio stations here that are still strongly dominated by Anglo-American repertoire. The new album marks a change of label (from BMG Ariola) and a greater emphasis on the group, always a big live attraction here, as a primarily album-oriented act. Perhaps the act's beautiful, Dutch-language rock songs will get the hearing they deserve in the future.
WILLEM HOOS

EMI, ELECTROLA MERGE SALES UNITS

(Continued from page 37)

to pursue his interests in CD-ROM, and has not been replaced (Billboard, March 26).

In the future, one sales organization will handle both EMI and Electrola releases. Fest says, "In practical terms, the launch of a new Grönemeyer album isn't all that different from the launch of an international act these days. German music doesn't need to be treated differently now. The customer will ultimately make the distinction."

Working under sales director Friedhelm Kaulen, new teams will be organized according to the size and nature of their assigned retail accounts. A specialized sales force, with a key-accounts division at the top, will head the new structure. "When we're dealing with the bigger chains, we're dealing with smart people," Fest says. "We need to respond to the way in which they do business and put our key staff there."

A new division, called sales marketing, will deal with medium-sized chains and will incorporate elements of both sales and marketing. "The salesman of today is as much a sales as a marketing person," Fest says. "We are dealing with people who are already doing marketing as part of their job. We want to be partners in that process, rather than just the supplier of the records."

The EMI chief says he is keen to ensure that such chains can attract customers through good marketing rather than competing with each other on the basis of price. "We don't want these chains to be maximizing sales through price. Rather than sitting down and discussing what discounts we're going to offer,

we want to do the marketing campaigns together."

Fest also stresses that the national origin of repertoire has become irrelevant to the way music is marketed in Germany today. "Mainstream music needs a mainstream approach," he says, "whether it's domestic or international. An alternative act needs a different treatment. Our sales marketing team will also form an alternative division soon to deal specifically with this kind of act."

The moves will enable the smaller retail chains to help play a greater role in breaking and exposing new talent, says Fest. It also does away with the accepted wisdom that the sales force has a better chance of selling-in new product if it also carries releases by established names. "I can't convince one of our key accounts to take 500 copies of a developing act if they don't want it," Fest adds. "The larger chains don't expose new acts. The one exception to that in Germany is [World Of Music], who buy in quantity and also work with new acts."

Sales requirements of smaller outlets will be serviced by the telephone marketing departments rather than through frequent visits by field reps, as many outlets are taking to ordering by Phononet, the on-line ordering system offering the repertoire of most major and key indie labels.

"Technology will never be able to replace personal contact," says Fest, "but our reps are spending so much time traveling on the motorways, which have gotten worse, that it's not an efficient use of their time."

IMM TO EXPLORE ASIAN ISSUES

(Continued from page 37)

Germany, Sweden, the Netherlands, Finland, Denmark, and South Africa.

The conference theme is "East Meets West Meets East," and the slate of seminars will cover independent labels, music publishing, retailing and wholesaling, business affairs, and multimedia, in addition to A&R topics. Among those chairing panels are BMG Music Publishing's David Loi-

terton, MCA Records International's Stuart Watson, and IFPI's Bianka Kortlan.

"Many independent companies will come here looking for licensees, so it will be useful for us to meet them," says Holly Tan, international manager of Singapore's Form Records. Indies are expected to have significant representation at the conference.



London's Nashville Link. Supporters of country music in the U.K. gathered at a party hosted by American Airlines to promote its new direct service between Nashville and London. Pictured, from left, are John Lomax, manager of the Cactus Brothers, who performed at the event; promoter Paul Fenn of Asgard; Tony Rounce of CMA Europe; Terry L. Clements, director of visitor development, Nashville; and publicists Tony Byworth and Jennie Halsall, and Bob Saporiti of Warner Bros. Nashville.

Sutherland Key To Maritime Music Scene Lawyer-Turned-Manager Handles Sloan, Rankin Family

BY LARRY LeBLANC

TORONTO—A primary figure in the reawakened interest in Canada's East Coast musical scene (Billboard, Aug. 28, 1993) is Halifax, Nova Scotia-based lawyer/manager Chip Sutherland.

Occupying a corner of a floor at the legal firm Patterson Kitz, Sutherland's company, Pier 21 Artist Management, handles two of the Maritimes' best-known acts: Geffen Records pop group Sloan and, through an affiliate company called Tripper's Jig (with shareholders Brookes Diamond and Mickey Quase), roots-based EMI Music Canada group the Rankin Family. In addition, Pier 21 manages New York-based singer/songwriter Michael Kroll (SBK Records) and Toronto-based jazz guitarist Don Ross.

Due to his approachability, and the lack of entertainment attorneys in the region—it's tough to find artists in the Maritimes he hasn't represented or given advice to—a local joke asserts that Sutherland also operates a legal aid clinic for newcomer musicians.

"There's no other entertainment lawyers east of Montreal, and I have to handle every Tom, Dick, and Harry phone call that comes in," Sutherland says. "But no one flops in my office or hangs out. There's a built-in intimidation factor working from a law firm. When people telephone me, they know they're talking to a lawyer, so they're generally organized."

Growing up in Belleville, Ontario, Sutherland came east to study law at Dalhousie University in Halifax in 1985. For three years, he paid his tuition by busking on the city's streets in the duo the Guys At The Library. Following graduation in 1988, he performed with the folk-based group Blackpool and wrote the book "Teachers And The Law—A National Guide For Educators."

Sutherland started at Patterson Kitz in 1989, specializing in education issues and constitutional law; he maintains he had no interest in pursuing entertainment law or artist management as careers. "All my friends were musicians, but I wanted to be a litigation lawyer," he says. "I moved into entertainment law in late '89, when Blackpool did a publishing deal with Sony and a record deal with Justin Entertainment and MCA Records Canada."

Sutherland, who also handles legal work for both Sloan and the

Rankins, and administers the Rankins' publishing, has discovered his litigation experience to be an asset in artist management. "Just to be able to deal with people at a level in terms of paper trails, and to know how to set things up for litigation, are important because half the [recording] contracts are unenforceable," he says. "I just think like a litigation lawyer on discovery. I know what I'd want to see if I was going to sue somebody."

Sutherland stepped into management partnership with alternative promoter Peter Rowan after negotiating a six-album deal with Geffen Records for Sloan. The group had released its "Peppermint" EP in Canada (and had already completed much of its 16-track, home-recorded "Smear" album) when Geffen U.S. rep Todd Sullivan called expressing



SUTHERLAND

interest in the band. After talking to Sutherland, Sullivan flew to Vancouver, British Columbia, to see the group perform at the Commodore Club and at the Town Pump. A deal was quickly hammered out between the two on the nearby Whistler Mountain ski slopes.

"The Geffen signing was totally a fluky thing, and it happened at lightning speed," says Sutherland. "At the time, Sloan was self-managed and was [as green as] you could possibly imagine, so I asked Geffen [executives] if I needed to find them a manager. I assumed they'd need someone in L.A., but the label encouraged me to take on the group's management myself."

The Geffen deal provided Sutherland with an opportunity, but also presented him with a dilemma regarding his law practice. Patterson Kitz encouraged him to stay on and do both jobs. "The first year of working with Sloan was hectic," Sutherland says. "One week I had two trials, and on the last day of one trial I got the ruling called to me at the airport on my way to Europe with Sloan."

Last May, as Rowan decided to break away to manage the alternative acts Hardship Post and Eric's Trip, Sutherland's friendships with Diamond and Jimmy Rankin led to his taking a management role with the Rankin Family. The Mabou, Cape Breton, roots-based quintet had signed with EMI Music Can-

ada in 1992 and the group's rereleased 1990 album "Fare Thee Well Love" was then high on the charts.

To date, the album has sold 600,000 units in Canada, according to Rob Brooks, director of international marketing at EMI Music Canada. "The Rankins hired me because they wanted to get control of their career," says Sutherland. "It was also because I manage like a lawyer, which is taking instructions as opposed to the old paternalistic 'kid, I'll make you a star' approach. Brookes was managing Sharon, Lois & Bram, and he found he wasn't able to devote the amount the time the Rankins needed. This past year the group has probably taken up about 75% of my time."

While Sloan and such other acts as Barenaked Ladies, Pure, Meryn Caddell, Acid Test, Rheostatics, Shania Twain, and Lisa Brokop have signed directly to U.S.-based labels in the past two years, Sutherland maintains that there is a growing trend of Canadian artists signing domestically.

"Two or three years ago, all I ever heard was that you've got to be signed directly to the U.S.," he says. "Now, there's some sort of equilibrium."

Sutherland contends that while securing foreign releases remains a primary obstacle for most Canadian acts, Canadian-based record companies are becoming more aggressive and more successful in attaining licensing deals outside Canada.

He points out that despite the lack of an American release for the Rankins' current album "North Country," which has sold 300,000 copies here, according to EMI's Brooks, the album has been released in the U.K., Germany, Switzerland, Spain, Norway, Australia, New Zealand, Finland, Sweden, Greece, and Malaysia.

"However, if you're signed to Canada, and even if you have a powerhouse company here, there's nothing you can do other than to go to these other territories with a different angle, because they've all got their own market peculiarities," he says.

MAPLE BRIEFS

KROUM PINDOFF, president of Pindoff Record Sales, which racks Eatons and owns the Music World retail chain, has pledged \$500,000 (Canadian) to the Red Cross to help victims of the conflict in former Yugoslavia. Pindoff, who spent three weeks visiting Croatian refugee camps last September, hopes to visit areas of Bosnia in June to see where further aid could be used.

AT MUSIC MANUFACTURING Services in Toronto, Irene Huminiowicz is new VP/GM, and Aaron Zon is named VP of sales and marketing.

REPRINTS

For reprints of advertisements or articles appearing in Billboard, (minimum of 100) call Lydia Mikulko 212-536-5292

Coalitions Boost Power Of R&B Indies Webs Help Retailers Get Info, Better Service

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Independent R&B music retailers around the country are banding together into coalitions, seeking to create the buying power of a chain and get increased attention and service from labels and one-stops.

Some of the local coalitions fall under the umbrella of National United Independent Retailers, which formed two and a half years ago and now includes 100 stores around the country.

George Daniels, owner of George's Music Room in Chicago, notes, "The issue that got us together was the SoundScan issue. I called some retailers together, and we first met at Jack The Rapper and started comparing notes. From that point on, we started discussing other issues, and we thought of continuing that level of communication through a network. It's become contagious—in areas around the country, retailers are finding out from one another how effective it can be. Some are forming chapters of our coalition, others are forming coalitions of their own."

One important element of the network is to inform retailers of various deals and programs offered by labels and one-stops. "Many of these retailers can't afford to get Billboard, but most of the deals and programs that are in existence are published in Billboard," Daniels notes. "How does the retailer know if his one-stop got this deal?"

Another purpose is to "rectify injustices. For example, if somebody is having a problem with a distributor in Atlanta, they let us know, and that company will get letters and faxes from all of us," Daniels says.

The organization is now seeking to appoint a full-time director who does not have a retail store and can devote more time and energy to working for the organization, putting together a newsletter and organizing conventions and fundraising events.

A small but effective coalition is Successful Independent Music Merchandising Stores in Ohio, comprising four stores: Doll's Rapid Creations on the northeast side of Cleveland, Joy Of Music on the south side of Cleveland, Nicky's Music & Video in the mid-east section, and 2 Live Music in Akron, 35 miles south of Cleveland.

"None of us are in direct competition, because we're in different parts of town," says Kermit Henderson of Doll's Rapid Creations. The stores do joint promotions, with advertising that flags all the stores. Recently Tanya Blount was performing in Cleveland as an opening act, and at the concert, PolyGram distributed free cassette singles with a sticker saying that Blount's album was available at the three Cleveland stores at a special price of \$10.88 for CD, \$6.88 for cassette. "It was beneficial for us, and it was beneficial for the company, since they only had to do one set of labels to flag all the stores," says Henderson. "We can approach the companies from a standpoint of unity; labels would rather do something for four stores together than one."

Henderson credits Cema urban mar-

keting manager Fred Williams with encouraging the stores to form a coalition. Williams adds, "When you're doing marketing, there's so much emphasis on developing new artists—and that all originates basically from the independent level. And even if you have a new release from Janet Jackson or Tina Turner, you still want to work with independent stores because you want to maintain the star's urban base. A lot of record companies don't understand the buying power of these independent accounts. With this coalition, the stores operate independently, but they buy advertising and do promotions as a chain, so you can really cover a market."

The coalition also is useful for exchanging ideas, Henderson says. "If I don't have something or I'm not familiar with something, I call the other stores. I'm the rap expert, Beverly Taylor of Joy Of Music knows oldies and blues, and Nicky has video."

The United Independent Music Re-

tailers Assn. was launched nearly two years ago and numbers 11 stores across California. "It started as a meeting once a month, just to discuss how to sell music, how to get more advertising from artists and companies," says Royce Fortune of Los Angeles' Fortune Records. "Then we went to the companies, they saw what we'd done, and they started cooperating with us. We really do a lot to break upcoming artists, with in-store play and displays."

The group conducts two promotions every month, each lasting two weeks. "Everything we do, all the stores have to do it together," Fortune says. Recently, the coalition conducted a two-week promotion for Jive artist R. Kelly, selling 1,800 units. The coalition also puts out a biweekly 16-page in-store publication, with articles, charts of the stores' best-selling titles, and advertising.

The Detroit Music Retailers Cartel, (Continued on page 49)

PolyGram Unveils New Hub Of Distribution & Data

■ BY DON JEFFREY

FISHERS, Indiana—PolyGram Group Distribution has unveiled its state-of-the-art warehouse and data center here, a 536,000-square-foot depot that executives say will save days in filling retail orders and millions of dollars in distribution costs.

Jim Caparro, president of PGD, said in an interview at the official dedication of the center that the depot will make the company "more efficient and effective. We're now operating with a modern facility; before, operations were dated and scattered. Everything's under one roof."

The new center is located on 36 acres of former cornfield, in a business park in Fishers, a suburb of Indianapolis. It replaces five distribution facilities that were spread throughout the area.

Caparro explained what is probably the most important advantage of the new depot. "We have the technology that allows us to process orders faster. Customers will receive catalog shipments faster than before. PolyGram's strength has always been its catalog, particularly classical and jazz. It's extremely important to handle catalog as efficiently as possible."

The time required to fulfill catalog orders from retailers, rackjobbers, and one stops had been about four days. Since the depot opened, Caparro said, that time has been cut by one day. He added that the goal is to save two days.

The center was operating at the beginning of this year, but executives chose to stage the official ribbon-cutting in May for two reasons, said Caparro. "We wanted to have the building fully operational

and debugged, and we didn't want to run the risk of having people travel to Indiana in bad weather."

COINCIDENTAL CEREMONY

This ceremony coincided with another in Europe, celebrating the opening of PolyGram's new warehouse and CD manufacturing plant in Hannover, Germany. Amanda Whitwell, PolyGram's spokeswoman in London, referred to the fully automated, computerized facility as the "hub of European distribution." She said it could crank out up to 500,000 CDs a day. The company also operates a CD plant in Louviers, France, a cassette manufacturing center in Amersfoort, the Netherlands, and supply depots in major European countries.



CAPARRO



Totally Successful. Sony Music Distribution concludes a monthlong promotion with Universal One-Stop, called the Sony Total Music Program. It incorporated advertising, sales incentives, and individual employee initiatives to boost sales. Pictured in the highloader, from left, are Universal executives Chuck Burns, buyer; Frank Lipsius, VP; Bob Perloff, general manager; and Frank Falkow, buyer. Standing below, from left, are Steve Kennedy, sales representative, Sony Music Distribution; Harold Lipsius, owner, Universal One-Stop; Craig Applequist, senior VP sales, Sony; and Craig Bruhn, branch manager, mid-Atlantic Branch, Sony.

Whitwell pointed out that PolyGram's gross profit margin last year improved to 47.3% from 47.1% the year before and that "a lot of that was due to continued efficiencies in manufacturing and distribution operations."

Profit enhancement is the raison d'etre for the Indianapolis depot as well. Caparro declined to estimate how much would be saved through the centralization of operations. But consolidating five other facilities into one and creating more efficient order fulfillment could yield considerable savings and revenue growth. At a time when consumers are resisting higher prices and many nations (and regions of the U.S.) are still burdened by recession, improvements on the cost side of the equa-

tion are what make profits rise.

A source estimated that the new Fishers facility cost about \$15 million. PolyGram holds a 15-year lease on the site.

SIX CENTERS

The depot contains six discrete distribution centers: hits, returns, new releases, deep catalog, DJ promo (publicity materials for radio, mostly), and merchandise such as T-shirts and posters.

The depot's 536,000 square feet are broken down into 490,000 square feet of warehouse space and 46,000 square feet of offices and computer rooms. The center has 15 receiving docks, 15 shipping docks, and another dock for emergency vehicles. The deep catalog section holds as many as 14,000 stock-keeping units of product—a high number for a record distributor, and one that PolyGram reaches due to its strength in classical and jazz. About 500 people (Continued on page 49)

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Retail

Talk On The Street Date; Alliance's Encore Actions

SOME MUSIC INDUSTRY issues are eternal. Take street date, for instance. Last week, Retail Track reported that at the Impact convention in Atlantic City, N.J., one independent merchant, Sy Lerner of Serenade Records in Hollis, N.Y., suggested that the industry's street date for new releases be moved from Tuesday to Thursday. His logic behind making that suggestion is it would allow retailers to have new albums for the weekend, "which is when most customers come into the store looking for something new," he says.

The one-stops already have the new releases and are sitting on them, waiting until Monday to ship to stores, Lerner says.

Well, most of them wait until Monday, but some don't and start selling on Friday. When that happens, it can put some retailers at a competitive disadvantage.

"If the other guy gets it and I don't, I lose more than sales; it hurts my store in the eyes of my customers," Lerner complains.

The major labels, of course, have a different viewpoint on this topic. They despise street date violations and actively police them. But Lerner says the labels aren't successful in their policing efforts, which is why he advocates moving street date to Thursday.

(Track won't get into the semantics of whether making Thursday the universal street date is moving the date back five days or ahead two.)

"The one-stops are sitting on big new releases for five days," Lerner says. "Why hold it for five days?"

As previously reported, some distribution executives are taking that suggestion seriously. One major distribution executive says, "We are looking at it, but it would have to be an industrywide dialog."

That dialog, however, may not change anything, because others phoned Track to say they are against a Thursday street date. For example, Tom Silverman, Tommy Boy CEO, says that moving the street date to Thursday is nonsense. "Retail is already getting the big album for the weekend," he says. "They are getting it on Tuesday. So not only do they have a big album for the next weekend, they are getting it on a day that is traditionally a slow sales day. By having releases on Tuesday, it brings people into the store on a day that they might not normally come."

Mike Worthington, Atlantic's national director of sales for progressive music and singles, is another one in the anti-Thursday league. After reading last week's column, he called Track to complain about the Thursday suggestion.

Worthington, a former store manager for a large chain, says that when retailers are busy, sometimes they don't get a chance to put new product

shipments into the racks. Tuesday, he says, are slower days, allowing time to put new releases into the racks. But if street date is moved to Thursday, a busy day, followed by the even busier weekend, some stores may not tackle product shipments until the following Monday, he points out. And the dialog continues.

WHOLESALE ROUND-UP: Track hears that Alliance Entertainment will soon close the Denver warehouse of Encore Distributors, but will leave a fully staffed sales office there. Encore product will be shipped from one of the other Alliance distribution facilities, probably the Bassin Distribution warehouse in Miami. Toby Knobel will continue to oversee the

Encore business.

Followers of Alliance shouldn't read too much into this move. While Alliance senior managers have maintained that at some point in

the future it will consolidate its four U.S. warehouses—Abbey Road, CD One Stop, Bassin, and Encore—into one state-of-the-art distribution center, the Encore shuttering does not indicate that is going to happen any time soon... Arrow Distributing in Solon, Ohio, has landed the Caldor account, which has 153 discount department stores. Caldor, known to require more intensive servicing than other discount department stores, previously was racked by Rank Retail Services, which recently closed its doors.

OFF THE BLOCK: Rose Records, the Chicago-based merchant, is no longer up for sale, confirms Jack Rose, executive VP with the chain. The chain was placed on the block in the first quarter after experiencing a tough holiday selling season. At that time, it announced that it would close 11 of its outlets. Now, sources say, further consolidation is expected at the chain, as management moves to weed out the less steady performing outlets, leaving a strong core portfolio of stores. Rose declines comment on how many more stores, if any, will close.

WANT A DATE? In a test, WEA becomes the third major, after PGD and Sony Music Distribution, to join the extended dating camp for catalog product. For its Supersaver and Super-value lines, excluding the top 400 titles, accounts have the opportunity once a month to place an order, which will carry six months dating and a 10% discount for CDs. WEA is testing that program until October.

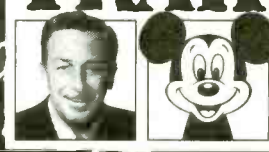
BILLBOARD EXTENDS condolences to the friends and family of Bunky Wilson, who was found dead May 12 in his home. The cause of death is unknown at this time. Wilson recently left Bassin Distributors, where he was head of sales.



by Ed Christman

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Nat'l Distrib Talk Wakes Up NAIRD

WAKE ME UP: How quiet was it at the National Assn. of Independent Record Distributors & Manufacturers convention in Chicago this year?

One perturbed distributor put it succinctly as he sat with his eyes glazing over in the Palmer House Hilton on the third day of the meet: "This is the dull-est fuckin' convention I've ever been to."

No arguments here. The May 11-15 meet, which usually thrives on **Robert Ludlum**-style intrigue, was a somnolent affair. Even practiced rumor-mongers found themselves with plenty of time on their hands.

Many in the house seemed intrigued by the new joint venture between Cambridge, Mass.-based Distribution North America and Woodland, Calif.-based one-stop Valley Record Distributors (Billboard, May 14 and May 21), but interest waned as the mundane nature of the shipping-fulfillment deal got out.

DI was snooping around to see if M.S. Distributing in Chicago had finalized its purchase of Twinbrook Music in New York. But Twinbrook president **Jay Baney** said the deal would be consummated no earlier than the week of May 16.

One distribution source hinted that the non-presence of a prominent eastern regional (often a harbinger of dire consequences) was of some dark import. However, at this year's NAIRD, any number of notables weren't in the house.

Several national distributors opted out of an excursion to Chicago, or buzzed in and out quickly. New York titan Alliance Entertainment made a quick, low-profile trip (and for once didn't depart trailing rumors of some



by Chris Morris

imminent purchase); despite their proximity to the Windy City, neither Navarre Corp. nor REP, both based in Minneapolis, made the trip. Likewise, representatives of RED were not to be found.

ALL OF THIS QUIET may say more about the state of NAIRD than it says about the state of the distribution side, which is going through a (probably brief) period of relative mellowness following the fold-up of Landmark in New York. One attendee departed wondering how relevant this convention is, anyway.

In recent years, NAIRD has grown increasingly narrow in its membership scope. At this year's meet, the 800-odd attendees were, almost as far as the eye could see, white and middle-aged. Isn't it a somewhat chilling affair when a black-run company like Bellmark, which had what was probably the biggest independently distributed hip-hop hit of the past year, doesn't make the trip?

It's to the credit of NAIRD's leadership that steps will be taken to increase its reach. Newly appointed chairman **Nina Easton**, executive VP of Ichiban Records in Atlanta, acknowledged the stagnancy of the trade group's membership and said she has plans to step

up its recruitment of attendees from unrepresented or under-represented segments of the indie community.

Echoing executive director **Pat Martin**, Easton added that NAIRD '95 (set for May 10-14 in San Francisco) hopes to draw in more of the retail sector. A good thing, too: The only retailers on hand in Chicago—like Austin's Waterloo Records and Ann Arbor, Mich.'s Schoolkids Records—also operate indie labels.

ON THE PLUS SIDE, the '94 convention did feature the best, and sassiest, panel DI has ever witnessed on the pros and cons of national distribution.

Keying on a remark made by one unnamed national to moderator **Gary Himmelfarb** of Washington's RAS Records—"Staying in your own region just doesn't make sense anymore"—the May 14 panel quickly became a pro-national affair in some quarters.

Billy Emerson, whose Dallas-based firm Big State Distribution Corp. is one of three regionals bonded into the national INDI web, noted, "We grew up being regional distributors, but the time has come for an entity with more horsepower."

Michael Koch, president of Westbury, N.Y.-based Koch International, relentlessly thumped the tub for the nationals. He even maintained, "There are labels that are better off with regional distributors, but these are labels that are regionally oriented. I don't see the regionals surviving on a grand scale, other than serving those regional labels."

The ubiquitous **Nina Easton**, whose host of owned and distributed labels go

(Continued on page 49)

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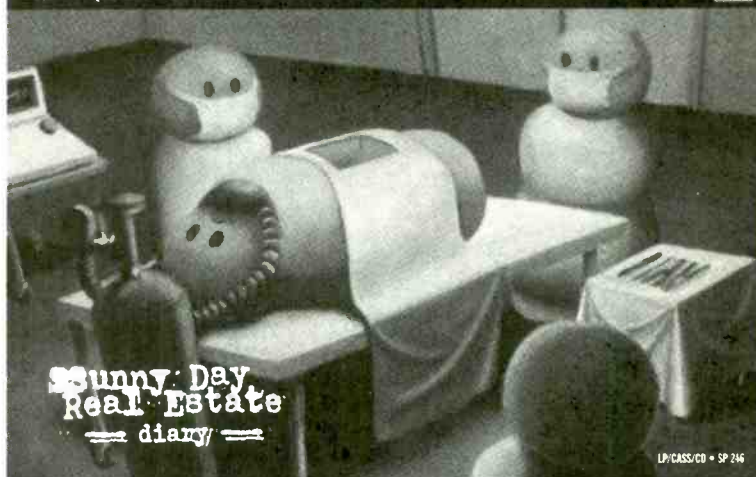
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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		WKS. ON CHART	
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE		
		★ ★ ★ NO. 1 ★ ★ ★			
1	1	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON 8 week at No. 1	158	
2	2	THE EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	158	
3	4	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	158	
4	5	BOB MARLEY AND THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	147	
5	3	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	6	
6	6	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	157	
7	8	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	156	
8	7	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	135	
9	10	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	158	
10	16	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	112	
11	9	MEAT LOAF ▲ ⁹ CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	158	
12	14	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	156	
13	11	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	158	
14	12	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	158	
15	22	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	90	
16	21	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	149	
17	13	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	14	
18	17	BONNIE RAITT ▲ ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	13	
19	19	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. 1 & II	158	
20	20	THE EAGLES ▲ ⁹ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	64	
21	23	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	67	
22	18	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	148	
23	24	PINK FLOYD ▲ ⁴ COLUMBIA 33453* (10.98 EQ/15.98)	WISH YOU WERE HERE	9	
24	27	AEROSMITH ▲ ⁶ COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	155	
25	30	METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	141	
26	25	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	153	
27	33	REBA MCENTIRE ▲ MCA 5979* (7.98/12.98)	GREATEST HITS	14	
28	28	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	144	
29	31	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	36	
30	32	PINK FLOYD ▲ ³ COLUMBIA 40599* (10.98/15.98)	A MOMENTARY LAPSE OF REASON	8	
31	34	FLEETWOOD MAC ▲ ² WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	131	
32	26	YANNI ● PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	8	
33	15	ORIGINAL LONDON CAST ▲ ³ POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	35	
34	35	METALLICA ▲ ² ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	140	
35	40	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	37	
36	29	CRASH TEST DUMMIES ARISTA 16531 (9.98/13.98)	GHOSTS THAT HAUNT ME	3	
37	41	U2 ▲ ⁵ ISLAND 842298*/PLG (10.98/16.98)	THE JOSHUA TREE	122	
38	38	LYNYRD SKYNYRD ▲ MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	45	
39	37	SMASHING PUMPKINS ● CAROLINE 1705* (9.98/14.98)	GISH	17	
40	39	AEROSMITH ▲ ³ GEPHEN 40329 (7.98/12.98)	PERMANENT VACATION	12	
41	49	MICHAEL BOLTON ▲ ⁵ COLUMBIA 45612* (9.98 EQ/16.98)	SOUL PROVIDER	14	
42	46	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	144	
43	42	DANZIG ● AMERICAN 24208/WARNER BROS. (9.98/15.98)	DANZIG	19	
44	—	SOUNDTRACK ▲ ⁵ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	54	
45	47	CAROLE KING ▲ ² COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	21	
46	—	PINK FLOYD ▲ COLUMBIA 44484 (15.98/28.98)	DELICATE SOUND OF THUNDER	5	
47	36	GRATEFUL DEAD ▲ THE BEST OF SKELETONS FROM THE CLOSET WARNER BROS. 2764 (7.98/11.98)		66	
48	43	ELTON JOHN ▲ MCA 10693 (7.98/11.98)	GREATEST HITS 1976-1986	50	
49	44	BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)	NICK OF TIME	8	
50	50	ENYA ▲ ATLANTIC 81842/AG (9.98/15.98)	ENYA	100	

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.

Retail

Baptist Book Store Raises The Rafters.
Renovation Is Store's Response To N'ville Revival

■ BY PATRICIA BATES

NASHVILLE—As Nashville undergoes a downtown revival, so will the cornerstone Baptist Book Store—blocks from where the foundation is being laid for a new 20,000-seat arena, and near the Ryman Auditorium project.

The Baptist Book Store will be remodeled inside to create at least two to three times the space it currently has for CDs, audiotapes, and videos. "We'll be doing what the Gospel Music Assn. calls density merchandising. Our approximately 10,000-square-foot retail floor will stay the same, but we'll be going up in height in cubic feet," says Tony Warren, music buyer for the Baptist Book Store here.

Warren adds, "Music is our second leading department now behind books, but we have the top volume along with Birmingham, Ala., in the chain of around 65 Baptist Book Stores. Birmingham just expanded and went to another location, and their sales went way up." A Baptist Book Store has been a Nashville landmark near Broadway since the '20s, and this is the third renovation here since the '60s.

The architecture of Music City is changing along with that of gospel and country music itself. The Mother Church of Country Music—the Ryman—will host bluegrass nights when it opens again in June after an \$8.5 million restoration of the former Grand Ole Opry cathedral. This time, Christian bluegrass acts will be among those performing onstage.

Nearby, the Hard Rock Cafe's groundbreaking this year was with Southern rock's Charlie Daniels, who is now into Christian rock. The nightclub will be ready this June, too, also on Second Avenue, along with the Wildhorse Saloon, coming from the same owners as Opryland USA.

"We're seeing Christian jazz, such as Brentwood Music's, take off in the industry," says Warren. "We haven't seen the rise of positive country [Christian country or country gospel] yet, but we have it in our spring catalog." Christian heavy metal, classical, and kids' music also have an audience here, along with Christian aerobic and weight loss videos, and Easter drama and Christmas cantatas in season.

There are three music stores not far from the historic district, including the



Cardboard Rocker. On the left of the cardboard standup of ex-Stryper singer Michael Sweet is Bruce Krapf, store manager of the Baptist Book Store; at right is Tony Warren, music buyer.



Baptist Store. At the Baptist Book Store in Nashville are Tony Warren, left, music buyer, and Bruce Krapf, store manager.

Baptist Book Store, Ernest Tubb Record Shop, and the Disc Jockey in the Church Street Centre mall. All are aware of what Nashville's urban renewal can do for business; the Country Music Hall of Fame also is scheduled to move from Music Row to Broadway near the arena sometime in 1996.

"This will allow us to give music a more prominent place here," says Bruce Krapf, store manager, who transferred from the Baptist Book store in Charlotte, N.C. "We would like to have a wider staging area for live unplugged concerts and for autograph parties. We also want more TV monitors." For now, video is approximately 7% to 8% of music revenue, but both



Krapf and Warren say more current films are needed everywhere from suppliers.

The Baptist Book Store posts its own top 20 contemporary Christian music charts using radio, and its own retail reports, instead of the leading trade publications, one of which has just gone weekly. "We also work with distributors to give the best maximum price to consumers and minimize return," says Krapf. SoundScan may add to the accuracy, though he does not know when it will go on line.

The top five acts the week of April 11, says Warren, were Steven Curtis Chapman, Michael English, Susan Ashton, DC Talk, and Kirk Franklin. About 60% of the store's music is contemporary Christian, 25% is black gospel, and 15% is Southern gospel and other alternative Christian music.

"We have a huge black gospel market here, and we got a lot of requests for Kirk Franklin," says Warren. "Of the back catalogs, besides Amy Grant and Michael W. Smith, everyone wants Steven Curtis Chapman and Susan Ashton now. We do about 75 to 100 pieces of sheet music a month, not including artists' folios."

Nashville is also becoming known for its children's music. Warren says, "The Christian characters like the Donut

Man and Psalty the Singing Songbook do great, along with Michael Card's lullaby album. We've found they do best if they have a personality attached to the songs.

"Because we're in Nashville, the labels call us directly, and so do the managers, and sometimes the booking agency instead of promoters," says Warren. "We sell a lot of tickets, too, and we can track them through our point-of-sale cash register system. The first day of box office for Margaret Becker in Nashville, we had fans lining up at 6 a.m. in October, which you don't usually see in Christian music. Petra did an in-store promotion with us last Nov. 1, and we had 600 kids. We're expecting more than that in June for Michael Sweet [former lead vocalist for Stryper], who will do an acoustic set here." Baptist Book Store will also sponsor a Christian concert at Nashville Sounds minor league baseball game this year.

As for other product, "We get a lot of word of mouth from visitors... and they keep telling us they don't have such and such titles back home," says Warren. "We have kept devoting more space to them over the years, and we are always reordering. We sold 1,200 tracks of one company over a three-month period once."

Baptist Book Store is adjacent to the U.S. headquarters of both the Baptist Sunday School Board and the National Baptist Convention, so he knows there are many professional purchases. "We'd like to sell keyboards and all, instead of referring them down the street to buy equipment," says Warren. "But we don't have the room yet."

Throughout the year, there are annual Nashville meetings with thousands of musically inclined customers, such as Gospel Music Week in April, Tennessee Baptist Convention (held this past April though it is normally convened in February), National Baptist Convention in June, the national Quartet Convention in October, and a Christian Booksellers Assn. Expo each January.

"Of course, GMA is big for us, but we also have 30,000 teen-agers here each March for the Youth Evangelism Conference, and we'll go through an average 200 to 300 T-shirts in a weekend,"

(Continued on next page)

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <small>SoundScan</small>	
			TITLE	ARTIST
LABEL & NUMBER/DISTRIBUTING LABEL				
			★ ★ NO. 1 ★ ★	
1	1	17	QUEEN OF THE PACK EPIC 53763*	PATRA 5 weeks at No. 1
2	2	17	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
3	3	17	PROMISES & LIES VIRGIN 88229	UB40
4	4	17	BAD BOYS BIG BEAT 25282/AG	INNER CIRCLE
5	5	2	NO, NO, NO BIG BEAT/ATLANTIC 92365/AG	DAWN PENN
6	6	16	BIG BLUNTS TOMMY BOY 10777	VARIOUS ARTISTS
7	9	7	DJ RED ALERT'S PROPMASTER DANCEHALL SHOW EPIC 57135	VARIOUS ARTISTS
8	7	17	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON
9	8	17	12 INCHES OF SNOW EASTWEST 92207/AG	SNOW
10	10	17	ALL SHE WROTE MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS
11	12	8	FIRST POSITION VP 1343	MEGA BANTON
12	11	17	SONGS OF FREEDOM TUFF GONG/ISLAND 12280*/PLG	BOB MARLEY
13	13	15	BEST OF REGGAE K-TEL 6067	VARIOUS ARTISTS
14	15	7	BUYAKA THE ULTIMATE DANCEHALL COLLECTION BIG BEAT/ATLANTIC 92372/AG	VARIOUS ARTISTS
15	RE-ENTRY		DANCEHALL MASSIVE NOVEMBER 1106	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE	ARTIST
LABEL & NUMBER/DISTRIBUTING LABEL				
			★ ★ NO. 1 ★ ★	
1	1	5	TALKING TIMBUKTU HANNIBAL 1381	ALI FARKA TOURE WITH RY COODER 5 weeks at No. 1
2	2	7	AYE MANGO 539 934/ISLAND	ANGELIQUE KIDJO
3	4	11	HOPE TRILOKA 7203	HUGH MASEKELA
4	3	25	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPIY KINGS
5	5	29	ISLAND ANGEL GREEN LINNET 1137	ALTAN
6	7	5	THE MANSA OF MALI - A RETROSPECTIVE MANGO 539 937/ISLAND	SALIF KEITA
7	6	9	N'SSI N'SSI MANGO 124 012/ISLAND	KHALED
8	9	9	ANGELUS WARNER BROS. 45499	MILTON NASCIMENTO
9	8	21	THE WORLD SINGS GOODNIGHT SILVER WAVE 0803	VARIOUS ARTISTS
10	13	3	GIFT OF THE TORTOISE MFLP 42553/EARTH BEAT	LADYSMITH BLACK MAMBAZO
11	14	61	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
12	10	47	BANBA ATLANTIC 82503	CLANNAD
13	12	7	AFRICA: NEVER STAND STILL ELLIPSIS ARTS 63300	VARIOUS ARTISTS
14	11	11	ANDADAS XENOPHILE 4009/GREEN LINNET	INTI-ILLIMANI
15	NEW►		BEST OF BOTH WORLDS HANNIBAL 30298/RYKODISC	VARIOUS ARTISTS

TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE	ARTIST
LABEL & NUMBER/DISTRIBUTING LABEL				
			★ ★ NO. 1 ★ ★	
1	1	9	LIVE AT THE ACROPOLIS PRIVATE MUSIC 82116	YANNI 7 weeks at No. 1
2	2	9	WINDHAM HILL SAMPLER '94 WINDHAM HILL 11138	VARIOUS ARTISTS
3	3	7	ANOTHER STAR IN THE SKY NARADA 62014	DAVID ARKENSTONE
4	5	31	NOTHING ABOVE MY SHOULDERS BUT THE EVENING WINDHAM HILL 11133	RAY LYNCH
5	4	37	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
6	9	13	A DAY IN THE LIFE MOULIN D'OR 942	DANNY WRIGHT
7	6	129	SHEPHERD MOONS ▲ ³ REPRISE 26775/WARNER BROS.	ENYA
8	14	3	TURN OF THE TIDE MIRAMAR 2806	TANGERINE DREAM
9	8	35	BRIDGE OF DREAMS NARADA 63024	DAVID LANZ AND PAUL SPEER
10	10	260	WATERMARK ▲ ² REPRISE 26774/WARNER BROS.	ENYA
11	11	45	ACOUSTIC HIGHWAY HIGHER OCTAVE 7050	CRAIG CHAQUIICO
12	17	5	GUITAR PASSION UNIVERSAL WAVE 1214	CHARO
13	12	33	SHADOW OF TIME WINDHAM HILL 11130	NIGHTNOISE
14	13	57	IN MY TIME ● PRIVATE MUSIC 82106	YANNI
15	24	3	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS

● 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. Reggae albums: © 1994, Billboard/BPI Communications and SoundScan, Inc.

POLYGRAM UNVEILS NEW HUB OF DISTRIBUTION AND DATA

(Continued from page 45)

are employed there, and some departments operate on three shifts. "We're getting prepared to do more business with the same number of people," said Nick Johnson, director of systems, procedures, and the returns center.

The order-taking center operates from 8:30 a.m. to midnight five days a week. About 90% of the product leaves through truck freight, 10% through UPS deliveries (typically new releases). On average, 45% of the orders come through computerized transmission from accounts' point-of-sale systems. Caparro said the distributor is "in the process of working toward the goal of direct replenishment" of product. PolyGram's minimum order is 60 pieces. Video, laserdisc, and CD-I are also shipped from this plant.

INFORMATION ACCESS

PolyGram plans to offer "two-way communications" between the company and its accounts through the new databases. "They will have access to all the information—within security constraints—that relates to their customer base and their activity with us," said Caparro.

In addition to warehousing, the



At the official ceremony marking the opening of the new PolyGram Group Distribution warehouse and data center in Fishers, Ind., are, from left, an honor guard; John Mangini, senior VP operations PGD; Jim Caparro, president, PGD; ribbon-cutter Walter Kelly, president of the Fishers town council; and Steven Margeotes, PGD VP of distribution. (Billboard Photo)

Fishers depot also serves as PolyGram's data center for all its North American operations. Its IBM mainframe computers can store 250 billion bytes of data.

To celebrate the official opening of the plant, the PolyGram label Mercury Records attended in force, led by its president, Ed Eckstine. Mercury unveiled two

recently signed bands, Rusted Root and Rob Rule, who performed on a makeshift stage near one of the loading docks of the depot.

This is not PGD's only warehouse in the U.S. There are satellite hits centers in Reno, Nev., Somerset, N.J., and Greenville, S.C.

COALITIONS BOOST POWER OF R&B INDIES

(Continued from page 45)

with eight stores, also has a biweekly publication with a chart of best-selling titles. For the first issue, the coalition did a promotion with independent label Boom Records. The label bought advertising on the front cover, and the stores displayed the product prominently in the stores and gave it in-store play. In the same issue, BMG and WEA also bought ads, says Cartel president Barry Beal, owner of Shantique.

"In the last couple of years, when SoundScan came into effect, we found that stores that weren't on SoundScan weren't getting the support," Beal says. "I decided to form the organization to get the attention that we deserve. It's been real effective, and we've gotten some of the companies to send field merchandising reps or interns to service our accounts."

The newest coalition, formed by Lorraine Murphy of LBM in the Bronx, doesn't have a name yet. The group has 35 stores in New York and New Jersey, and is looking for members in Connecticut and Pennsylvania as well. The

group had its first meeting four weeks ago.

"We want to reach out to people in the industry on a monthly basis, see what the problems are, and what we can do to make things run more smoothly," Murphy says. Among the issues Murphy wants to discuss with labels are release dates that get pushed back and advance cassettes that turn into bootlegs on the street. "If we have a better understanding of what goes on, we can run our business better and help our customers," she says. The group also wants to put out a publication and do promotions for upcoming artists, and hopes to be in full swing by September.

DECLARATIONS OF INDEPENDENTS

(Continued from page 47)

through both national and regional companies, took a dimmer view of the national nets.

She complained that their distribution fees, traditionally between 17%-25%, would have to be lower if labels continue to take on responsibilities that the distributor has assumed in the past. She also noted that return percentages haven't decreased under the nationals' one-warehouse system.

"I'm obviously expecting a bigger performance [from the nationals] ... and so far it hasn't proven to be the case," she concluded.

M.S. president John Salstone, who recently announced a pact with Select-O-Hits in Memphis and opened offices in the Pacific Northwest and California to extend the company's reach, nonetheless stood hard behind the regionals in a heated statement.

Saying that M.S.'s concept "will always be regional in thinking," Salstone added, "The cards are still out on na-

BAPTIST BOOK STORE

(Continued from preceding page)

says Warren. "After the remodeling, we'll probably carry more Christian music gifts. We did that before but they didn't do that well because of our merchandising."

Baptist Book Store will be installing a new facade outdoors as well as window displays that should bring in sight-seeing tourists. There will also be taller, narrower fixtures indoors. "It's been proven that shelves below three feet and higher than seven feet of inventory get lost to the consumer," says Warren. "What we currently have is very labor-intensive, because they are deep and the public can't find anything, so they ask a salesperson."

tional distribution ... Let's face it—records break regionally. The national systems are gonna miss that." He continued, "Their main priority is the labels they own."

Tom Silverman, founder of New York's Tommy Boy Records, pointed out that he sells close to 80% of his volume direct to retail, and moves the remainder through six distributors.

That said, Silverman moved into a critique of major distribution, noting that after the success of "The Most Beautiful Girl In The World" through Bellmark, "Prince doesn't want to go through Warner Bros. anymore."

"Focus is the big problem at the majors," he continued. "There's no active selling."

But—taking a back-handed swipe at Salstone—Silverman (whose product was once distributed by WEA) added, "Going from an independent to a major isn't a defection ... That's a problem with your perspective."

TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST	LABEL
16. NOUVEAU FLAMENCO	OTTMAR LIEBERT HIGHER OCTAVE
17. CELTIC ODYSSEY VARIOUS	NARADA
18. FOREST RAIN DEAN EVENSON	SOUNDINGS OF THE PLANET
19. SUNDAY MORNING COFFEE II	VARIOUS AMERICAN GRAMOPHONE
20. FLIGHT OF THE PHOENIX	ERLEND KRAUSER HIGHER OCTAVE
21. PURSUIT OF HAPPINESS PETER KATER	SILVER WAVE
22. SACRED SITE MICHAEL STEARNS	HEARTS OF SPACE
23. LOTUS ACOUSTIC SAMPLER 5	VARIOUS NARADA
24. CHRONOLOGIE JEAN MICHEL JARRE	DISQUES DREYFUS
25. NO WORDS JIM BRICKMAN	WINDHAM HILL

Album Reviews

EDITED BY PAUL VERA, MARILYN A. GILLEN, AND PETER CRONIN

POP

► INDIGO GIRLS

Swamp Ophelia
PRODUCERS: Peter Collins with Indigo Girls
Epic 57621

Grammy-winning Atlanta duo hews to its proven strengths—robust acoustic guitar, meandering melodies, unclouded voices—while flexing newfound twists on its most ambitious and engaging album yet. Purists will delight in the naked, one-voice-and-guitar beauty of “Fare Thee Well” or haunting, violin-etched “Word Song” (strings via Lisa Germano), but heads will positively swivel at stunning “Touch Me Fall,” a six-minute suite mixing electric guitars and orchestral flourishes, and “This Train Revised,” a ripping, fiddle-fueled take on the Holocaust.

► HUEY LEWIS & THE NEWS

Four Chords & Several Years Ago
PRODUCER: Stewart Levine
Elektra 61500

Lewis and crew tip their hats to a glorious age of American music with covers of '50s and '60s R&B classics both well-known (“Shake, Rattle And Roll”) and less so (“Surely I Love You”). Though it's probably a losing proposition attempting to remake revered classics, the News swings through them gamely with energy and flash (Lewis' harmonica occasionally catches fire, as on blues closer “Going Down Slow”), and Mac Rebennack adds sublime piano assist on “Mother In Law.” Sweetest of the lot is “Little Bitty Pretty One,” which showcases Lewis & the News' barbershop chops.

► VARIOUS ARTISTS

Music From The Motion Picture Crooklyn, Volume 1
PRODUCERS: Various
40 Acres And A Mute Musicworks/MCA 11036

Soundtrack to Spike Lee's new joint comes packed with R&B/soul/funk masterpieces like Sly & the Family Stone's “Everyday People,” the Chi-Lites' “Oh Girl,” the Jackson 5's “ABC,” and the Persuaders' “Thin Line Between Love And Hate.” Among the more off-kilter material is Joe Cuba's “El Pito” and Curtis Mayfield's “Pusher Man.” Title-track rap—by Special Ed, Buckshot, and Masta Ace (aka Crooklyn Dodgers)—is one of two new recordings, the other being a sterling cover of Stylistics standard “People Make The World Go Round” by newcomer Marc Dorsey.

► VARIOUS ARTISTS

The Flintstones: Music From Bedrock
PRODUCERS: Various
MCA 11045

Cleverly renamed BC-52's get the ball rolling with their remake of the famous theme from the animated series, now a feature film. Also contains top-shelf new tracks by Stereo MC's, My Life With The Thrill Kill Kult, Shakespear's Sister, Big Audio Dynamite, and US3 (featuring Def Jef). Previously released material includes appropriate selections like Screaming Blue Messiahs' “I Wanna Be A Flintstone,” Was Not Was' “Walk The Dinosaur,” and Crash Test Dummies' “In The Days Of The Caveman.” Rock on!

★ THE BRAIN SURGEONS

Eponymous
PRODUCERS: Albert Bouchard, Deborah Frost
Cellsum BS00001

Astute rock historians know that the original Soft White Underbelly included rhythmist Albert Bouchard and seminal rock critic R. Meltzer on vocals, and that the fabled group soon transmogrified into Blue Oyster Cult. The Brain Surgeons lineup includes Cult figure Bouchard (also a gifted guitarist/keyboardist/saxophonist) and bassist Mike Leslie, with noted critic Deborah Frost excelling in the slot once occupied by Meltzer. Meltzer himself collaborates on three of this winning album's most outré tunes, and Patti Smith co-wrote the swinging “Soul Jive” with Frost and Bouchard. Deft, literate, and

SPOTLIGHT



JON SECADA
Heart, Soul & A Voice
PRODUCERS: Jon Secada & Emilio Estefan Jr.
SBK/ERG 29272

After an English-language smash and subsequent Latino crossover, Cuban-born crooner follows with a new collection of inevitable radio hits, mostly in English. Pop anthem (and first single) “If You Go” is a perfect fit for top 40, AC, and rhythm-crossover outlets, as are ballads “Take Me” and “Where Do I Go From You” (later by Diane Warren), house-spiced “La, La, La,” and finger-popper “Stay.” Anticipating forthcoming Spanish-language album, this one contains Spanish versions of “If You Go” (“Si Te Vas”) and “Take Me” (“Tuyo”). Another chapter in superstar's success story.

keenly produced, this downtown salvo from New York's cerebral sawbones provides grim, semi-satiric gems of the sort that early BOC pioneered, while retaining its own cutting attack. College and modern rock programmers will revel in “The Most Romantic Place In The World,” “Soul Jive,” “Mad Dude,” “Kiss Tomorrow Goodbye,” and alternative Gregorians' plainsong reply to the Benedictine Monks of Santo Domingo de Silos: “(666) Devil Got Your Mother.” Contact: 212-781-7516.

★ CINDY LEE BERRYHILL

Garage Orchestra
PRODUCERS: Cindy Lee Berryhill & Michael Harris
Cargo 008

Savvy San Diego folkie Berryhill releases another fun, tuneful, genre-stretching set, at times using the orchestra she's got stowed in her garage. Her songcraft is more finely honed than ever, especially on the girl-group echoes of “I Wonder Why,” angular hooks of “Radio Astronomy,” dreamy waltz of “Scariest Thing In The World,” jazzy gait of “Every Someone Tonight,” and the lovely, orchestrally enhanced “Song For Brian.”

DENZIL

Pub
PRODUCER: Steve Ennever
Play/Giant 24530

Debut release from the new Play imprint also marks a notable album bow by U.K.-based band fronted by the titular Denzil. Characterized by some lusty guitar strumming, Denzil's charmingly rough-edged delivery, and clever lyrics at once socially sober and playfully punch-drunk, the inventive “Pub” is at its finest on standout slacker lament “Useless” (“I'm useless, fawning... and I'm so damn boring”), the driving melody and harmonies of “Fat Loose Fancies Me,” and lilting “Funnymoon.”

BUSTER POINDEXTER

Buster's Happy Hour
PRODUCER: Brian Koonin
Forward/Rhino 71680

David Johansen's Buster Poindexter is the perfect party guest—wildly entertaining, but not the kind to break too much—and he's made an ideal party record, ebullient as cheap beer but with a smooth whiskey sheen. The cool brew comes from an inspired choice

SPOTLIGHT



VARIOUS ARTISTS
Maverick... The Soundtrack
PRODUCERS: Various
Atlantic 82595

That Hollywood has decided to jump on the country bandwagon is no surprise. What is surprising is that this soundtrack is as fine a sampler of new music as you're likely to find anywhere. With the exception of Clint Black's “A Good Run Of Bad Luck” (one of the weakest selections), these are all previously unreleased tracks, and the fact that Randy Newman can sound so at home next to Waylon Jennings and Confederate Railroad is testimony to country's widening scope. And no matter what becomes of the movie, “The Rainbow Down The Road”—a terrific duet between Patty Loveless and Rodney Foster—is worth the price of admission.

of top-shelf “bons temps” material (“Do In What I Please,” “Let Me In,” “I Got Loaded,” “I'll Die Happy,” and killer “Alcohol”) and a crack band that includes incomparable Uptown Horns. Poindexter's deep-throated delivery straddles the line between warm embrace and wild theatrical sendup, making this a fine album to raise a glass to.

MICK RONSON

Heaven And Hull
PRODUCERS: Various
Epic 53796

Guitarist who added gleam to records from rock's glitterati reassembles their likes on a propulsive album fueled with flash and substance. Ronson, who died as the album was wrapping last year, gets a lot of help from his friends, with David Bowie doing a power-popified “Like A Rolling Stone” and contributing to a riveting rendition of “All The Young Dudes,” recorded at the Freddie Mercury tribute with surviving members of Queen, among others. Ronson originals are nicely rendered by Def Leppard's Joe Elliot (“Don't Look Down”) and Chrissie Hynde

VITAL REISSUES™

VARIOUS ARTISTS
Salsoul 12-Inch Gold Master Series, Vol. 1
COMPILED PRODUCER: Tom Moulton
Salsoul 10501

With the red-hot disco revival nowhere near cooling down, leading '70s dance label dips into its vaults for a double-disc collection aimed primarily at die-hard club historians. Set is composed mostly of previously unavailable mixes of jewels like “Dr. Love” by First Choice and “Helplessly” by Moment Of Truth, though compiler Tom Moulton also has assembled new versions of “Love Is You” by Carol Williams and “Falling In Love” by Surface that could be formidable contenders in the '90s house arena. Collection succeeds in displaying the unheralded arty aspects of the disco era without losing sight of its giddy, frivolous side.

SPOTLIGHT



RONNIE CUBER
The Scene Is Clean
PRODUCER: Roberta Arnold
Milestone 9218

Veteran reedman/composer/arranger Cuber blows brilliantly on this Latin-flavored set, with the worthy assistance of MVP pianist Geoff Keezer. The Tadd Dameron-composed title cut starts things off smartly, and traditional jazz listeners will be drawn to such Cuber originals as the broadly swinging “Song For Pharaoh,” the snappily compact “Mezambo,” and the blues-drenched “Tee's Bag,” which features Joey De Francesco on organ.

(“Trouble With Me”), as well as by a game Ronson (“When The World Falls Down”).

MARY CLEERE HARAN

This Heart Of Mine: Classic Movie Songs Of The Forties
PRODUCER: Fred Hersch
Varese Sarabande 5482

Appealing with a slight, upbeat wistfulness, cabaret performer Mary Cleere Haran was last heard from last year with a Columbia recording. This 14-song bill includes the familiar (“Out Of This World,” “This Heart Of Mine”) and the lesser-known tunes of the period, among them the neglected Johnny Burke-Jimmy Van Heusen title from “Going My Way,” which had the vastly more popular Oscar winner “Swingin' On A Star.” Producer Fred Hersch is also the pianist in the warm, jazzy quartet.

R & B

NANCY WILSON

Love Nancy
PRODUCER: Andre Fischer
Columbia 57425

With a collection of romance tunes—some of which filter mellow, show-tune sensibilities, while the rest render demure, soothing melodic intercourse—this set demonstrates why the artist's chops have stood the test of time. Infusing vocals with subtle whispers as she winds her way through each selection, Wilson weaves from moody blue to fireplace

amber, and her less-is-more, emotional renderings tame even the most urgent of lovers' torrid persuasions.

JAZZ

★ DAVID SANCHEZ

The Departure
PRODUCER: Bobby Watson
Columbia 57848

An excellent debut from this Puerto Rican saxophonist, whose expressive voicings have made him an indispensable sideman for pianist Danilo Perez. (Perez plays on most tracks here, including his oddball Cuban-beat number “You Got It Diz.”) Also noteworthy in an energetic set is the pulsating Latin jazz of “Cara De Payaso” and the Sanchez-penned title cut, as well as a rhythmically elongated version of standard “Woody'n' You.”

★ TITO PUENTE

Tito Puente's Golden Latin Jazz All Stars "In Session"
PRODUCER: Jack Hooke
RMM/Sony Discos 81208

Newest from the Latin jazz legend comes by its “all-star” designation honestly, with a crew that includes Mongo Santamaria, Dave Valentin, Hilton Ruiz, Charlie Sepulveda, Giovanni Hidalgo, and others. Pianist Ruiz arranges the Tito-ized version of Sammy Cahn & Gene DePaul's “Teach Me Tonight,” Duke Jordan's “Flight To Jordan,” and his own smooth, midtempo composition, “Miami Girl.” Other highlights include Sepulveda's stellar “Un Poco Mas” and “Moody's Mood For Love,” sung by guest James Moody (with Puente on vibes).

LATIN

► CULTURAS

Baba Dice
PRODUCERS: Culturitas
Manny/WEA Latina 13043

Attractive follow-up to Tejano band's hit album “Culture Shock” once again spotlights peppy vocal delivery of Delia González, along with the soulful baritone of Dee, one of the few African-Americans performing Tejano music. Upbeat polkas such as “Eres Tú” and “Siento” are solid hit prospects, as are a pair of fine romantic ballads sung by González (“Querida Amiga”) and Dee (“Amorecito Corazón”).

COUNTRY

► NITTY GRITTY DIRT BAND

Acoustic
PRODUCERS: Nitty Gritty Dirt Band
Liberty 28169

On its umpteenth album, band that has been making country music since before many of today's new country stars were born gets down to basics. From the unanswerable questions posed in “How Long?” to the lovelorn logic found in “Cupid's Got A Gun,” most of these easy-rolling songs benefit from the stripping-down process. Once again, NGDB shows how far a guitar and a good song can take you, and when the group sings “Love Will Find A Way” it comes across as a fitting anthem for a band that has been reinventing itself periodically for more than a quarter century.

CLASSICAL

★ BRAHMS: VIOLA SONATAS NOS. 1 & 2;

SONGS FOR ALTO, VIOLA & PIANO
Pinchas Zukerman, Marilyn Horne, Neikrug, Katz
RCA Victor Red Seal 61276

If anyone draws a more beautiful sound from the viola than Zukerman, we have yet to hear it. But there's more than gloss here. He's deep into the music and performs it with passion. As usual, he's partnered expertly by Marc Neikrug. There's no lack of commitment on Horne's part, either. At her interpretive peak, she projects the songs with great effect. Her longtime keyboard partner, Martin Katz, joins Zukerman in support.

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 (♫): 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

► SHANICE Somewhere (3:51)

PRODUCERS: Kiyamma Griffin, Ike Lee III, Christopher Williams
WRITERS: S. Wilson, C. Williams, K. Griffin, I. Lee III
PUBLISHER: not listed
Motown 631194 (c/o PGD) (cassette single)

Shanice ushers in her cool new "21... Ways" set with a slamin' funk/hip-hop jumper that reveals a more flexible and oh-so-womanly voice. Track glides along at a sassy clip that may remind some of Mary J. Blige, though its overall bright tone and musical complexity will put naysayers in check pretty fast. By the end of the first spin, you'll be humming the hook. Should be among the primary singles on the top 40 soundtrack of this summer.

► BOSTON I Need Your Love (4:15)

PRODUCER: Tom Scholz
WRITERS: T. Scholz, F. Sampson
PUBLISHER: not listed
MCA 2889 (c/o Uni) (cassette single)

First peek into the classic rock band's upcoming album "Walk On" has that unmistakable, razor-sharp guitar sound. Dramatic, grand production comes dangerously close to overshadowing a highly potent pop tune that is put forth with an appropriately acrobatic vocal. In the end, though, this satisfying single will bring back many memories of the band's timeless hits, while initiating a whole new generation.

★ STEVIE NICKS Maybe Love Will Change Your Mind (4:12)

PRODUCERS: Thom Panunzio, Roy Bittan
WRITERS: S. Stewart, R. Nowels
PUBLISHERS: MMA/Sweet Talk/EMI-Virgin/Future Furniture, ASCAP
REMIXER: Chris Lord-Alge
Modern 5638 (c/o Atlantic) (cassette single)

Enduring rock poetess is back with a breezy, finger-poppin' pop gem. That raspy voice is like a visit from an old friend, and she twirls her way through this sing-along preview from the forthcoming "Street Angel" with a playful energy that will leave die-hard fans smiling from ear to ear. Already picking up play at album rock radio, single is light enough to make the grade at top 40 and AC formats as well.

★ CROWDED HOUSE Distant Sun (3:45)

PRODUCER: Youth
WRITER: N. Finn
PUBLISHER: not listed
Capitol 79333 (c/o Cema) (cassette single)

Ace songwriter Neil Finn works his usual melodic miracles here, combining swoony guitar work with a solid hook. The sparkling result, from band's current "Together Alone" set, offers PDs an opportunity to fill radio's gaping guitar pop void—and judging from this single's stellar sound, there's no better band than Crowded House for the job.

PRETENDERS Night In My Veins (3:15)

PRODUCER: Ian Stanley
WRITERS: C. Hynde, B. Steinberg, T. Kelly
PUBLISHERS: Hynde House Of Music/Clive Banks Songs/Billy Steinberg Music/Denise Barry Music
Sire/Warner Bros. 6880 (CD promo)

Radio ought to welcome back Hynde and her ever-distinct brand of jangly rock. May not quite measure up to band's earlier hits, but track is everything it needs to be to garner top 40 airplay: gutsy, catchy, and sweet to the ears.

JEREMY JORDAN My Love Is Good Enough (5:33)

PRODUCERS: Robbie Nevil, Steve Dubin
WRITERS: R. Nevil, S. Dubin
PUBLISHERS: Dresden China/Warner-Chappell/Dubin/Almo, ASCAP
REMIXERS: InDaSoul, Jamie Principle, Raven Soul
Giant/Reprise 41572 (c/o Warner Bros.) (12-inch single)

Jordan shines on what is easily his strongest single to date. He smolders with considerable sex appeal without ever endangering his potential as a teen idol. Surrounded by a credible jack/funk beat, he makes the most of the song's cute pop/soul personality. A viable top 40 and rhythm/crossover entry.

LEGACY Stay With Me Tonight (no timing listed)

PRODUCER: J.J. Flores
WRITER: not listed
PUBLISHER: not listed
DJ International 839 (CD single)

Chicago-based trio covers the proper groove rules of groove with this foot-stompin' debut. Has a heavy beat, a catchy hook, and a positive vibe, and the feet will surely follow. This Miami dance derivative will satisfy programmers seeking uptempo rhythms. Also check out the techno-rap Microwave Mix of "Culito." Contact: 312-559-0286.

R & B

★ STEVE IVORY My Love Song (4:18)

PRODUCER: Steve Ivory
WRITER: not listed
PUBLISHER: not listed
REMIXER: Steve Ivory
Pallas 02 (CD single)

Ivory comes on hot and heavy with a slow and seductive R&B ballad that leaves you wanting to hear more from this highly charismatic singer. The song's context, which calls for the radio DJ to keep a romantic jam rolling, likely will sit well at a lot of R&B stations. Boasting a well-structured song and production that is crisp and nicely measured, single is also an effective calling card for Ivory as a tunesmith capable of completely building a single from scratch. Just lovely.

WAR Peace Sign (4:27)

PRODUCERS: Jerry Goldstein, Lonnie Jordan, Howard Scott
WRITER: not listed
PUBLISHER: not listed
Avenue 7070 (c/o Rhino) (cd promo)

Picking up exactly where it left off 11 years ago, War returns with a catchy, good-time groove that will have you hummin' all summer long. Pounding conga drums form a progressive, Afro-Latin-flavored beat, while a saxophone slides in and out of the melody. A playful vocal patiently stops and starts as it rides atop a rocky rhythmic path. A welcome return.

NORMAN BROWN That's The Way Love Goes (4:05)

PRODUCER: Norman Brown
WRITERS: J. Jackson, J. Harris III, T. Lewis
PUBLISHERS: Black Ice, BMI, Flyte TymeTunes, ASCAP
MoJazz 1170 (c/o Motown) (CD single)

The 1993 Janet Jackson smash gets an acoustic funk facelift, as Brown spins an inspired instrumental counterpart to the original chart topper. Adult contemporary and R&B programmers looking for a light change of pace need look no further than this jazzy distraction. From the forthcoming album, "After The Storm."

NEW & NOTEWORTHY

KRISTINE W. Feel What You Want (no timing listed)

PRODUCERS: Rollo, Rob D.
WRITERS: Rolo, Rob D., Kristine W.
PUBLISHERS: BMG/Champion
REMIXERS: Our Tribe, Junior Vasquez, Dignity, Diss-Cuss, Kerri Chandler, Neil Claxton, Johnny Jay
Champion/EastWest 12304 (c/o Atlantic) (12-inch single)

After being the center of a fierce major-label bidding war, this European dance/pop smash is finally available domestically—and the odds are mighty good that it will meet with similar success here both on dancefloors and over radio airwaves. Kristine has a striking voice, and she turns in an urgent performance that transforms the house-rooted song into an anthem to be reckoned with. Will sound great on boom-boxes on the beach.

SAUNDRA WILLIAMS I Want It, I Need It (Real Love) (6:27)

PRODUCERS: The Garvin Brothers
WRITERS: M. Garvin, J. Walton, C. Neil
PUBLISHERS: Garvin/Bold!, ASCAP
REMIXERS: Marc "MK" Kinchen, Tony Garcia, The Garvin Brothers
333/Bold!/Imago 25066 (c/o BMG) (12-inch single)

Now that club DJs have taken this

FORCE MD'S Stop Frontin' (no timing listed)

PRODUCERS: Force MD's
WRITERS: Force MD's
PUBLISHER: not listed
NUWR/Luke 001 (cassette single)

Venerable male vocal group is back on active duty thanks to this midtempo funk grinder. A crunchy, beat-smart arrangement leaves plenty of room for act's trademark harmonies and lots of soulful lead flexing. R&B radio stations that cater to older audiences likely will find track particularly interesting.

COUNTRY

► FAITH HILL But I Will (3:47)

PRODUCER: Scott Hendricks
WRITERS: T. Seals, E. Setser, L. Stewart
PUBLISHERS: WB/East 64th, ASCAP; Warner-Tamerlane/Larry Stewart/Yasa, BMI
Warner Bros. 6867 (CD promo)

Hill made a big initial splash singing feisty uptempo numbers, but the power of her pliable, pure country voice has never been better showcased than on this heartfelt ballad about a woman who's had just about enough.

LINDA DAVIS Love Didn't Do It (2:44)

PRODUCER: John Guess
WRITERS: S.D. Jones, B. Tomberlin
PUBLISHER: BMG Songs, ASCAP
Arista 2701 (c/o BMG) (7-inch single)

Davis continues to emerge from Reba's shadow with another lively slice of musically and lyrically assertive country music. A rootsy, radio-ready acoustic mix keeps this one chugging along nicely.

GIBSON MILLER BAND Mamas Don't Let Your Babies Grow Up To Be Cowboys (3:20)

PRODUCERS: Doug Johnson, Blue Miller
WRITERS: E. Bruce, P. Bruce
PUBLISHER: Sony Tree, BMI
Epic 77488 (c/o Sony) (7-inch single)

Country's rockiest duo gets a little more democratic. With Miller's voice featured as prominently as Gibson's, the band revises its sound as it gives this classic country song a decidedly '90s spin.

RICK TREVINO She Can't Say I Didn't Cry (3:17)

PRODUCER: Steve Buckingham
WRITERS: T. Martin, T. Martin, R. Wilson
PUBLISHERS: Starstruck Angel/Stroudacaster, BMI
Columbia 77535 (c/o Sony) (7-inch single)

Trevino has been making his mark with a unique brand of Tex-Mex border country, and proves himself here to be a competent ballad singer. That he makes an impression at all is quite an accomplishment, because this not-so-hot song doesn't give him a whole lot to work with.

assertive dash of diva-driven pop/house, the time has come for radio programmers to climb aboard. Williams has a delicious, attitudinal delivery that rises above the rush of the track's vigorous beats and blippy synths. Topped off with a chorus that sticks pleasantly to the brain, here's a single that should appeal to folks who took "Show Me Love" by Robin S. to heart.

SMIF-N-WESSUN Bucktown (4:13)

PRODUCERS: Da Beatminerz
WRITERS: E. Dewgarde, D. Yates, T. Williams
PUBLISHERS: Misam/Stolen Souls/Bucktown/Bootcamp
Wreck 20069 (c/o Nervous) (cassette single)

A wafting, languid sax line and a dense hip-hop beat set the musical tone for a dark and affecting jam that has the muscle to score with rap purists, as well as with street-conscious rhythm/crossover and R&B radio programmers. Male duo drops lyrical intensity with relative ease; they swagger with requisite jock-grabbing bravado, but temper their rhymes with intelligence. Contact: 212-730-7160.

AARON NEVILLE & TRISHA YEARWOOD I Fall To Pieces (3:47)

PRODUCER: Don Was
WRITERS: H. Cochran, H. Howard
PUBLISHER: not listed
MCA 54836 (c/o Uni) (7-inch single)

Replacing the sprightly shuffle beat of the Patsy Cline classic with a painfully slow, syllable-stretching groove, Neville and Yearwood manage to deflate this song of much of its original charm.

DANCE

► JULIET ROBERTS Caught In The Middle (9:20)

PRODUCERS: Dancin' Danny D., Juliet Roberts
WRITER: not listed
PUBLISHER: not listed
REMIXERS: David Morales, Dancin' Danny D.
Slam Jam/Reprise 6952 (c/o Warner Bros.) (12-inch single)

Hot on the heels of the red-hot "I Want You" come fresh new David Morales remixes of a sparkling gem that has already stormed dancefloors throughout the U.K. and Europe. The power of the chorus is undeniably strong, and Roberts cuts loose a high-velocity performance that proves her star power. Once this one reaches the top of club charts (and you can bet top dollar that it will), watch this delightful single work every last programmer's nerve at top 40 radio. From the fab debut album "Natural Thing."

► CULTURE BEAT Anything (6:24)

PRODUCER: Torsten Fenslau
WRITERS: T. Fenslau, P. Zweier, N. Katzmann, J. Supreme
PUBLISHERS: Get Into Magic/Neue Welt Musikverlag GmbH/Warner-Tamerlane, BMI
REMIXERS: Pete Arden, Ralphie Rosario, Culture Beat
550 Music/Epic 6121 (c/o Sony) (12-inch single)

German rave/pop duo likely will continue to enjoy widespread action with this hooky, NRGetic anthem. Rapper Jay Supreme raps with fire and speed, while Tania Evans does her best with a chorus that is maddeningly silly. And yet single has ample charm, fueled by a double-pack of remixes that are sure to woo DJs at several formats. Best of the bunch are Ralphie Rosario's shimmering disco mix and Pete Arden's smart, trance-induced interpretations.

► 808 STATE Bombadin (5:39)

PRODUCERS: 808 State
WRITERS: 808 State, K7, J. Gardner, G. Drummond
PUBLISHERS: Perfect Songs/Third & Lex/Zomba Songs/Blue Ink/Tea Gin/Vangerod, BMI
Tommy Boy 631 (12-inch single)

One of the acts that launched the original ambient/house movement returns with an invigorating and forceful instrumental, merging a peppy house beat with layers of ear-catching keyboard passages. Track builds to a hypnotic musical climax, and then breaks down to a percussive epilogue that will leave punters squealing with joy. Thoroughly satisfying, and several notches above current club fare.

JAMIROQUAI Emergency On Planet Earth (10:33)

PRODUCERS: J.K., Mike Nielsen
WRITERS: J. Kay, T. Smith
PUBLISHER: EMI-Blackwood, BMI
REMIXER: Danny Tenaglia
Columbia 6102 (c/o Sony) (12-inch single)

U.K. acid jazz/funk act is given a second shot at stateside acceptance with this house-fried throwdown. Remixer Danny Tenaglia lays a crafty groove beneath the song that will work for discerning DJs, but maintains the integrity of the song and vocal. At a time when post-production seems to mean tossing out the entire track and starting all over, this is a nice change of pace. Deserves a shot.

ROCK TRACKS

► ALICE IN CHAINS I Stay Away (4:13)

PRODUCER: Alice In Chains
WRITERS: L. Stanley, M. Inez, J. Cantrell
PUBLISHERS: Jack Lord/Michael Inez/Buttnugget, ASCAP
Columbia 6056 (c/o Sony) (CD promo)

The Seattle foursome follows its smash "No Excuses" with an eclectic grunge-funk hybrid of hypnotic rock and soul. An acoustic opening merges into screechy harmonies and an uncertain bass, while an accompanying violin weaves through a

fine pop framework that will draw the attention of top 40, modern, and album rock radio.

★ ALISON MOYET Falling (3:37)

PRODUCER: Ian Broudie
WRITERS: Moyet, Glenister
PUBLISHERS: Mega, BMI; EMI-Virgin, ASCAP
REMIXERS: The Infinite Wheel
Columbia 77223 (c/o Sony) (CD single)

Second pearl from Moyet's "Essex" collection is a rumbling, acoustic guitar-framed rock ditty. Her distinctive, smoky voice has rarely sounded this endearing, and the tune is among her best compositions to date. CD format also includes acoustic versions of familiar songs "Ode To Boy" and "It Won't Be Long," as well as moody ambient dance remix of "Falling." Modern rock programmers should take heed.

THE HATTERS Dig The Ribbit (3:50)

PRODUCERS: Steve Thompson, Mike Barbiero
WRITERS: A. Hirsh, A. Evans
PUBLISHERS: New Dog Old Trix/Grandma Hatter/EMI Blackwood, BMI
Atlantic 5553 (CD promo)

Easy-going in every sense, from loose organ and guitar jams to casual vocal style—reminiscent of Anthony Kiedis at his most relaxed—this Hatters track boasts a sweet summer sound that album rock PDs will be interested in working into the mix.

RAP

E-40 Captain Save Them Thoe (4:50)

PRODUCERS: Studio Ton, E-40
WRITER: E. Stevens
PUBLISHERS: Zomba/E-Forty, BMI
Sick Wid' It 42229 (c/o Jive) (12-inch single)

After building a significant street following with several self-distributed gangsta singles, E-40 links with Jive for a surprisingly radio-friendly, laid-back groove. Sassy female backing vocals cry out the chorus while a sly rap creeps along a '70s-sounding smooth groove that would make Snoop Doggy Dogg proud. With a guest rap by Sick Wid' It label mates the Click, this track should steam up rap-oriented radio.

JERU THE DAMAJA D. Original (3:33)

PRODUCER: DJ Premier
WRITERS: K. J. Davis, C. Martin
PUBLISHER: not listed
London/Frr 022 (c/o Island) (CD promo)

This maddening rap will have listeners reaching for the lithium. A clever and catchy—but highly psychotic—sonic atmosphere forms from a seemingly random pounding of a piano. Strangely enough, it works brilliantly. An added hip-hop beat accentuates the off-center hook, creating an adventurous, unpredictable rap that will inspire even the worst of piano players. Reckless, but remarkable.

SHELLO West Coast Boogie (5:32)

PRODUCER: Keith Lewis
WRITERS: M. Mitchell, K. Lewis, C. Collins, B. Worrell
PUBLISHERS: Shello Productions/Bridgeport/Rubberband/Songs of PolyGram, BMI; Jack the Mack/Interscope, ASCAP
Giant 41450 (c/o Warner Bros.) (12-inch single)

Parliament's funk classic "Aqua Boogie" gets a raunchy reworking by newcomer Shello. In an odd assortment of female gangsta rap, raw funk, and gritty soul, this West Coast shout-out comes on strong and completely confident. Stations on the East Coast might be reluctant to embrace this solid, street-savvy jam, but West Coast rhythm-crossover radio will appreciate its anthem-like attributes.

L.O.D. (LEGIONS OF DOOM) 40's Up (not listed)

PRODUCERS: Almighty G., Desean McDowell
WRITER: not listed
PUBLISHER: not listed
Bon Ami 0444 (CD single)

As a simple piano plays in the background, an adrenaline-induced street rap pounds home the bonding benefits of drinking 40 ounces of beer. It's a House Of Pain-like musical bar-hop that'll keep you jumpin'. Lift your glasses and slam down this catchy brew.

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.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Software & Singer Are A (Word)Perfect Fit

BY MARILYN A. GILLEN

NEW YORK—Tony Bennett is hitting the road and the information superhighway in one fell swoop.

The entertainer's 40-city North American tour, which runs from July through December, will be Bennett's first to carry corporate sponsorship, he says, and also his first foray into the computer age.

Orem, Utah-based WordPerfect Corp. is underwriting the road show in an effort to spread the word about its new consumer products line, dubbed WordPerfect Main Street.

And that marks yet another first, WordPerfect says: The first such artist-driven promotion by a computer software company.

The new WordPerfect line, which began shipping in April, includes educational, entertainment, and home-office computer software that will be priced at retail from \$29-\$129. Nineteen titles are due to launch in the first half of this year, with 10 more due in August, according to Jeff Mallett, senior director of WordPerfect's consumer products division.

Among the "edutainment" titles in the line are several with musical themes. "Kap'n Karaoke" is an interactive children's sing-along program offering a choice of 20 songs (including five, such as "Suspicious Minds" and "We Will Rock You," designed to keep those kids' parents entertained) and packed with its own microphone. Additional song packs will be released throughout the year, the company says. The title is available in both Mac and Windows formats, and carries a suggested \$49.95 list price.

Other titles include an adventure series called "Wallobee Jack." The series' interactive cartoon adventures, which feature a kangaroo as the hero, are designed for children ages 4-10 and are priced at \$29.95 each for both Mac and Windows versions. The first two titles in the series, "The Bingi Burra Stone" and "The Thai Sun Adventure," began shipping in April.

The titles due in August will focus on "reading, writing, and math—but done in a fun, highly animated way,"

Mallett says. "So-called 'edutainment' is a key market for software right now. A big reason why people are buying personal computers, or at least justifying buying them, is to help with their children's education."

Distribution for the new line is aimed at mass merchants, computer superstores, and warehouse clubs, Mallett says, though he adds that the company hopes to expand into record and video stores as these channels continue to open up to computer software products.

And that circles back to Bennett. WordPerfect's tour sponsorship will include—in addition to on-stage signage and on-ticket plugs—retailer tie-ins in each city. "We will be driving people into the stores with chances to win front-row tickets and albums and things like that," Mallett says. "Bennett is also doing local radio and TV spots for us in tour markets."

But don't expect the singer to wax technical on RAM and ROM and the wonders of mice. "I still use a pen-

cil," the singer said when asked about his own computer prowess.

"We understand what Tony is—a performer," Mallett says. "That's what his job is, and we just are going to let him do it. At the same time, his recent resurgence in the market has expanded his fan-base demo down into the 25-35-year-old, new-family demo that is our prime target for this line. And our retail partners are the 35-50-year-olds who were his earlier fans. So this works out well all around."

Multimedia Hardware Players In Flux

NEW YORK—While every passing month has seemed to bring a new contender to the multimedia-hardware marketplace, this last has seen one bow out of a crowded field, and another placed in temporary limbo.

Leaving the scene is the Tandy VIS, an early entrant in the multimedia fray, entering pre-CD-i and 3DO in the Christmas season of 1992. The relatively low-priced unit (which bowed at around \$700 but was recently down near \$400 at some of Tandy's Radio Shack stores) is a disc-based, set-top unit designed to play back a wide variety of multimedia titles. Limitations of the early system, however, included a low CPU and a decidedly slow CD-ROM drive.

"Unfortunately, the customer has not gravitated toward this technology," says Tandy VP of merchandise marketing Rick Borinstein. "And we really did think this was pretty neat when we introduced it. It offered tremendous educational and entertainment possibilities and was especially strong in ease of use—you don't have to know about computers to use it. But although we have had tremendous success with our multimedia computers, this technology never caught on as we would have liked."

Borinstein says Tandy considered upgrading its VIS, but decided instead to let the market sort itself out. "We felt we are better off to take a step

back and wait," he says. "From industry information we hear, the other formats aren't doing that well either, and that tells us it's not just us. We feel it's more a matter of general customer acceptance."

Declining to reveal sales figures, Borinstein says only that they were "well below our expectations."

Originally ready to enter the scene in February was the Amiga CD32, from the Bahamas-based company Commodore International. Officially unveiled stateside at the Winter Consumer Electronics Show in January (Billboard, Jan. 15), the 32-bit Amiga CD32 was introduced first in October 1993 in the U.K.

A key selling point of the multimedia unit, which plays Amiga CD-ROM software as well as standard audio CDs, CD+Graphics, and CD+MIDI titles, is its highly competitive \$399 price point—a price point stressed by VP of engineering Lew Eggebrecht at the winter show. "We challenge anyone to show us a better multimedia player at a better price," he said.

The unit also is designed to support an MPEG-1 full-motion-video add-on

cartridge, priced at \$250.

The launch is in temporary limbo, however, as its parent company works to sort out its business affairs.

Commodore International filed for "voluntary liquidation at the end of last month to restructure our debt," says Jeff Porter, director of advanced technology at the company's U.S. offices. "We are still in business," he adds. "Airline companies operate in bankruptcy 90% of the time."

The step was not entirely unexpected. In a quarterly earnings report released in April that showed a second-quarter loss of \$8.2 million, there was included the statement that "in the absence of additional resources and a restructuring, the company may become subject to reorganization or other liquidation proceedings" (Billboard, April 9).

Porter says there are "some 20 companies already in line" interested in acquiring all or part of the company.

He adds he is confident the Amiga CD32 will launch here in the fall. "The CD32 is a very compelling platform, and it's ready to go."

MARILYN A. GILLEN

Aerosmith Ahead Of Guitar Game

AEROSMITH WILL be featured in a guitar-driven interactive video game due this fall from Ahead Inc., a startup company based in Newton, Mass., says company president Alex Donnini. "There will be six Aerosmith songs and two others," Donnini says, adding that specific songs are still being discussed. "The key thing is to get the imprint of the band on the game. Otherwise, it's just a name on the box. Aerosmith will be involved not only in supplying the music, but in the creation of the game."

The game is one of several designed for Ahead's Virtual Guitar game con-



AEROSMITH

troller (Billboard, Feb. 12), which lets users control on-screen action via guitar strumming. The controller alone will carry a suggested list price of \$69.95. The Aerosmith game, the first in a "star title" line for the system, is \$79.95, Donnini says; other titles will be priced as low as \$36.95. System rollout is set for October.

ANOTHER LEVEL: Noted producer Bob Ezrin, who recently saw Pink Floyd's "The Division Bell" top The Billboard 200, is now rising to the multimedia production challenge at interactive media company 7th Level. The co-chairman plans to get hands-on in the additional role of executive VP of production. "This is an easy transition for me," he says. "I've always enjoyed pioneering new art forms." Other moves include the additions of animation director Dan Kuenster and director of 3D production Steve Martino.

MULTILINGUAL Multimedia: Spring Valley, N.Y.-based InterActive Publishing has been listening to the demand for non-English-language releases for both domestic and foreign markets, and has started added multilingual capabilities to some of its titles—a growing trend among software producers who recognize a lucrative, virtually untapped market.

The publisher has 10 such titles in its catalog already, including "Beethoven's 5th Symphony," and will add four more this spring offering a choice of five languages: English, French, German, Spanish, and Italian. A special logo on the title indicates multilingual capability; the user simply clicks on the appropriate language.

INTER-ACTIVITY: Carri O'Loughlin has been named to the new position of director of sales, multimedia product, for Uni Distribution Corp. O'Loughlin, formerly at Broderbund Software, will help develop and implement retail strategies for titles from Putnam New Media, Universal Interactive Studios, MCA/Universal Home Video, MCA Music Entertainment Group Interactive Media, Geffen Records, and others.

NEW RELEASES

CREATION STORIES

Time Warner Interactive Group
MPC CD-ROM, \$49.99

Every group of people on the planet has attempted at one time or another to answer the question, "How did the world come to be?" This title brings together more than 90 different "creation stories" from different cultures, from "Genesis" in the Bible to the Iroquois' "Turtle Holds The World" and "The Kalevala" from Finland. The various tales follow a universal cycle of creation legend, which typically starts with how the world was formed and arranged, goes to the creation of humans and consequent disharmony, and follows with the destruction and re-birth of the world.

Here, the wide range of myths—from "Coyote Places The Stars" to "Pandora's Box" to "Noah And The Flood"—are rich, resonant, and spell-binding. They also illustrate the re-

markably similar themes and motifs that run through religious texts and folkloric legends around the globe, which have been explored elsewhere by scholars such as Joseph Campbell and Mircea Eliade. Here alone are presented "flood" stories from the Bible, Sumeria, Babylon, China, India, the ancient Celts, and several different peoples native to South America.

This CD-ROM has 81 stories to read, and 12 more are presented with colorful illustrations, beautifully performed narration, and artfully matched music and sound effects. There is no motion video or animation here, but it is just as well—they would only detract from this combination of storybook and reading aloud, which concentrates on words spoken or seen. What this disc really needs is an MPC laptop to go with it, to listen to a few of these timeless tales in the best possible setting—by the summer campfire or next to the winter hearth.

CHRIS MCGOWAN



Interactive Exploration. PolyGram, which is poised to enter the interactive arena, staged an "Interactive Media Day" for employees from all sectors of its operations April 25 in New York. Speakers offering enlightenment on various aspects of the business, from on-line operations to licensing issues, included, from left, Philip Sharp, Omni Media; Scott Marden, president/CEO, Philips Media; Jonathan Buckeley, GM of media, America Online; Carrie Ciabattini, producer, the Voyager Co.; Leslie Mansford, director of entertainment, Electronic Arts; David Blaine, senior VP, business development and new technology, PolyGram Group Distribution; Andrew Rauhauser, director of planning, PGD; Tracy Scarlato, manager, market research, PGD; Lance Rose, attorney; and Martin Elton, professor of communications, NYU Interactive Telecommunications Program.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS



By Seth Goldstein

UP THE COUNT: Warner Home Video is close-mouthed about sell-through plans, but rumors circulate nonetheless. One scenario has the studio issuing 10 high-volume titles this year. We can list five for mid-summer: "The Fugitive," "Batman: Mask Of The Phantasm," "The Secret Garden," "Ace Ventura, Pet Detective," and "Thumbelina" (Billboard, May 21).

PG-rated "Maverick," starring **Mel Gibson, Jodie Foster, and James Garner**, might be a candidate if Warner perceives an opening in the wake of "Jurassic Park" and "Snow White." Trade reviews have been off the charts, box office is expected to be huge, and 6 million-8 million units beckon in the fourth quarter.

Not every title need be this big. Sources indicate that Warner will consider acceptable sales projections of 1 million units. Once, such numbers meant the title was relegated to rental. But the rental market for lesser releases has sagged; so while the sales-to-rental ratio hasn't changed, the minimum required for sell-through to match high-priced revenues has declined.

In fact, sell-through prospects are said to be factored into studios' decisions to green-light projects. Part of the decision involves shelf space. In a mass-merchant arena dominated by Disney and Good-Times, it's becoming harder to find.

THE HOLE TRUTH: Columbia TriStar is losing the Epic line to LIVE Home Video—no surprise, really, since the titles are just following the executive exodus of a couple of months ago. However, the loss of about 12 Epic features a year does compound the Columbia headache brought on by the departure of New Line Home Video for Turner Home Entertainment. Columbia is thought to have a 40-title hole in its release schedule—possibly good news for independents looking to place their B movies. As a step toward filling the gap, the studio has moved **Clint Culpepper** from PR to acquisitions director.

PROGRESS REPORT: Visual Expressions isn't straying from the retailer that brought the Pittsburgh-based rackjobber to the party two years ago. President
(Continued on page 58)

WWII Titles Mark D-Day's 50th *Cabin Fever, Discovery, Others Step Ashore*

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—As the 50th anniversary of D-Day approaches, retailers can raise their hands in a triumphant "V"—not for Victory, but for Video. Studios and independents are racing to release World War II-related titles in time for June 6.

First out of the gate was Cabin Fever Entertainment with the April 20 re-release of its "Medal Of Honor" series: six documentaries using original battlefield film footage, newsreels, and interviews with veterans. The first three volumes focus on World War II, with the titles "Europe," "The Pacific," and "Pearl Harbor." The others jump ahead to "Korea" and "Vietnam: Part I" and "Vietnam: Part II."

The series previously was shipped at \$14.95 suggested list, but has been reduced to \$9.95 each, or \$59.70 for the set. Each tape runs 48 minutes.

"These are incredible pieces, very compelling," says Cabin Fever senior VP Jeff Lawenda. "They're true stories of America's greatest war heroes, Medal of Honor winners. For example, on the tape 'World War II: Europe,' we have brothers Walter and Roland Ellers, who landed on Omaha Beach in Normandy. For two days, Walter led his men through the hedgerows, fighting the Germans. He didn't lose a single man, but his brother was missing.

"So I think this anniversary is a huge one, and these particular six titles capture the essence of what D-Day was all about."

Discovery Enterprises Group of

Bethesda, Md., is taking a multimedia approach to the anniversary, broadcasting its documentary "Normandy: The Great Crusade" on the Discovery Channel, releasing it as a home video, issuing a CD-ROM version for Windows, and working with Random House to publish a related book. Each product will cross-promote the others, and Discovery is encouraging retailers to stock them together.

The video, released to stores May 11 at \$19.95, has been selected by the U.S. Department of Defense as an official commemorative cassette of the 50th anniversary, according to Discovery, which premieres the documentary on its cable channel May 30. A toll-free number will be displayed on the air.

Discovery's CD-ROM came out May 11. It retails for \$49.95 and is being sold in consumer electronics and computer stores, including Walden Software, Egghead, Montgomery Ward, Lechmere, Best Buy, Circuit City, and Computer City. "You're greeted with a very cinematic opening," says Thomas Porter, VP of Discovery Enterprises Group. "Then you can follow an autopilot path, which gives you a 35-minute documentary that is all authentic footage, photo montages, and stills, with an original score and voiceover. But you can also jump off at any point" to explore topics more deeply.

The program begins in 1944 and follows with segments on the home front, the planning of Operation Overlord, a look at Germany's "Festung Europa," the buildup and mobilization of the invasion forces, Eisenh-

ower's invasion order, D-Day and the attack at Omaha beach, the Nazi counterattack, freeing Paris, and a final chapter addressing Normandy today.

There's plenty to see in each chapter. Viewers can delve into five related topics, ranging from contemporary news articles, soldiers' mail, and propaganda to excerpts from scholarly works, profiles of key players, military communications, and detailed maps. The program covers the war from the perspectives of Canada, France, Germany, Great Britain, and the U.S.

"This is a historical documentary of very high quality, and it's unique in that it treats the war from all the countries' perspectives," says Porter. "Because of this, we're making deals to present the program on networks in other territories," including a possible broadcast in Germany.

Random House is publishing the related diary of a French aristocrat whose chateau was taken over by the Germans during the war. Producers of the Discovery documentary discov-

(Continued on page 58)

Public-Domain Movies Getting CD-ROM Bows

■ BY BRETT ATWOOD

LOS ANGELES—A handful of software developers are taking advantage of the latest advancements in computer compression technology to release full-length—but not full-screen—public-domain video CD-ROM titles at budget prices.

The George Romero cult horror flick "Night Of The Living Dead," B-movie staple "Godzilla Vs. Megalodon," and classic comedy episodes of "The Three Stooges" are among the first generation of hi-tech features already on the shelves.

"It's an impulse buy," says Phil Seago, president of Cambridge, Mass.-based CDRP Inc., which publishes public-domain CD-ROMs under the brand name Chestnut. "The vast majority of purchases are made for the novelty of having a full-length movie on CD-ROM."

Competing with the budget-

(Continued on page 59)



Money Talks. Financial consultant Meg Green, left, does a guest stint on the California talk show "Live In L.A.," with hosts Steve Edwards and Pam Stone of "Coach." Green is making the rounds, including a chat with Oprah, in a national tour to promote her \$29.95 "Financial Workout" cassette, which has moved into the retail mainstream since its direct-response introduction.

Videos and wild things and bears — oh my!



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Rentrak To Launch PPT Scheme For Video Games

VIDEO GAMES ON PPT: If the pay-per-transaction concept can work for tapes, maybe it will work for video games.

That's the plan at Portland, Ore.-based Rentrak, which has begun offering Sega Genesis titles to its 3,200 retail customers. An on-line guide to assist dealers in sorting out which game titles to stock is in production.

In addition, retailers can order games from Rentrak for purchase, not rental, putting the PPT specialist into traditional distribution for the first time.

Rentrak is giving dealers the option of sharing revenue or buying in order to let them test games before making a commitment, says president **Ron Berger**.

"Unlike video, which has box-office and other information to use as a buying guide, retailers often buy games that they know nothing about," says Berger. "By giving them the PPT option, they can try games out and see how it works in their store."

Berger sees BudgetMaker Interactive as another incentive. It is an on-line forecasting and buying service specifically for video games, similar to the one Rentrak has used for video since mid-1992.

Information for the service will be compiled and supplied by Game Pro magazine, which will include title announcements, game synopses, player ratings, and comments.

To manage the expansion into video games, Rentrak has hired **Eddie Eagle**, former accessories product manager at Baker & Taylor Distribution, and **Michelle Kyriazis**, former promotions manager at Orion Home Video.

BACK IN THE FAMILY: More than two years after the "Great Fantasia Caper," Buena Vista Home Video once again will sell direct to wholesaler WaxWorks/VideoWorks, based in Owensboro, Ky.

Late in 1991, WaxWorks thought it had legitimately purchased 46,000 cassettes of "Fantasia," worth \$1.2 million, from a third-party distributor. However, the tapes turned out to be hotter than an August trip to Disney World, and Buena Vista promptly cut off all shipments to WaxWorks.

A year later, five men unconnected to WaxWorks were charged and convicted in the "Fantasia" hijacking. The wholesaler was never accused of any wrongdoing, but Disney's embargo held until now.

"Since we were never indicted, we felt like a victim, too," says sales VP **Kirk Kirkpatrick**. "But that's all old news. We're real happy about Buena Vista's decision."

On the retail front, WaxWorks plans to have 30 of its Reel Collections sell-through outlets open by year's end (Billboard, Oct. 16, 1993).

Three stores debuted last year; 10 are now open, Kirkpatrick says.

One of the original trio hasn't met expectations, he adds. "We're not really sure why it performed poorly, because it's in a mall with a Disc Jockey that does over \$1 million a year."

Disc Jockey is the distributor's record chain, with 140 locations in 30 states.

GOLF FOR DAD: Monarch Home Video is the latest indie to jump into the sell-through market, with "Highlights Of The 1994 Masters Tournament."

The June 8 release is priced at \$12.98 for Father's Day.

Chris Schenkel narrates the 52-minute highlight tape.

SHLEF TALK

by Elleen Fitzpatrick



TENNIS, SOCCER, Or Baseball, Anyone? ABC Video's "Let's Play" how-to series comes out of the gate with three tapes featuring a lineup of prime athlete hosts.

St. Louis Cardinals all-star short-stop **Ozzie Smith** fields "Let's Play Baseball," **Tracy Austin** aces "Let's Play Tennis," and USA World Cup Soccer team member **John Harkes** shoots and scores on "Let's Play Soccer."

Each tape is designed to give both adults and kids the fundamentals of the game, including tips from the pros. The titles are the first of eight scheduled for the "Let's Play" series, which is produced in conjunction with ESPN Home video.

ABC Video will have them out June 1 at \$14.98 suggested list. Each program also is available on CD-ROM, through Intellimedia Sports Inc.

CLASSICAL COMPANION: The new and improved Tower Records guide to classical music video is hot off the presses. The 192-page catalog lists and cross-references 18 different genres, as well as each of the artists performing on the more than 1,500 listed titles.

Melvin Jahn, manager of Tower Classical in Berkeley, Calif., edited the guide, which is sold in-store for \$4.95 and is used by buyers at all Tower outlets.

Jahn, who started the catalog about two years ago, considers this edition the most complete.

As an example, the opera section now lists the date and venue of each title, as well as information on the language of each performance, and whether it's subtitled. There also is a list of Japanese laser imports, the only one available in English.

Updates for the guide arrive every two months. "I find a new label every month," says Jahn. "And since we printed the latest guide, we have 25 more pages of new material."

Tower Classical's Berkeley store usually carries 300-500 classical cassettes, Jahn says.

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	3	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
2	2	9	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
3	5	2	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
4	3	10	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
5	6	9	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
6	4	8	WE'RE BACK!: A DINOSAUR STORY	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98
7	7	33	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
8	13	2	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	NR	29.98
9	NEW		PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
10	10	27	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
11	8	12	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96
12	9	11	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
13	12	11	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
14	23	3	PENTHOUSE: WINNERS 1994	Penthouse Video A*Vision Entertainment 50659-3	Sasha Vinni Leslie Glass	1994	NR	24.95
15	16	4	HEIDI	FoxVideo 8571	Shirley Temple	1937	NR	14.98
16	11	14	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
17	15	6	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95
18	14	5	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG	19.98
19	18	25	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
20	NEW		BLOOD AND SAND	FoxVideo 1073	Tyrone Power Rita Hayworth	1941	NR	19.98
21	35	3	PENTHOUSE CLASSICS: VOL. 2	Penthouse Video A*Vision Entertainment 50569-3	Various Artists	1994	NR	19.95
22	19	17	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
23	NEW		IN OLD CHICAGO	FoxVideo 1351	Tyrone Power Alice Faye	1938	NR	19.98
24	21	11	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G	19.95
25	17	26	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
26	24	81	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
27	27	5	MIGHTY MORPHIN GREEN RANGER: PART 2	Saban Entertainment Polaris Communication 8006311373	Various Artists	1994	NR	12.95
28	20	11	PLAYBOY: NIGHT DREAMS	Playboy Home Video Uni Dist. Corp. PBV0749	Various Artists	1994	NR	19.95
29	22	4	THE POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnevie Jack Fieldstad	1994	PG	19.95
30	36	7	PAUL IS LIVE	PolyGram Video 8006305273	Paul McCartney	1994	NR	19.95
31	29	205	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	24.99
32	30	2	BARNEY'S ALPHABET ZOO	The Lyons Group 2001	Various Artists	1994	NR	14.95
33	28	18	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
34	31	4	MIGHTY MORPHIN GREEN RANGER: PART 3	Saban Entertainment PolyGram Video 8006311393	Various Artists	1994	NR	12.95
35	25	14	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	19.98
36	37	4	MIGHTY MORPHIN GREEN RANGER: PART 4	Saban Entertainment PolyGram Video 8006311413	Various Artists	1994	NR	12.95
37	34	24	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
38	32	13	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND	Saban Entertainment PolyGram Video 4400881133	Various Artists	1993	NR	9.95
39	NEW		HIGHLANDER 2: THE QUICKENING	Hemdale Home Video 7222	Christopher Lambert Virginia Madsen	1991	R	14.95
40	33	28	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95

● 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.

Brit Distributors Fuming Over Vid Censors' Bans

BY PETER DEAN

LONDON—In the wake of tighter censorship, Warner Home Video has had to call off the video release of Tony Scott's thriller "True Romance" after the British Board of Film Classification (BBFC) refused to rate it for home viewing. The studio learned of the decision a month before the movie's June 10 street date.

Meanwhile, PolyGram Video, which has tried unsuccessfully for a year to turn loose "Reservoir Dogs," found out seven days before the pre-order deadline for "Dirty Weekend" that the BBFC had banned the Michael Winner title. Its crime, consistent with current official guidelines (Billboard, May 7), is excessive sex and violence.

Other titles affected are the Hughes Brothers' "Menace II Society," which had to be pulled by First Independent, and "Kickboxer—The Aggressor," distributed by FoxVideo.

The bans mean that suppliers and British stores have a significant dent in their release schedules. "Menace II Society" was targeted to ship about 13,000 cassettes, and "True Romance" 30,000. Trade sources indicate that "Dirty Weekend," because of its content and British origins, could have been the leading rental video in the early summer.

Peter Smith, managing director of PolyGram Video, was left fuming about the ban so close to his release date. His major concern is the loss of prepaid publicity and advertising revenue. "It's also difficult when you put out a film theatrically as a loss leader, money which you'll recoup later through a strong video release," he says.

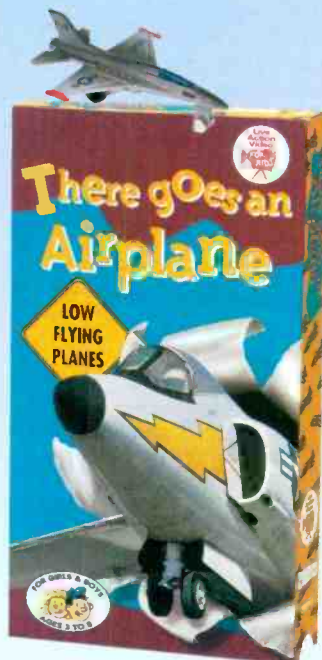
Smith adds that PolyGram does have rights to recoup advances paid for "Reservoir Dogs" and other movies acquired for video release. However, "physically getting the money is a different matter," he says. "I think now you'll see people avoiding buying this type of film for the U.K., and at the very least they will be inserting very tough clauses that payment depends upon eventual video delivery."

Warner rental marketing director Barry Humphries calls the ban a "real pain." To compensate, the studio will be putting additional effort into the company's "Demolition Man" and "A Perfect World," he says. It isn't as easy for a smaller supplier like First Independent, which doesn't have a ready substitute for "Menace II Society."

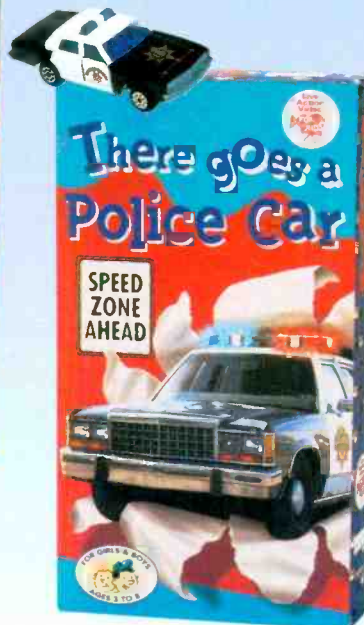
While the BBFC awaits clarification of its ratings procedure from the government, the video trade has announced the inclusion of additional information on cassette sleeves about title content and how it has been evaluated. PolyGram's release of the Alec Baldwin-Nicole Kidman thriller "Malice" will be the first to have a 15 rating and an accompanying explanation.

Marketing manager Reg Thompson says, "These new labels spell out exactly the nature of each film. People will no longer be able to argue that they do not know what they are getting when they rent a video. The label will also be on the spine of the video itself." (Continued on page 60)

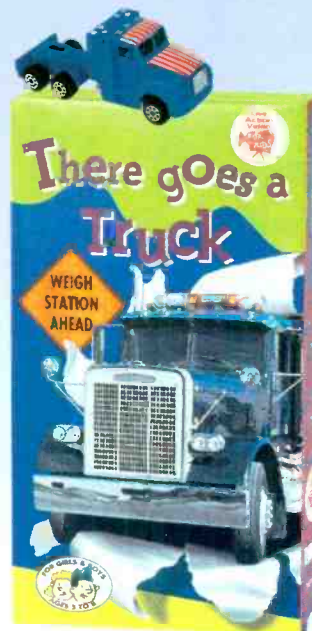
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There Goes A Police Car!
Video with toy car: #50717-3
Video without toy car: #50719-3



There Goes A Truck!
Video with toy truck: #50723-3
Video without toy truck: #50724-3



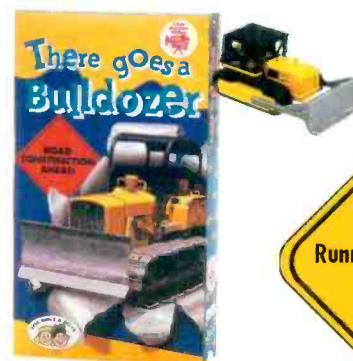
There Goes A Train!
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Sony Wonder Sends Kids To 'Camp Nickelodeon'

HIGH CAMP: Sony Wonder is giving its newest group of video releases the handle "Camp Nickelodeon" in anticipation of the summer season. The five new videos, including titles from "Ren & Stimpy," "Are You Afraid Of The Dark?," "The Adventures Of Pete & Pete," "Double Dare," and "GUTS," will hit stores May 31. A week later, the premiere audio release from the series "Are You Afraid Of The Dark?"—four original scary tales narrated by the series' Midnight Society Kids—also will bow.

As with all of Sony Wonder's "Nickelodeon Collection" titles, bonus items are included with each tape. In conjunction with these releases, consumers also can receive a free Camp Nickelodeon T-shirt by mailing in three proof-of-purchase tabs from the Camp Nickelodeon Collection; details of the offer are found on an in-pack coupon.

"Are You Afraid Of The Dark? Nightmare Tales" (\$12.98, 55 minutes), the second release in the "Dark" series, contains two full-length episodes. "The Tale Of The Final Wish" stars **Bobcat Goldthwait** as the sinister Sandman. "The Tale Of The Dream Machine" concerns a boy and a supernatural typewriter. Also included on the title is "Interactive Video Creep Fortune Teller," featuring popular Nickelodeon character Dr. Vink. The bonus item is a sticker that changes color.

"The Ren & Stimpy Show: More Stinky Stories" (\$14.98, 40 minutes) is the popular series' seventh home video release. Three episodes are included, along with two "special appearances" starring the character Mr. Horse. A "scratch and whiff" card is the bonus item.

"The Adventures Of Pete & Pete: Classic Petes" is the first "Pete & Pete" title, containing two complete episodes as well as "Artie Aerobics," a home video exclusive. "What We Did On Our Summer Vacation" features both Petes (they're brothers) and a friend tracking the elusive ice cream man, Mr. Tastee. Along the

way, they meet characters played by R.E.M.'s **Michael Stipe** and the B-52's **Kate Pierson**. In "Apocalypse Pete," the brothers attempt to reconcile their father with a pal's dad. The bonus: a rub-on tattoo.

"Nickelodeon GUTS: All-Star Special" (\$9.98, 45 minutes), featuring motivational tips from pro football's **Lawrence Taylor**, reinvents football, track and field events, and other sporting episodes in the irreverent Nick style; bonus item is a "GUTS" decal. "Double Dare: Super Sloppiest Moments" (\$9.98, 30 minutes) is compiled from Nickelodeon's "Double Dare" show, its longest-running program. Bonus: an activity card.

Also new from Sony Wonder are its first two video titles from Nelvana Limited's animated adventure series "Cadillacs And Dinosaurs," which airs on CBS, at \$9.98 each. Due out June 21 are four episodes from the classic TV series "Lassie," timed to coincide with Paramount's new "Lassie" movie and the preternaturally gifted collie's 50th anniversary. Each \$9.98 tape runs 55 minutes, includes video-only footage created for the series, and comes with an activity book.

DISNEWS: Walt Disney Home Video's acclaimed toddler series "Spot," based on the award-winning books by **Eric Hill**, has a new arrival. "Spot Goes To A Party" features five short episodes with interstitials that incorporate the book's hide-and-seek premise. As with the other "Spot" releases, the cassette package sports a lift-the-flap design inspired by Hill's books.

Meanwhile, Disney is releasing the feature "Blank Check" July 20. A comedy about an 11-year-old boy who finagles a million dollars from a mobster, the movie features **Brian Bonsall**, MTV's **Karen Duffy**, and rapper **Tone Loc**. "Snow White And The Seven Dwarfs" will be released Oct. 28, with \$15 in savings and rebates to consumers when they purchase the movie. (Continued on next page)



by Moira McCormick

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	5	3	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13
2	1	5	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
3	4	4	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG
4	3	4	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R
5	2	9	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
6	NEW ▶		A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13
7	7	6	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R
8	13	3	ANOTHER STAKEOUT	Touchstone Pictures Touchstone Home Video 2171	Richard Dreyfuss Emilio Estevez	1993	PG-13
9	6	7	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Touchstone Home Video 2011	Angela Bassett Larry Fishburne	1993	R
10	NEW ▶		THE REMAINS OF THE DAY	Columbia TriStar Home Video 71093	Anthony Hopkins Emma Thompson	1993	PG
11	10	5	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52633	Daniel Day-Lewis Michelle Pfeiffer	1993	PG
12	8	13	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
13	12	5	A BRONX TALE	Savoy Pictures HBO Video 90954	Robert De Niro Chazz Palminteri	1993	R
14	9	10	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R
15	11	9	THE GOOD SON	FoxVideo 8553	Macaulay Culkin Elijah Wood	1993	R
16	18	2	FLESH AND BONE	Paramount Pictures Paramount Home Video 32899	Dennis Quaid Meg Ryan	1993	R
17	14	5	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R
18	15	6	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R
19	16	10	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R
20	19	3	MR. JONES	Columbia TriStar Home Video 52353	Richard Gere Lena Olin	1993	R
21	17	5	THE BEVERLY HILLBILLIES	FoxVideo 8561	Lily Tomlin Cloris Leachman	1993	PG
22	20	9	JUDGMENT NIGHT ◊	Largo Entertainment MCA/Universal Home Video 51563	Emilio Estevez Cuba Gooding, Jr.	1993	R
23	21	11	SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG-13
24	22	12	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13
25	23	2	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG
26	25	10	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71753	Kenneth Branagh Emma Thompson	1993	PG-13
27	26	9	MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71393	Woody Allen Diane Keaton	1993	PG
28	34	3	POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnevie Jack Fieldstad	1994	PG
29	29	2	RUBY IN PARADISE	Republic Pictures Home Video 3470	Ashley Judd Todd Field	1993	R
30	31	15	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
31	28	9	SO I MARRIED AN AXE MURDERER	Columbia TriStar Home Video 52423	Mike Myers Nancy Travis	1993	PG-13
32	24	8	GETTYSBURG	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG
33	33	11	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G
34	30	12	THE PROGRAM	Touchstone Pictures Touchstone Home Video 2312	James Caan Halle Berry	1993	R
35	27	6	FATHER HOOD	Hollywood Pictures Hollywood Home Video 2226	Patrick Swayze	1993	PG-13
36	NEW ▶		ALL THE MORNINGS OF THE WORLD	October Films Touchstone Home Video 2234	Gerard Depardieu Jean-Pierre Marielle	1991	NR
37	36	6	MONEY FOR NOTHING	Hollywood Pictures Hollywood Home Video 2313	John Cusack	1993	R
38	40	11	FOR LOVE OR MONEY ◊	Universal City Studios MCA/Universal Home Video 81511	Michael J. Fox Gabrielle Anwar	1993	PG
39	35	11	STRICTLY BALLROOM	Miramax Films Touchstone Home Video 1701	Paul Mercurio Tara Morice	1993	PG
40	32	8	UNDERCOVER BLUES	MGM/UA Home Video 903063	Kathleen Turner Dennis Quaid	1993	PG-13

◆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.

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LASER DISC HEADQUARTERS

VIDEO PEOPLE

Barry Leshtz advances to VP/GM of Playboy Home Video, replacing **Jeff Jenest**, who recently was promoted to new business development senior VP.

Curtis Roberts is named senior VP, business affairs and general counsel, CBS/Fox Video.

Brian Wood is promoted to executive VP of Columbia Home Video, with responsibility for development projects.



ROBERTS



ORSON

Marshall Orson advances to business affairs VP, Turner Home Entertainment.

Promotions at Handleman Co.: **Lawrence Hicks** to merchandising executive VP, **Louis Kircos** to corporate development and subsidiary

ies executive VP, and **Richard Morris** to finance senior VP, CFO, and secretary.

Appointments in Columbia TriStar Home Video's international sector: **Rudy Vila** to VP and Latin America regional director; **Janet Robertson** to VP and Eastern Hemisphere regional director; and **Lexine Wong** to international marketing director.

Carey Dubnicoff is named western regional sales manager for The Lyons Group.

Marc Kringsman is promoted to programming associate director, Capital Cities/ABC Video. **Cindy Bressler** is appointed programming and acquisitions VP. **Peter Fifield**, formerly of New Line Home Video, joins as VP of finance and operations, replacing **Robert Ackley**, now VP of finance and administration of ABC Multimedia Group.

Brian Brown is promoted to sales VP, Fox Lorber Home Video. **Krysanne Katoolis** becomes acquisitions VP.

CHILD'S PLAY

(Continued from preceding page)

Disney Animated Classic videos, and selected Pillsbury products. And coupons totaling \$5 will be attached to each "Snow White" tape, redeemable from Oct. 29 through Jan. 31, 1995, with the purchase of other Disney titles, including "Tim Burton's The Nightmare Before Christmas." "Nightmare" is due out Sept. 30, supported by a marketing campaign that includes tie-ins with Duracell Batteries and Cadbury Beverages' A&W Root Beer and A&W Cream Soda. Carrying a \$19.99 price tag, the title prebooks Aug. 16.

Jim Henson Video, distributed by Buena Vista Home Video, will bow its first feature-length, direct-to-video title, "Muppet Classic Theater," on Aug. 12. Composed of takeoffs on six classic fairy tales like "The Three Little Pigs" and "The Elves And The Shoemaker," the title will benefit from tie-ins with Liquid Dial Soap and cross-promotions with Disney's "Aladdin"-inspired video release, "The Return of Jafar."

KIDBITS: A&M has bowed the seventh and eighth titles in its "Sharon, Lois & Bram" video series. "Pet Fair" and "Radio Show," both featuring guest star **Eric Nagler**, are taken from the trio's award-winning Nickelodeon program "Elephant Show" . . . A new video series teaching the Spanish language and information about Hispanic culture is available from Peapod Productions, Minneapolis. The "Look, Listen & Learn—Spanish Club" series

features Spanish curriculum specialist **Jennifer Reyes** and a multi-ethnic group of children, singing Latin American folk songs, acting out puppet stories, and exploring customs; each title is \$19.95 . . . Another new series, "What Do You Want To Be When You Grow Up?," is available from Big Kids Productions, Austin, Texas. First release is "Heavy Equipment Operator" (\$15.95, 30 minutes), due June 1. The live-action series features real workers (not actors) demonstrating their ca-

reers to children. Age recommendation is 2 through 6 . . . Coyote Creek Productions of Fallbrook, Calif., has two new titles in its "Art Lessons For Children" series, bringing the total to six. The latest titles are "Animals Of The Rain Forest" and "Plants Of The Rain Forest" . . . Best Film & Video, Los Angeles, has released three titles in the animated "Robocop" series, aimed at kids too young for the PG-13 home video release of the movie.



Down Memory Lane. Home video pioneer **Andre Blay**, right, recalls the early days after receiving the National Assn. of Video Distributors' Larry Hilford Memorial Award at the recent Carlsbad, Calif., annual conference. In the photo above, he's joined by, from left, **Bernie Herman** of Star Video, **Shirley and John Bowerbank** of J.L. Bowerbank & Associates, **Hope and Gene Silverman** of PolyGram Video, and **Blay's wife Nancy**.



GRIFFIN MUSIC

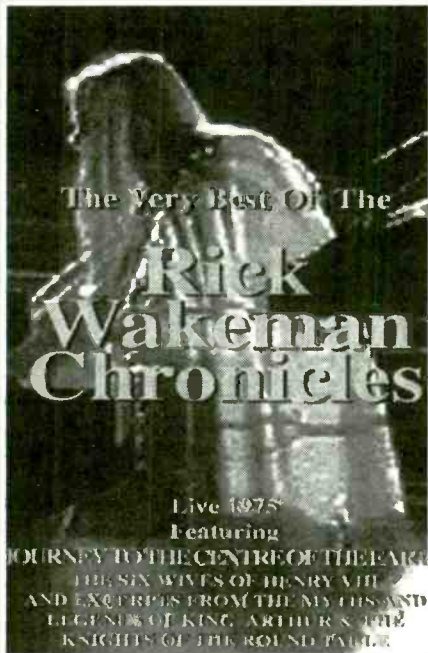
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Rick Wakeman

The Very Best Of The Rick Wakeman Chronicles GVWR-109

Rick Wakeman is caught live on video in Melbourne, Australia in 1975. Featuring "Journey To The Centre Of The Earth", complete with full orchestra and the Melbourne Chamber Choir.



Anderson Bruford Wakeman & Howe

An Evening Of Yes Music Plus GVAB-108

Over two hours of Yes music on video. Featuring some of the most influential and innovative musicians of our time. Recorded in September, 1989.



Also available on
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Gong—Live (GVGO-106) • Troggs—The Collection (GVTR-111) • Saxon—Live (GVSA-107) Rory Gallagher—Live in Cork (GVGR-110) • The Damned—Final Damnation (GVDA-105) Blue Oyster Cult—Live 1974 (GVBO-102) • Buzzcocks—Live Legends (GVBU-101) Motorhead—The Best Of Motorhead (GVMO-103) • Pat Travers—Boom Boom (GVTP-104) Rick Wakeman—Rick Wakeman Live (GVWR-100)

WORLD WAR II TITLES CELEBRATE D-DAY'S 50TH ANNIVERSARY

(Continued from page 53)

ered the manuscript while researching the show and brought it to the publisher's attention. The book's cover includes a blurb saying, "Look for the world television premiere of 'Normandy: The Great Crusade' on the Discovery Channel." Inside is a

card promoting the cassette and the CD-ROM.

Discovery released the latter two weeks before the broadcast. "Since this is a commemorative event, we want to be out in the market to lead up with our product," says Porter.

"You can expect that the week of the anniversary, there will be all sorts of events and entertainment and morning news shows telecasting from the beach, and we want to ride along on that, which means being on the shelf before that point."

FOX COMMEMORATIVES

FoxVideo picked up the pace May 17 with commemorative editions of the studio's "The Longest Day" for \$24.98 and "D-Day: The Sixth Of June" for \$14.98. Both titles were previously \$29.95. "The Longest Day" is a double cassette, and its price point will be in effect only until the end of this year.

The movie has been colorized, "because we felt that war films tend to skew older, and colorization might make it more of an event. People might want to see it out of curiosity, and younger people might be more interested in seeing it," says FoxVideo president Bob DeLellis. Fox's own Movie-tone footage of the theatrical premieres are part of each release.



A scene of the D-Day invasion from "Normandy: The Great Crusade," released by Discovery Enterprises Group.

Both will receive heavy D-Day and Father's Day attention. Adds DeLellis, "The Longest Day" is one of the only films that really deals with D-Day. We're hoping to hit six figures with that."

FoxVideo is offering pre-packs for in-store display while working on co-op advertising circulars with some video stores. "There will also be a lot of specials on the TV networks dealing with the anniversary, and that will give additional hype," DeLellis says.

LOST HITCHCOCK FILMS

An independent company, Milestone Film & Video in New York, celebrates the anniversary with the first-ever video releases of two "lost" Alfred Hitchcock films, "Bon Voyage" and "Adventure Malgache." According to Milestone president Amy Heller, Hitchcock agreed to make the two shorts in 1944 for the British Ministry of Information. The films were supposed to extol the bravery of the Resistance. "Instead, it was very Hitchcock—dark and twisty, with betrayal and murder," Heller says.

The British government decided the pair were too ambiguous and controversial and shelved them, although "Bon Voyage" was screened briefly in France in 1945. "After that, they were sealed in the vault," Heller notes. "Even historians and biographers of Hitchcock, you couldn't see it."

A few years ago, copyright expert David Pierce (Heller's brother-in-law) met with the Ministry of Information and sorted out copyright ownership, effectively establishing that both titles could be released. Afterward, the British Film Institute did a Hitchcock series including the shorts.

In 1993, Milestone acquired the rights and showed them in art houses in the U.S. and Canada. "We made brand-new 16mm negatives and made really fine video masters," Heller says.

Milestone is releasing the pair on one tape, titled "Alfred Hitchcock's 'Bon Voyage' & 'Adventure Malgache.'"

The first runs 27 minutes, the second 31 minutes. The cassette, due out June 6, retails for \$39.95 and includes a card offering an audiocassette of a never-before-heard radio pilot Hitchcock made in 1945.

"Our approach is that this is one of the few directors almost everyone in the U.S. has heard of," Heller says. "This is the director who made 'Notorious' and 'Spellbound,' so it's a very important piece of film history. We're doing a lot of outreach to the press and to mystery magazines, and I'm sure in the next few weeks we'll be hearing about Hitchcock clubs and specialty clubs."

Reaction so far has been "very heartening," Heller says. "The pre-book date isn't until mid-May, and the street date isn't until June, yet we already have stores ordering now. I'm hopeful this tape will do as well as a new foreign release—a few thousand, at least."

PICTURE THIS

(Continued from page 53)

Paul Pasquarelli says some 600 Toys 'R' Us outlets represent more than 50% of his business; others hike that figure considerably.

The racker always intended to focus on what Pasquarelli describes as "children's and family" outlets, including drug store chains like Eckerd. However, Visual Expressions no longer seeks that class of trade, and Pasquarelli doubts he will add accounts previously serviced by defunct Rank Retail Services America, his previous employer. Poaching from an alive-and-well Rank had been the subject of considerable speculation when Visual Expressions got under way in 1992.

"We're going to grow nice and slow," says Pasquarelli. Visual Expressions has consolidated from nine to a core staff of six merchandisers in Pittsburgh, with parent Video handling all the back-office functions at the Detroit HQ.

Billboard

FOR WEEK ENDING MAY 28, 1994

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★ ★ NO. 1 ★ ★				
1	7	3	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
2	1	51	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98
3	5	63	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
4	3	23	BAD GOLF MADE EASIER ABC Video 45003	19.98
5	6	11	DALLAS COWBOYS: SUPER BOWL XXVIII CHAMPIONS PolyGram Video 4400876913	19.95
6	2	5	1994 WINTER OLYMPIC FIGURE SKATING HLTS. FoxVideo (CBS Video) 8117	19.98
7	19	3	BEST OF HOCKEY'S HARDEST HITTERS Quality Video, Inc. 3130	9.99
8	13	55	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98
9	4	5	1994 WINTER OLYMPIC HLTS. FoxVideo (CBS Video) 5985	19.98
10	NEW		WRESTLEMANIA X Coliseum Video WF132	59.95
11	8	15	MAGIC MEMORIES ON ICE II ABC Video 44002	24.98
12	11	7	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98
13	14	21	CNN SPORTS: PLAY OF THE DAY FAVORITES Turner Home Entertainment 3111	12.98
14	16	19	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95
15	12	236	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173	19.98
16	10	19	1992 WINTER OLYMPICS HIGHLIGHTS FoxVideo (CBS Video) 5553	19.98
17	20	25	NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853	19.95
18	15	163	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
19	18	27	THE JOE MONTANA STORY PolyGram Video 4400881953	19.95
20	RE-ENTRY		MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★				
1	3	23	ABS OF STEEL 2000 The Maier Group TMG227	14.95
2	1	13	JANE FONDA'S YOGA EXERCISE WORKOUT A*Vision Entertainment 55021-3	19.98
3	2	29	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
4	5	21	BUNS OF STEEL STEP 2000 The Maier Group TMG1142	14.95
5	8	107	ABS OF STEEL 2 The Maier Group TMG133	9.99
6	4	39	THIGHS OF STEEL The Maier Group TMG158	9.95
7	13	3	STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
8	6	109	ABS OF STEEL The Maier Group TMG132	9.99
9	RE-ENTRY		STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
10	11	37	ARMS AND ABS OF STEEL The Maier Group TMG142	9.95
11	7	37	BOXOUT WITH SUGAR RAY LEONARD PolyGram Video 4400877493	19.95
12	14	5	T'AI CHI FOR HEALTH Healing Arts 1044	29.98
13	15	33	KATHY SMITH'S GREAT BUNS AND THIGHS A*Vision Entertainment 50446-3	19.95
14	9	113	BUNS OF STEEL 3 The Maier Group TMG131	9.99
15	10	7	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
16	18	21	NIKE: TOTAL BODY CONDITIONING A*Vision Entertainment 50532-3	19.95
17	20	3	KATHY SMITH'S AEROBOX WORKOUT A*Vision Entertainment 50518-3	19.95
18	NEW		BUILDING STRENGTH WITH SUSAN POWTER A*Vision Entertainment 50601-3	19.95
19	RE-ENTRY		KATHY SMITH'S STEP WORKOUT FoxVideo (Media) M032901	19.98
20	12	77	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1994, Billboard/BPI Communications.

THE HOLLYWOOD REPORTER® TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	The Crow (Miramax/Dimension)	11,774,332	1,573 7,485	—	11,850,494
2	When a Man Loves a Woman (Buena Vista)	9,442,012	1,298 7,274	3	10,545,893
3	Crooklyn (Universal)	4,209,475	1,033 4,075	—	4,209,475
4	With Honors (Warner Bros.)	2,888,558	1,222 2,364	2	13,150,539
5	Four Weddings and a Funeral (Gramercy)	2,772,923	1,069 2,594	9	34,203,391
6	3 Ninjas Kick Back (TriStar)	2,712,069	2,043 1,327	1	6,772,182
7	No Escape (Savoy)	1,737,561	1,672 1,039	2	11,918,178
8	Clean Slate (MGM)	1,498,602	1,474 1,017	1	5,277,792
9	Bad Girls (20th Century Fox)	949,067	1,371 692	3	13,349,580
10	Schindler's List (Universal)	878,700	1,010 870	21	91,022,103

PUBLIC-DOMAIN FILMS

(Continued from page 53)

priced PD titles, many of which sell for as little as \$9, are pricier, licensed CD-ROM properties, including the Jimmy Stewart classic "It's A Wonderful Life" and the Beatles' "A Hard Day's Night," which can retail for as much as \$70. Consumers do get more for their money, however. PD titles generally lack the extra features like inclusion of trailers, additional footage, production commentary, and trivia.

United American Video in Ft. Mill, S.C., a leading supplier of PD cassettes, is among the first video companies to exploit the new market. UAV invested in its own CD-ROM manufacturing facilities and has four original animation titles slated for introduction at the summer Consumer Electronics Show in Chicago, according to president/CEO Jerry Pettus Jr.

"We're already exploring the vast library of public-domain animation," says Pettus, who expects his first PD release to reach stores in November. "Our titles will be more than just cartoons, though. I just don't see [public-domain CD-ROMs] being too enticing without an added interactive or educational experience."

Probably the first supplier to capitalize on the niche market was Grand Rapids, Mich.-based Wayzata. It released "Quicktoons" on CD-ROM last year, and followed up with "Quicktoons 2" and "Supertoons," each retailing for about \$25.

"Right now, the consumer will buy just about anything on CD-ROM," says Jon Viscott, multimedia buyer for the Los Angeles Virgin Retail store, which carries more than 400 CD-ROM titles. "If a lower price point is available, they'll eat it up. Public-domain video titles sell well for us, but not quite as well as the adult video CD-ROMs."

Some PD releases are used for more than passive viewing. "What really seems to be taking off is the shorter segments of public-domain video used as screen savers in the Windows environment," says Barney Quick, advertising manager for Free Spirit, a computer and multimedia software distributor based in Trafalgar, Ind.

Quick cites "Classic Clips: Vicious Vixens," which features PD previews for such B-movie fare as "Devil Girl From Mars" and "Attack Of The 50-Foot Woman," as a top seller.

The genre is developing as advanced systems, including Cinepak, Intel Indio, and Captain Crunch, enable longer lengths of full-motion video footage to be compressed on CD-ROM.

"The video quality has had a really awful resolution in the past," says Sego. "There has been a real disparity between the necessary transfer rate and image-compression technology until earlier this year. This is such a new process, and there are no textbooks showing us exactly how to do this."

By slowing the frames transmitted per minute and limiting the color used, Sego says the company was able to work with the latest technology to capture greater running time. Chestnut's longest title, "Night Of The Living Dead," runs 96 minutes on one disc. (Whether "Night" is, in fact, in the public domain is subject to dispute.)

Technological limitations squeeze the movies into a space one-quarter the size of the full screen. But users are transfixed by the interactive potential, (Continued on next page)

THE LITTLE RASCALS COLLECTION!
Rare, remastered, unedited...and ready to sell!

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Only \$14⁹⁵* each!
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**BUY 10,
GET 2 FREE!**

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LITTLE RASCALS

- Finally, The Little Rascals unedited, restored & remastered!
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- The comedy collection for all ages - now priced for collectibility!
- Release timed to coincide with Steven Spielberg's heavily promoted summer feature *The Little Rascals*.
- Cabin Fever Entertainment is backing the home video release of *The Little Rascals Collection* with a highly visible national consumer campaign and co-op advertising funds.
- Hosted by *Entertainment Tonight's* popular critic and *Little Rascals* authority Leonard Maltin!
- Available in traffic stopping 48-count floor display (6, 12 & 24-pack counter displays also available).

Street Date: July 6, 1994

Order Close Date: June 13, 1994

Running Time: 70 Minutes Each Volume/Not Rated/Black&White

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Call your distributor or Cabin Fever at
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Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
★ ★ ★ NO. 1 ★ ★ ★						
1	1	9	THE FOX AND THE HOUND	Walt Disney Home Video 2141	1981	24.99
2	3	33	ALADDIN	Walt Disney Home Video 1662	1992	24.99
3	2	7	WE'RE BACK!: A DINOSAUR STORY ◊	Amblin Entertainment/MCA/Universal Home Video 81289	1993	24.98
4	NEW ▶		BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc./Warner Home Video 15500	1993	19.96
5	5	81	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	1991	24.99
6	7	5	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment/PolyGram Video 8006311353	1994	12.95
7	4	5	MIGHTY MORPHIN GREEN RANGER: PART 2	Saban Entertainment/PolyGram Video 8006311373	1994	12.95
8	6	11	THE MAGIC VOYAGE	Hemdale Home Video 7215	1993	19.95
9	9	17	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER ◊	Saban Entertainment/PolyGram Video 4400881193	1993	9.95
10	8	5	MIGHTY MORPHIN GREEN RANGER: PART 3	Saban Entertainment/PolyGram Video 8006311393	1994	12.95
11	11	9	THERE GOES A BULLDOZER!	Kidvision/A*Vision Entertainment 50701	1994	12.95
12	10	5	MIGHTY MORPHIN GREEN RANGER: PART 5	Saban Entertainment/PolyGram Video 8006311433	1994	12.95
13	13	238	PINOCCHIO◆	Walt Disney Home Video 239	1940	24.99
14	14	5	MIGHTY MORPHIN GREEN RANGER: PART 4	Saban Entertainment/PolyGram Video 8006311413	1994	12.95
15	17	109	101 DALMATIANS	Walt Disney Home Video 1263	1961	24.99
16	12	7	THERE GOES A FIRE TRUCK!	Kidvision/A*Vision Entertainment 50700	1994	12.95
17	NEW ▶		THE FLINTSTONES: HOORAY FOR HOLLYWOOD	Hanna-Barbera Prod. Inc./Turner Home Entertainment 1206	1994	12.98
18	NEW ▶		WINNIE THE POOH: SHARING & CARING	Walt Disney Home Video 2459	1994	12.99
19	19	17	MIGHTY MORPHIN: VOL. 3-HIGH FIVE ◊	Saban Entertainment/PolyGram Video 4400881233	1993	9.95
20	20	276	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
21	NEW ▶		THE FLINTSTONES: FEARLESS FRED STRIKES AGAIN	Hanna-Barbera Prod. Inc./Turner Home Entertainment 1205	1994	12.98
22	NEW ▶		BARNEY'S ALPHABET ZOO	The Lyons Group 2001	1994	14.95
23	NEW ▶		THE FLINTSTONES: BABE IN BEDROCK	Hanna-Barbera Prod. Inc./Turner Home Entertainment 1204	1994	12.98
24	18	17	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND ◊	Saban Entertainment/PolyGram Video 4400881133	1993	9.95
25	23	7	CHILDREN'S CIRCLE: HAROLD AND THE PURPLE CRAYON	Wood Knapp Video 1198	1994	14.95

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

PUBLIC-DOMAIN FILMS GET CD-ROM RELEASE

(Continued from preceding page)

particularly in business applications. "We've had some great feedback from consumers who use our 'Three Stooges' title to lighten up a presentation," says Segó.

Microsoft Windows-based programs allow the technically adept to merge video footage with other files for use in slide shows and the like.

BRIT VID BANS

(Continued from page 55)

and so [it] will be the last thing people see as they push the cassette into the machine."

According to BBFC director James Ferman, "This will be very helpful to parents, as it will alert them to themes, such as drugs or prostitution, that they might want to protect their children from. It will also help video shopkeepers, who are often asked by customers about the suitability of films."

However, most experts agree that it will take another wave of technological advancement to overcome the small-screen viewing. One answer is the MPEG standard; MPEG 1 kits, which do permit playback on the full screen, are available for about \$200. MPEG 2, with advancements, is still in development.

"Once MPEG kicks in, the personal computer will make a shift from a business-based machine to an entertainment-based machine," says Tom Adamek, sales at American Software And Hardware, a CD-ROM wholesaler.

"You could buy an awfully good VCR for the same price as an MPEG adapter," counters Segó. "Why would you want to watch 'Porky Pig' on your computer when you can get better-quality picture and sound on TV? The real future is in selling public-domain titles to users who will be creative and use the footage to integrate something old into something new."

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

"Grammy's Greatest Country Moments," A*Vision Entertainment (212-275-2900), 55 minutes, \$19.98.

Travis Tritt hosts a paean to country music's moments in the spotlight in this niche-marketed spinoff of A*Vision's previous "Grammy's Greatest Moments." A cavalcade of Nashville's finest are here—from the legendary (Roy Acuff and Emmylou Harris performing "Blue Eyes Cryin' In The Rain") to the timeless (Willie Nelson & Kris Kristofferson dueting on "Me & Bobby McGee") to the nostalgic (Crystal Gayle doing her "Don't It Make My Brown Eyes Blue") to the kitschy (modern-day playboy Billy Ray Cyrus performing what else but "Achy Breaky Heart.") Twenty-one artists in all are featured, and fans can trace the twists and turns of country music and its ambassadors through the years as well as discover a few new favorites. "Grammy's Greatest Country Moments" also is available as a two-CD/cassette package.



CHILDREN'S

"The Shirley Temple Collection," Fox Video, approximately 90 minutes each, \$14.98 each.

FoxVideo bolsters its new Family Features line with the release of classic films featuring the charismatic curly-locks who has charmed generations of children and parents, now in color for the first time. A trio of titles—"Heidi," the classic story of the young orphan who journeys to the Swiss Alps and warms the heart of her reclusive grandfather; "Dimples," Temple's first big-time musical, in which she plays granddaughter to a notorious pickpocket; and "Bright Eyes," the film that stars Temple as an orphan torn between two foster parents and gave her her first top billing—innaugurates the series. Beginning June 1 with "Poor Little Rich Girl," FoxVideo will release a new Temple video on the first Wednesday of each month.

Titles in the Shirley Temple Collection come packaged in Amaray casing, which gives them a classic look.

"Let's Create A Better World," Let's Create Productions (800-790-6655), 70 minutes, \$21.95.



Video targeted at the elementary-school set spirals around environmentally correct play-time activities. And although its heart is in the right place, the hour-plus program comes off as a monotonous affair. Featured activities include re-using old tin foil to make placemats, putting scraps of paper to work as papier mache animals, and the like. There also are lots of songs here. But unfortunately, once again, although the musical messages are good ("Be kind to the world and it will be kind to you"), none of the songs is particularly unique or ear-catching. In the swelling bin of PC products aimed at children, "Let's Create" will settle somewhere in the middle.

"For Better Or For Worse: The Family Album," Just For Kids Home Video/Celebrity Home Entertainment (818-595-0666), 90 minutes, \$24.95.

The animated antics of the Patterson family have graced nearly 1,500 newspapers as well as numerous books, calendars, mugs, posters, and other novelty items during their 15-plus years in existence. Now Lynn Johnston's marvelously on-target view of the modern American homestead debuts on home video in a collection of adventures that will find an eager audience among children, teens, and adults alike. The "Roseanne" of comic strips is chock-full of subtle commentary on life's little moments, which unfolds as mom looks through an old family photo album. Production values are mediocre—the sound quality is particularly troublesome at times—but the content is worthwhile.

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

HEALTH/FITNESS

"Sexcises," Parade Video/PPI Entertainment (201-344-4214), approximately 45 minutes, \$14.98.

For lack of a more precise category for this video and its like-minded cousins, "Health & Fitness" will have to do. As the title might suggest, the exercises are custom-made for getting participants worked up rather than working them out. Featured couples don negligee- and tightly whitey-cum-gym outfits as they engage in a series of repetitions in dimly lit settings complete with bouquets of flowers and soft music. Not your run-of-the-mill fitness center setting. Narration comes courtesy of a British woman who gets the effort award for trying to be sultry. Of course, the program is all in good fun, and although viewers shouldn't count on burning up too many calories with the given exercises, what's sure to follow them may very well do the trick.

DOCUMENTARY

"No Applause Just Throw Money," Direct Cinema (800-525-0000), 30 minutes.



Filmmakers turn the camera on one of the most famous and well-steeped aspects of New York street life—that of its multitude of performers from all walks of life. Viewers need sit through only a few minutes of this colorful pictorial documentary to pinpoint the time period in which it was filmed: the mid- to late '80s—1987, to be exact. Hints come courtesy of a Stevie Wonder look-alike performing renditions of "I Just Called To Say I Love You," "We Are The World," and other timely tunes. Also making appearances are a host of chalk-faced mimes, a unicyclist, several child musicians, and a cornucopia of performers spreading Christmas cheer. The program provides some interesting slices of life; however, it lacks both

narration and historical context.

TRAVEL

"Rome: The Eternal City," V.I.E.W. Video (800-843-9843), 45 minutes, \$19.98.



V.I.E.W.'s Museum City Video series gets a noteworthy addition in this culturally charged journey through Italy's capital city. Rome is depicted in all her glory via the artists, poets, and architects who made her famous. The imprint of Michelangelo is most prominently showcased, but viewers also will walk away with a greater understanding of Caravaggio, Bernini, and many others. Among the sites visited are Trevi Fountain, the Spanish Steps, the Sistine Chapel, St. Peter's, and the Roman Forum. Video will appeal to a broad audience, from travel buffs to historians to those with an interest in art history. Also new in the same series are two views of Spain: "Barcelona: Archive Of Courtesy" and "Seville: Jewel Of Andalusia."

MADE-FOR-TV

"Mary Hart Goes One On One With Coach," MCA/Universal Home Video, 69 minutes, \$12.98.

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(Continued on page 62)

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Update

CALENDAR

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

MAY

May 19-21, **Undercurrents '94 National Music Conference**, Agora Metropolitan Theater, Cleveland. 216-241-1902.

May 21, **SPARS 1994 Los Angeles Business/Technical Conference on Audio Work Stations**, Beverly Garland's Holiday Inn, North Hollywood, Calif. 800-771-7727.

May 22, **The Great Music Experience**, Nara City, Japan. 011-44-71-727-7333.

May 22-25, **National Cable Television Assn. Convention**, New Orleans Convention Center, New Orleans. 202-775-3550.

May 26, **BMI Pop Awards Dinner**, Plaza Hotel, New York. Pat Baird, 212-830-2528.

May 27, **"Marketing Yourself To The Top,"** presented by Los Angeles Women In Music, Ma Maison Sofitel, Los Angeles. 213-243-6440.

May 28-31, **American Booksellers Assn. Convention**, Los Angeles Convention Center, Los Angeles. 203-325-5001.

JUNE

June 1, **Songwriters Hall of Fame Annual Celebration and Awards Dinner**, honoring Lionel Richie, Carly Simon, the Bee Gees, Otis Redding, Irving Caesar, and Buddy Morris, Sheraton New York Hotel and Towers, New York. 212-206-0621.

June 1, **International Managers Forum Meeting**, ASCAP Building, New York. Barry Bergman, 718-332-8500.

June 2-4, **American Women In Radio & Television National Convention**, Hilton Towers, Minneapolis. 703-506-3290.

June 7, **14th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy Of Popular Music, Tramps, New York. Bob Leone, 212-319-1444.

June 8-11, **PROMAX International Seminar**, New Orleans Convention Center, New Orleans. 213-465-3777.

June 8-12, **BRE Conference**, Sheraton Hotel, Universal City, Calif. Barbara Cleveland, 213-469-7262.

June 9, **Third Annual Assn. Of Independent**

Music Publishers Luncheon, New York Sheraton, New York. 212-758-6157.

June 9-11, **Music Industry Dedicated Assn. Of Independent Retailers Third Annual Conference**, Swissotel, Chicago. 312-493-8818.

June 9-11, **Radio Montreux International Symposium**, Montreux Convention Center, Montreux, Switzerland. Lynn Christian, 213-938-3228.

June 14-16, **REPLtech International**, presented by Knowledge Publications, Santa Clara Convention Center, Santa Clara, Calif. Benita Roumanis, 914-328-9157.

June 15, **1994 Radio-Mercury Awards**, Waldorf-Astoria, New York. 212-387-2100.

June 22, **Music & Performing Arts Unit Of B'nai B'rith 30th Annual Awards And Dinner Dance**, honoring Clint Black and Vanessa Williams, Sheraton New York Hotel & Towers, New York. Toby Pieniek, 212-782-1260.

June 23-25, **Summer Consumer Electronics Show**, McCormick Convention Center, Chicago. 202-457-8700.

June 23-26, **National Assn. Of Radio Talk Show Hosts Convention**, location to be announced, Los Angeles. 617-437-9757.

JULY

July 24-27, **VSDA Convention**, Hilton Convention Center, Las Vegas. 818-385-1500.

LIFELINES

BIRTHS

Girl, Selina Rae, to **Jeff and Helen Magid**, April 29 in Los Angeles. He is production director for Geffen and DGC Records.

Boy, Marlowe Aidan, to **Nigel and Alison Harrison**, April 29 in Cottage Grove, Ore. He is a music writer currently working on a book about songwriters.

Girl, Carly Rose, to **Rick and Elaine Krim**, May 4 in New York. He is VP of talent/artist relations for MTV.

Boy, Braison Chance, to **Billy Ray and Leticia Cyrus**, May 9 in Nashville. He is a Mercury Records recording artist.

Girl, Ruby Amelia, to **Steve Sinclair and Elisa Casas**, May 9 in New York. He is president of Mechanic Records.

MARRIAGES

Kenichi Shiraishi to Noriko Akagi, May 15 in Tokyo. He is head of store support at the ware-

house of Tower Records there.

DEATHS

Harley Flaum, 48, of cancer, May 8 in New York. Flaum was founder, president, and creative director of RadioBand of America, a creator of radio spots and original music for television. He was also the owner and president of Penny Lane Studios in New York. He is survived by his wife, Margie; his mother, Bette Ross; and his stepfather, George Ross.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

JAZZ FIGHTS AIDS: Jazz pianist **Fred Hersch**, who is HIV-positive, has assembled a star-studded jazz album, "Last Night When We Were Young: The Ballad Album," which is being released as an AIDS benefit by Classical Action: Performing Arts Against AIDS, a nonprofit group providing a unified voice in response to the AIDS crisis. The 13 cuts feature **Gary Burton**, **Bobby Watson**, **Jane Ira Bloom**, **Phil Woods**, **George Shearing**, **Dave Atney**, **Andy Bey**, **Leny Andrade**, **Mark Murphy**, **Janis Siegel**, and **Toots Thielemans**. The CD cover photo was donated by **Lee Friedlander**, while Chesky Records provided technical support and other assistance. Also, Broadway Cares/Equity Fights AIDS has agreed to handle the fulfillment aspect of the project. The album can be ordered by calling 1-800-321-AIDS.

AMFAR Takes To The Street: The American Foundation for AIDS Research (AmFAR) is hosting "Takin' It

To The Streets: An Evening Of Rhythm & Blues" June 8 at the Manhattan Center in New York to benefit AmFAR's community-based clinical trial network. Performers include **Koko Taylor & Her Blues Machine**, **the Persuasions**, and **the Stingers**. Actor **Robert Guillaume** is the host. For more info, contact **John M. Johmann** at 212-477-1717. For further info, call **Ronni Kairey** at 212-492-1252 or **Maria Kleinman** at 310-289-6472.

FIGHTING VIOLENCE: Pendulum/ERG artist **Lisa Lisa** recently lent her talents to New York's "Stop The Violence Week," which ran from April 30 to May 8. She appeared at a youth rally in Brooklyn and on "The Montel Williams Show" to discuss solutions to teen violence. Lisa Lisa is a lifelong resident of the city's Hell's Kitchen neighborhood.

THE ANNUAL "Hillbilly Nation Celebration" July 17 at the Wise

County Fairgrounds in Wise, Va., will benefit WMMT, the listener-supported, noncommercial public radio station of Appalshop, the Whitesburg, Ky.-based nonprofit media arts center dedicated to the preservation and encouragement of the Appalachian culture and traditions. This year's artist lineup includes **Southern Culture On The Skids**, **Metro Blues All-Stars**, **Kiya Heartwood and Stealin' Horses**, **Bad Branch**, and **Possum Hollers**. For more info, contact **Jim Webb** at 606-633-0108.

GOOD RISK: Florida-based rock act **Risk** has recorded a 30-second PSA on AIDS awareness that is running on various Fox-affiliated stations as well as on Comedy Central and Telemundo. The three-man group also has formed "Rock Against AIDS" as a nonprofit corporation promoting safe sex. An unsigned band, Risk is managed by **David Salidor**, who also operates dis Company, a public relations firm in New York.

FOR THE RECORD

Due to an editing error in the May 21 issue, **Elton John** was identified as one of the artists to appear on a benefit album for the Musicians Assistance Program. It is **Dr. John** who will be featured on the album, along with **Eric Clapton**.

In the May 7 issue, artist **Junior Tucker** was identified in a headline as a Pay Day artist. Although Tucker's single "Love Of A Lifetime" is licensed by Pay Day/London Records, the artist is not signed to a major label. His latest album was released on his own Damaged label, which is distributed by New York's V.P. Records.



Industrial Record Plant. Interscope/TVT/Nothing industrial outfit Nine Inch Nails cut its recent album, "The Downward Spiral," at Los Angeles' Record Plant Recording Studios. Shown seated, from left, are engineer Sean Beaven (with an unidentified canine companion), NIN mastermind Trent Reznor, and engineer Alan Moulder; standing are Record Plant director of bookings Carol Davis and Record Plant engineer Brian Pollack.

Yamaha Bows Handy Digital Mixer Pro Mix 01 Breaks \$2,000 Price Barrier

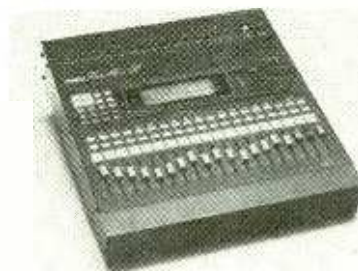
■ BY PAUL VERNA

NEW YORK—If memory serves them well, audio engineers throughout the world will be using the new Yamaha Pro Mix 01 for years to come.

The unit—previewed at the grand opening of the House Of Blues club in Los Angeles and scheduled to be unveiled June 13 at the APRS in London—is a 16-channel, fully programmable digital mixer that will retail for an unprecedented price point of less than \$2,000, according to Yamaha marketing manager for professional audio products Michael MacDonald.

In addition to two types of automation—snapshot and dynamic—the Pro

Mix 01 features two built-in effects processors and three assignable, full-function stereo compressor/gates. Because the effects and dynamic settings are stored as part of the mix, the unit effectively functions as a programmable patch bay, according to MacDonald.



THE YAMAHA PRO MIX 01

has a direct-to-R-DAT output and can be interfaced with many of the popular sequencing programs currently available. The Pro Mix also can be used by home and project studio operators as a primary console.

To hit the "volume point" necessary to warrant the attractive price tag, Yamaha is launching an aggressive marketing approach for the Pro Mix 01, MacDonald says. Rather than hawk it as "a mixer for anybody anywhere, doing anything," Yamaha will "micro-promote" the unit to its various target markets, he says.

It will apply a similar customized approach to its software partnerships for the mixer. He adds, "We have a broadcast market, and we need to have broadcast-related software from people who know how to do that. You can't just ask the people who are doing sequencing software to do a broadcast package."

The swiftness with which Yamaha has addressed the software needs of the Pro Mix 01—MacDonald says contracts with vendors are in the final stages of negotiation—constitutes a departure from the standard practice of "putting a product out in the market and then fishing for software people," according to MacDonald.

Yamaha also "beat the trend in the audio business" by bringing its new unit to market without first "taking it to shows and displaying it under glass," says MacDonald. "We wanted to have a well-developed, mature piece of equipment, not something we'd have to turn around and immediately upgrade."

This pro-active approach reflects the changing reality of the audio business, according to MacDonald. "We can't sit back and rely on brand equity to pull us through on things," he says. "We need products that are stunning technical achievements, and then we need to get out and launch them well, not just in the U.S. but worldwide."

The Pro Mix 01 has been beta-tested by Neil Diamond live-sound engineer Stan Miller and film composer Hans Zimmer, according to a Yamaha statement.

He says Yamaha was able to break the \$2,000 barrier by using a new digital-signal-processing chip that uses parallel microcode instead of serial microcode, reducing the program-change time by a factor of four. In addition, because the software used in the Pro Mix 01 will be incorporated into future models, Yamaha is able to amortize the software development costs over a much larger number of units than it could have done with an analog product. That provision allowed the company to "drop the price in half," according to MacDonald.

Without disclosing specific unit shipment figures for the Pro Mix 01, MacDonald says "thousands and thousands of units are going out, both in the U.S. and worldwide. We anticipate a stronger demand for this piece than for virtually any analog mixer that we've had in the past."

The product's primary target audience, according to MacDonald, is the live production sector, whether it be broadcast, theater, concerts, etc. "Ultimately, it's for people who will appreciate the memory function," he says.

A secondary application that potentially could overshadow the first, according to MacDonald, is mixing virtual tracks in sync with analog or digital tracks. For these types of post-production functions, the Pro Mix 01

Beckett's Journey From Muscle Shoals To Nashville Ends With Country Success

■ BY BEN CROMER

NASHVILLE—When Barry Beckett moved from Muscle Shoals to Nashville in 1985, no one wanted to hire a producer with Bob Dylan, Paul Simon, Aretha Franklin, and Dire Straits on his resumé.

"I would sit by the phone and say, 'This has gotta change,'" recalls the 51-year-old producer/pianist. "I called all the publishers I could and talked to the pluggers, and said, 'I'm available to do demos.' So I lived on demos for a year."

The drought ended when Jim Ed Norman at Warner Bros. asked Beckett to join the company's A&R department.

"As soon as I got there, he asked if I wanted to do Hank Williams Jr., so I said, 'Okay, that's right down my alley. I can do that with my hands tied behind me.'"

Beckett, in tandem with Norman and Williams, went on to produce such Williams projects as "Born To Boogie," "Lone Wolf," and "Pure Hank."

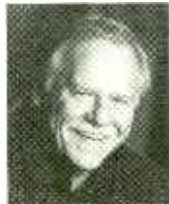
More recently, Beckett has charted with singles such as Neal McCoy's "No Doubt About It" and Confederate Railroad's "Daddy Never Was The Cadillac Kind." Ironically, this Alabama maverick has become a consummate Nashville producer.

"Nashville has changed drastically," Beckett notes, adding that the music establishment here is more open-minded now than in years past. "It would have been impossible to cut 'No Doubt About It' in the style three years ago."

Beckett says his role is to "make other people's dreams come true. Producers now are just there to make sure that everything works right, that

everything is comfortable for the artist, and that you have the right people involved."

Beckett compares his job to that of a general contractor on a construction project. He adds, however, that he considers the producer less crucial than the song.



BECKETT

"The whole thing depends on that. I'm a strong believer in the personality of the artist and the delivery of the song."

Although he suggests songs to artists, Beckett says he stops short of dictating to them. "What am I going to do," he says, "tell Bob Dylan that one of his songs isn't good enough to record? Never."

Beckett's ability to relate to musicians is a result of his stint with the legendary Muscle Shoals Rhythm Section. A native of Birmingham, Ala., Beckett migrated to Muscle Shoals in the mid-'60s to experience the region's burgeoning studio scene.

In fact, Rick Hall's Fame Studios in Muscle Shoals was quickly becoming the preferred locale for Atlantic Records producers Jerry Wexler, Tom Dowd, and Arif Mardin, cutting hits for Aretha Franklin and Wilson Pickett.

When Spooner Oldham left Muscle Shoals for Memphis, Beckett became the pianist of the Muscle Shoals Rhythm Section, an ad-hoc bunch that included drummer Roger Hawkins, bassist David Hood, and guitarist Jimmy Johnson. Beckett's first session with the Muscle Shoals crew was the classic Etta James track "Tell Mama."

Beckett and the Muscle Shoals crew consolidated their reputation by recording numerous R&B and rock classics in the '60s and '70s, from the Staple Singers' "I'll Take You There"

and R.B. Greaves' "Take A Letter Maria" to Bob Seger's "Main Street" and Paul Simon's "Kodachrome." Those tracks were cut at Muscle Shoals Sound Studios, a venture started with a loan from Atlantic.

"Atlantic Records' producers would come down and record the tracks, and take them back to New York and do all the sweetening there," says Beckett. "They got the first eight-track machine from Scully and loaned us money to buy the second."

Beckett's first foray into production, in conjunction with Roger Hawkins, was the 1972 single "Starting All Over Again" by Mel and Tim. He became more involved with production after he was approached by his mentor, Wexler, to co-produce the Sanford Townsend Band; that project yielded Beckett's first major hit as a producer: "Smoke From A Distant Fire."

"I don't know why Wexler particularly chose me of the four [Muscle Shoals players], but I guess he thought, 'He's the one that knows all the stuff there is to know about piano, so he's the one to get.'"

The Wexler-Beckett tandem produced several other projects: Dire Straits' "Communique" and Bob Dylan's "Slow Train Coming" and "Saved."

After those successes, Beckett hit a dry spell and seriously considered leaving the business. Then he heard two songs on country radio that prompted his move to Nashville: John Anderson's "Swingin'" and Rodney Crowell's "Stars On The Water."

Ultimately, Beckett is inspired by good songs; in fact, he chose to work with country newcomer Kenny Chesney because of Chesney's songs.

With his newfound status in Nashville, one thing is certain: Barry Beckett is far too busy to wait by the telephone.

PRO
FILE



Every Woman's Platinum. Chaka Khan was recently at Platinum Island Recording Studios in New York working on her upcoming Warner Bros. album project. She is shown here with producer/bassist Gary Haase. (Photo: Jim Carroll)

AUDIO TRACK

NEW YORK

AT DUPLEX SOUND, Jerry and Ka-treese Barnes are producing a track for Virgin recording artist **Tony Terry**. **Dana Mars** is engineering the sessions on the classic MCI console with Otari automation.

Living Colour vocalist **Corey Glover** recently went into the Power Station to record the title track from "Fallen Angel," the off-Broadway musical in which he is starring. The track was recorded through the Neve 8068, and produced by **Glover** with **Greg Drew** and **Jon Golberger**.

Warner Bros. recording act **Da Bush Babes** recently recorded its debut album at Desta Productions and Recording. Sessions were produced by **Joe "Prince" Matias** with **Gavin Morrison** and **Don Elliot** engineering, and by **Mark Basten** with **Greg Mann** engineering.

RCA group **the Gigolo Aunts** recently completed its debut album at the Magic Shop. **John Agnello** produced and engineered the sessions behind the classic Neve wraparound console; **Ed Douglas** assisted.

LOS ANGELES

AT CMS DIGITAL, engineer **Robert Vosgien** recently worked with producer **Hilton Rosenthal**, mastering "The Best Of Johnny Clegg & Savuka" for CD.

Ed Cherney was recently at Brooklyn Recording Studio mixing the upcoming second release from A&M recording artist **Jann Arden**. **Ronnie Rivera** assisted on the sessions.

Maria McKee was recently at Sound City Studios tracking new material with **Joe Barresi**, who engineered on the Neve 8028; **Billy Bowers** assisted.

NASHVILLE

ARISTA ARTIST **Michelle Wright** was recently at Soundstage working on her upcoming release. Sitting behind the SSL 56-input 4000E with G Series computer were producer **John Guess** and engineer **Marty Williams**; **Derek**

Bason assisted.

Tom Astor has been recording his upcoming album at the Sound Emporium. **Charlie McCoy** is producing, with the engineering assistance of **Gary Laney** and **Ken Hutton**.

Liberty recording artist **Suzy Bog-guss** has been working at Emerald Studio with producer **Jimmy Bowen** on her upcoming project. Engineer **Guess** worked on the SSL console with **Ultimation**.

OTHER LOCATIONS

AT REFLECTION Sound Studios in Charlotte, N.C., gospel quartet **Lati-more** recently worked on an upcoming album. Engineers **David Harris** and **Mike Lawler** recorded basic tracks on a Sony APR-24 analog recorder. Engineers **Mark Williams** and **Tracey Schroeder** recorded the band's vocals with producer **David Lawrence**.

At the Chicago Recording Company in Chicago, producer/engineer **Eddie Kramer** was recently in with **Buddy Guy** tracking for an upcoming release.

Joe and **Phil Nicolo** (aka **the Butcher Bros.**) have been busy at Philadelphia's Studio 4 Recording, working on a remix of Mercury artist **John Mellencamp's** cover of **Van Morrison's** "Wild Night."

At New River Studios in Fort Lauderdale, Fla., Sony Music International recording artist **Emmanuel** was recently in recording his new album. The project is being produced by **Manuel Tejada** and **Victor Victor**. **Jim Thomas** engineered the sessions with the assistance of **Riley J. Connell**.

At Reel Tyme Recording in Floral Park, N.Y., DJ/remixers **Hex Hector** and **Darren Freedman**, along with **Bobby Guy** and **Ernie Lake**, were in remixing the new **Patti LaBelle** single, "Right Kinda Lover," for MCA Records. The foursome tracked and mixed on a Soundtracks Quartz 64-input console with Trackmix automation.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Fax: 615-320-0454.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 21, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	I SWEAR All-4-One/ D. Foster (Blizzz/Atlantic)	BACK & FORTH Aaliyah/ R. Kelly (Blackground/Jive)	YOUR LOVE AMAZES ME John Berry/ C. Howard (Liberty)	GOT ME WAITING Heavy D & The Boyz/ P. Rock (Uptown)	THE MORE YOU IGNORE ME, THE CLOSER I GET Morrissey/ S. Lillywhite (Sire/Reprise)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKERS/ RUMBO (Los Angeles) David Reitzas Felipe Elgueta	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	SOUNDSTAGE (Nashville) John Kelton	GREENE STREET (New York) Jamey Staub	HOOK END MANOR (Reading, ENGLAND) Chris Dickie
RECORDING CONSOLE(S)	SSL 4000E/ Trident 80	Neve VR 72	SSL 4056E with G Computer	API Legacy	SSL 4048 with Focusrite
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Studer A827	Mitsubishi X-850	Studer 800	Studer A800 MKIII
STUDIO MONITOR(S)	Norberg/Custom TAD	Lakeside/TAD	Aiwa NFX 3200	Meyers	Yamaha NS10 Requested
MASTER TAPE	Ampex 467	3M 996	Ampex 467	Ampex 499	3M 996
MIX DOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Mick Gauzasky	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	SOUNDSTAGE (Nashville) John Kelton	GREENE STREET (New York) Jamey Staub	HOOK END MANOR (Reading, ENGLAND) Chris Dickie
CONSOLE(S)	Neve VR	SSL 4064G With Ultimation	SSL 4056E with G Computer	Ameck/Massenburg APC 1000	SSL 4048 with Focusrite
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony 3348	Studer A827	Mitsubishi X-850	Studer A820	Otari MTR90
STUDIO MONITOR(S)	Norberg/Custom TAD	Lakeside/TAD	Aiwa NFX 3200	Requested	Yamaha NS10 Requested
MASTER TAPE	3M 996	3M 996/DAT	Ampex 467	Ampex 499	3M 996
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	HIT FACTORY Tom Coyne	MASTERFONICS Glenn Meadows	STERLING SOUND Jose Rodriguez	ABBEEY ROAD Chris Blair
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	BMG Manufacturing	EMI Manufacturing	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	BMG Manufacturing	EMI Manufacturing	Uni Manufacturing	WEA Manufacturing

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newsline...

OTARI CORP. of Foster City, Calif., has acquired exclusive worldwide rights to distribute Vancouver, B.C.-based Creation Technologies' RADAR (random access digital audio recorder) workstation. At less than \$23,000 for a 24-track system, RADAR offers such features as track slipping, vari-speed, nondestructive editing, cut-and-paste editing, 99 cue points, and instant undo, according to an Otari statement.

ROLAND CORP. has formed an "education partnership" with Winter Park, Fla.-based Full Sail Center for the Recording Arts that will result in a massive installation of Roland equipment at the school. The centerpiece of the venture is a new recording/editing suite equipped with Roland's DM-80 hard-disk system. Roland also will provide signal processors, samplers, a sampler library, rhythm machines, and other gear.

BRIEFLY: Clive Green & Co. will unveil the Cadac Concert mixing desk, aimed at the high-end touring and theater market, at the upcoming APRS in London... Gauss has installed its MAX high-speed cassette duplicating system at Sonolux in Bogota, Colombia... New River Studios of Fort Lauderdale, Fla., has installed the Korg SoundLink Digital Audio Production system to complement its 32-track digital and 48-track analog capabilities.

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FCC Hits The Road To Find Pirates

New Vehicles Feature Hi-Tech Tracking System

■ BY ERIC BOEHLERT

NEW YORK—The FCC is going hi-tech and mobile in its efforts to track down pirate stations and others who illegally jam the airwaves.

To locate and shut down radio spectrum violators more quickly and efficiently, FCC cops recently unveiled a new interference tracking car, with a fleet of 12 due by the fall.

Actually, the Commission has used cars for years to track down unwanted broadcasters. The difference with the new vehicles is that the tracking information is much more precise. So rather than circling cities for hours piecing together the whereabouts of the violations, FCC workers virtually will be able to drive right to the scene of the problem, thanks to a state-of-



FCC Chairman Reed Hundt checks out one of the commission's new interference tracking vehicles, which are equipped to locate pirate broadcasts in minutes.

the-art tracking system.

According to Robert Moroze, the district director of the FCC's Baltimore office, who oversaw the project, the idea for the new honing car had been in his head for years. A veteran of more than 20 years with the FCC, Moroze has spent many a day toiling through the streets, trying to pinpoint where spectrum interferences were springing from.

The old surveillance cars were helpful, but not particularly specific. When enforcement officers were sent into the field to locate an interference complaint, the on-board tracking system would show where the problem was emanating from, but not necessarily how to get there. Officers would follow an on-screen line display that contained very little street information. If the bogus signal ceased during the pursuit, it was difficult to continue the search. The whole process "took a lot of experience," Moroze says.

For years, Moroze envisioned a car that not only map would out where the problem was coming from, but also would display details of local streets and track where the FCC car was traveling. That way, rather than going on hunches and directions as vague as 'head east,' FCC workers would be able to zero in on specifics (e.g., follow Route 275 one mile, take a right on Main Street, stop 300 yards on the left).

The problem with Moroze's idea was that every time he set out to cre-

ate his dream car, he would hit a wall, particularly in terms of software capabilities. Finally, 18 months ago, using Visual Basic software, Moroze made his breakthrough.

"The technology all came together," he says.

FCC chief of field operations Dick Smith took a look and gave the car a go-ahead. "He said, 'This is the future of the agency,'" Moroze says.

This year's FCC budget calls for a dozen cars by October. Moroze hopes for enough money to order 70 by 1997. That would mean two cars for each of the Commission's 35 regional offices. As for whether or not Congress will appropriate enough funds (each car costs about \$70,000), Moroze is encouraged by the size of the agency's 1994 and 1995 budgets.

"I've been with the agency 27 years, and this is the first time we've had a decent budget," he says. Moroze credits the FCC's new chairman, Reed Hundt, with finding new government dollars.

The new tracking car works by using the Global Position System, which incorporates 18 satellites to tell users exactly where they are and where they're heading. (GPS technology was used extensively during the Gulf War.) The car's off-the-shelf mapping system is the same one used in some newer luxury cars with on-board directional display features. Together, the systems get a bearing on bogus signals and plot the quickest route for FCC workers to take.

The agency elected to use a 1990 Chevrolet Caprice, mostly for the size and shape of its roof. That's where a flat-panel antenna is installed. Two eight-inch displays are mounted inside the car.

In the past, Moroze says, it often took up to three hours from the minute his office received an interference complaint to the time his employees found the problem. Now, approximately 30 minutes should do the trick. Also, if the broadcast stops during the search, the tracking system remembers its whereabouts and officers can continue combing.

When it comes to broadcast interference and tracking down illegal sig-

nals, most people conjure up images of renegades launching late-night pirate radio stations. Moroze says the truth is that those types of broadcasters make up just a handful of the 120,000 interference complaints the FCC receives each year. (Of those, a small percentage actually have to be tracked down by car.) For the most part, the bogus signals are due to unintentional transmissions (e.g., a marine transmitter stuck on distress channel 16) or a spectrum that's simply too crowded with an array of

(Continued on page 70)

Twins Have Great American Seeing Double

Brothers And GMs, The Slys Have Parallel Careers

■ BY CARRIE BORZILLO

The adage "great minds think alike" couldn't be more true of twin brothers Clint and Tom Sly, who are both GMs with the Cincinnati-based Great American Broadcasting chain.

Not only have the twins chosen the same industry and even the same company, they also have had surprisingly parallel careers. For example, both of the Sly twins recently changed jobs. Tom was just transferred to the GM slot at WWNK Cincinnati from a similar position at KBPI Denver. Clint just moved into the GM position at KKRZ (Z100) Portland, Ore., from WRIF Detroit. Ironically, when Tom first joined KBPI as GM, he replaced Clint, who was moving to Detroit.

However, both brothers say the coincidence of working for the same chain and changing jobs at the same time has more to do with the state of the radio industry than it has to do with the theory that identical twins' lives tend to mirror one another. And they credit their upbringing in Cincinnati for the fact that they chose the same profession.

Clint explains, "My best friend's father was in the business. We both had good friends whose families were in broadcasting. We just grew up around it and were intrigued by it. And it's a fun,



Good Enough to Eat. KIIS Los Angeles fans join morning jock Rick Dees, seated on motorcycle, during the station's recent Cinco "Dees" Mayo party. Listeners vied for the new Honda by dressing up as their favorite Mexican food.

exciting, entertaining profession."

Tom adds, "Many people growing up in Cincinnati ended up working for Procter & Gamble. Radio was more of an exciting industry to be in."

According to Tom, both he and Clint learned the same management style from their entrepreneurial father.

"We both grew up working for him and learning his management philoso-



TOM SLY



CLINT SLY

phy and work ethics," says Tom. "It taught us to do whatever it takes to get the job done, to never ask someone to do something that you wouldn't do yourself, and to look for commitment from your staff."

Consequently, the twins say their work days often run from 6 a.m. to 6 p.m.

But Dave Crowl, president of Great American's radio group, believes Tom and Clint have different management styles.

"They're both very adept at people skills, but I would characterize Clint as a little more aggressive and always on a very focused, fast track to get projects done quickly. And he pushes people hard to do that.

"Tom is more patient and systematic in trying to accomplish the goals and objectives he sets," adds Crowl. "They are both very effective, and [have] proven to be good managers."

Clint, who studied marketing at the University of Kentucky, began his career as an AE in 1981 at WYNF Tampa, Fla. He then joined KEX Portland, Ore., where he quickly moved up the ladder from director of new business development to LSM to GM. He jumped from the VP/GM slot at KBPI Denver to WRIF Detroit as VP/GM and, recently, to his current job as GM of KKRZ.

Tom, who also studied marketing but at the University of Cincinnati, began his radio career a few years after Clint

because "I was on the 'have fun as you go' program. I flew to Florida to spend time with Clint and ride around on some account calls. I wanted to work for a great company, and this seemed right," he says.

Tom landed at WKRQ (Q102) Cincinnati as an AE. In order to convince the GM to hire him, Tom offered to work for free to prove himself. About a month later, Tom got his first commission check—a whopping \$158—which he says he used to buy a "boom box" to create client presentations.

He then replaced his brother at KBPI before moving into his current GM position at WWNK.

The folks in Denver had a hard time getting used to Clint's twin brother taking over. Tom says, "I was in an elevator, and a guy from the gym in the building came up to me and asked if he had done something to piss me off, because I hadn't been saying hello."

Similar situations have happened to Clint. "I was in an airport, and a client came up to me and wouldn't believe I wasn't Tom. I had to show my driver's license," he says.

While they admit that they do look alike and have the same mannerisms, Tom says Clint looks older and heavier and has a sizably larger nose. To that, Clint responds that he may look older because he's been in the business longer.

With both brothers on the same career track, some sibling rivalry might be expected, but the Slys say they go to each other for advice and support and sometimes talk three to four times a day.

"We don't compete much," says Clint. "We poke fun sometimes, but when the other guy needs help we're there. We don't compare figures, or who's making budget or not. We share thoughts and brainstorm a lot."

Both brothers say it would be fun to work together someday. However, don't plan on seeing the Sly twins buying a station together anytime in the near future. Tom says, "There is so much going on. There will be a few big players owning a lot of property, and down the road it would be hard to compete. Five or six [companies] will own all the stations, and owning one or two anymore won't be congruent with industry trends."



Bakin' With Coolio. Tommy Boy recording artist Coolio visits with the Baka Boyz on KPWR (Power 106) Los Angeles. Pictured, from left, are Baka Boy Eric, Coolio, and Baka Boy Nick.

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Credit card #: _____ Expiration Date: _____

Signature: _____ (Not valid without Signature)

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- Registration fees are non-refundable

Radio

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
1	1	2	10	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	COLLECTIVE SOUL ATLANTIC
2	2	1	9	KEEP TALKING THE DIVISION BELL	PINK FLOYD COLUMBIA
3	5	6	13	BACKWATER TOO HIGH TO DIE	MEAT PUPPETS LONDON/PLG
4	4	3	13	SPOONMAN SUPERUNKNOWN	SOUNDGARDEN A&M
5	3	5	12	DISSIDENT VS.	PEARL JAM EPIC
6	7	8	11	DISARM SIAMISE DREAM	SMASHING PUMPKINS VIRGIN
7	13	15	6	BIG EMPTY "THE CROW" SOUNDTRACK	STONE TEMPLE PILOTS ATLANTIC
8	8	14	4	NO ONE TO RUN WITH WHERE IT ALL BEGINS	ALLMAN BROTHERS BAND EPIC
9	12	19	7	TAKE IT BACK THE DIVISION BELL	PINK FLOYD COLUMBIA
10	6	4	16	NO EXCUSES JAR OF FLIES	ALICE IN CHAINS COLUMBIA
11	11	12	6	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
12	10	10	4	HERE COMES A MAN FAR FROM HOME	TRAFFIC VIRGIN
13	15	17	5	NIGHT IN MY VEINS LAST OF THE INDEPENDENTS	PRETENDERS SIRE/WARNER BROS.
14	20	26	4	ROUND HERE AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/GEFFEN
15	9	7	11	HIGH HOPES UNBOXED	SAMMY HAGAR GEFFEN
16	22	27	3	BLACK HOLE SUN SUPERUNKNOWN	SOUNDGARDEN A&M
17	19	22	6	MILES FROM NOWHERE A DATE WITH THE SMITHEREENS	THE SMITHEREENS RCA
18	30	—	2	CRAZY GET A GRIP	AEROSMITH GEFFEN
19	17	18	27	LOW KEROSENE HAT	CRACKER VIRGIN
20	14	11	20	DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH GEFFEN
21	31	39	3	I STAY AWAY JAR OF FLIES	ALICE IN CHAINS COLUMBIA
22	18	16	22	MR. JONES AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/GEFFEN
23	24	23	24	ALL APOLOGIES IN UTERO	NIRVANA DGC/GEFFEN
24	27	29	4	MISUNDERSTOOD MOTLEY CRUE	MOTLEY CRUE ELEKTRA
25	25	25	7	ALL AMERICAN GIRL YES I AM	MELISSA ETHERIDGE ISLAND/PLG
26	28	28	5	SOLD MY FORTUNE SUGARTOOTH	SUGARTOOTH DGC/GEFFEN
27	34	—	2	LONGVIEW DOOKIE	GREEN DAY REPRISE
28	32	32	4	GET OFF THIS KEROSENE HAT	CRACKER VIRGIN
29	16	9	12	THE CALLING TALK	YES VICTORY/PLG
30	23	13	14	HARD ACT TO FOLLOW BROTHER CANE	BROTHER CANE VIRGIN
31	NEW	1	1	WILD NIGHT DANCE NAKED	JOHN MELLENCAMP/ME'SHELL NDEGECELLO MERCURY
32	21	20	7	WHAT DO YOU WANT FROM ME THE DIVISION BELL	PINK FLOYD COLUMBIA
33	26	24	9	EVERY GENERATION... MONO	FURY IN THE SLAUGHTERHOUSE RCA
34	29	30	5	ROCKS GIVE OUT BUT DON'T GIVE UP	PRIMAL SCREAM SIRE/WARNER BROS.
35	35	34	3	DOWN WITH DISEASE HOIST	PHISH ELEKTRA
36	38	—	2	ANIMATE COUNTERPARTS	RUSH ATLANTIC
37	37	35	26	YOU CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
38	NEW	1	1	SHE GETS TOO HIGH ROB RULE	ROB RULE MERCURY
39	NEW	1	1	GIRL IN A T-SHIRT ANTENNA	ZZ TOP RCA
40	NEW	1	1	REACH OUT ELEVEN	ELEVEN THIRD RAIL/HOLLYWOOD

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 750 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	4	MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
2	2	3	32	PLUSH CORE	STONE TEMPLE PILOTS ATLANTIC
3	3	2	5	DAUGHTER VS.	PEARL JAM EPIC
4	4	4	3	CREEP CORE	STONE TEMPLE PILOTS ATLANTIC
5	6	5	5	BAD THING BROTHER	CRY OF LOVE COLUMBIA
6	5	6	4	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
7	7	7	35	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
8	—	—	1	MOTHER THRALL-DEMONSWEATLIVE	DANZIG AMERICAN/REPRISE
9	9	—	26	HEY JEALOUSY NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
10	8	10	23	NO RAIN BLIND MELON	BLIND MELON CAPITOL

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

WW1 Launches Leykis, Brenner Shows

LOS ANGELES—Even with all the restructuring changes that Westwood One has undergone in recent months as it merged with the former Unistar Radio Network, WW1 hasn't forgotten its claim that in 1994 it would venture even further into talk programming.

WW1 launched "The Tom Leykis Show" May 9 from 6-10 p.m. (ET), which is aimed at the younger end of the 25-54 demo. It also announced the launch of "The David Brenner Show," set for a June 13 debut from 3-6 p.m. (ET).

Additionally, Larry King no longer has that day job that the industry was talking about last year. "The Larry King Show" has been dropped from its 3-7 p.m. time slot and replaced with a simulcast of CNN's "Larry King Live" show from 9-10 p.m. (ET), beginning June 6.

Greg Batusic, president of WW1 Entertainment, says of the King move, "This gives his radio listeners far superior access to the personalities and politicians and major prime-time TV news stories."

Of the Tom Leykis and David Brenner shows, Batusic says they are both fast-paced, contemporary shows that can be controversial without the host being controversial.



LEYKIS

"They're more entertainment driven. Our hope is for Tom's show to target 18-49 and David to go for 25-44," he says.

Leykis says, "My goal is to be on FM as much as possible. [The show] would work on a classic rock station. Many stations fall off the bar graph after 7 p.m. If shows like 'Loveline' and 'Love Phones' can work [at night], why couldn't this?"

Leykis is off to a fair start toward that goal. Two of the show's 36 affiliates are FM outlets: WBDX Chattanooga, Tenn., and KYBG-FM Denver, which simulcasts its AM. The other affiliates include KMPC Los Angeles, KSDO San Diego, KFYT Phoenix, KING-AM Seattle, KSTE Sacramento, Calif., KKTR Fresno, Calif., and WGBI Scranton, Pa.

He says it's not only the hip, topical content of the show that gives it an FM feel—it's the production values as well.

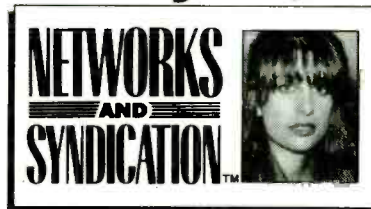
"It sounds like it's on the FM," Leykis says, "and the audience we want listens to FM. We don't use the big-time booth announcer [voice]... That's out."

Another element listeners won't hear on "The Tom Leykis Show" is guests with "doctor as their first name," says Leykis.

"We don't book the usual tired authors. We're looking for those who have something to say and have strong opinions and who can articulate them," he says.

The show flips back and forth from serious topics, such as discussions about assault weapons, to lighter fare such as men who like remote controls with lots of buttons and women who are afraid of computers and technology.

"From day to day, or even hour to hour, my audience doesn't know which element will come next," he says. "I



by Carrie Borzillo

want to keep it that way. The trick is not to get too committed to all guests or topics, and leave enough room to do something off the cuff."

As for the preparation that goes into each show, Leykis says he's a news junkie anyway, so it's not as if he's usually even preparing for a particular show.

"I don't sit down and do my homework for a show," he says. "I'm a news junkie generally. I routinely watch the news as a matter of course, and my computer has the [Associated Press] wire and Dow Jones wire services. I'm

in this business because I have that interest."

Leykis also taps into what his listeners are talking about and what they think about his show through the computer E-mail systems Prodigy, CompuServe, and America Online. Instead of reading letters, which can lose their timeliness by going through the mail, listeners can instantly send letters through the computer. Leykis occasionally reads them on the air.

In other WW1 news, the most recent part of the company's restructuring is its realignment of its RADAR-rated networks to be targeted by formats and demographics in hopes of making the medium a more attractive buy for advertisers.

WW1 Radio Networks will now include Westwood CNN+, Westwood AC, Westwood Country, Westwood Young Adult, and Westwood Variety. The new networks are composed of

(Continued on next page)

Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 32 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
1	1	2	8	SELLING THE DRAMA THROWING COPPER	LIVE RADIOACTIVE/MCA
2	2	3	5	NIGHT IN MY VEINS LAST OF THE INDEPENDENTS	PRETENDERS SIRE/WARNER BROS.
3	4	5	11	LONGVIEW DOOKIE	GREEN DAY REPRISE
4	7	9	6	BLACK HOLE SUN SUPERUNKNOWN	SOUNDGARDEN A&M
5	11	—	2	FALL DOWN DULCINEA	TOAD THE WET SPROCKET COLUMBIA
6	6	12	4	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	COLLECTIVE SOUL ATLANTIC
7	3	1	11	THE MORE YOU IGNORE ME, THE CLOSER... VAUXHALL AND I	MORRISSEY SIRE/REPRISE
8	5	6	10	POSSESSION FUMBLING TOWARDS ECSTASY	SARAH MCCLACHLAN NETTWERK/ARISTA
9	8	8	7	ROUND HERE AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/GEFFEN
10	9	11	5	ALWAYS I SAY I SAY I SAY	ERASURE MUT/ELEKTRA
11	15	16	15	BACKWATER TOO HIGH TO DIE	MEAT PUPPETS LONDON/PLG
12	13	15	8	BIZARRE LOVE TRIANGLE MARVIN THE ALBUM	FRENTI MAMMOTH/ATLANTIC
13	17	20	4	CLOSER THE DOWNWARD SPIRAL	NINE INCH NAILS NOTHING/TV7/INTERSCOPE
14	12	10	10	CUT YOUR HAIR CROOKED RAIN, CROOKED RAIN	PAVEMENT MATADOR
15	14	13	6	MISS WORLD LIVE THROUGH THIS	HOLE DGC/GEFFEN
16	18	23	5	UNTIL I FALL AWAY NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
17	19	29	3	BREAKIN' UP NEW TIMES	VIOLENT FEMMES ELEKTRA
18	24	—	2	CORNFLAKE GIRL UNDER THE PINK	TORI AMOS ATLANTIC
19	10	4	14	RETURN TO INNOCENCE THE CROSS OF CHANGES	ENIGMA VIRGIN
20	NEW	1	1	BIG EMPTY "THE CROW" SOUNDTRACK	STONE TEMPLE PILOTS ATLANTIC
21	20	17	24	DISARM SIAMISE DREAM	SMASHING PUMPKINS VIRGIN
22	16	7	9	I'LL TAKE YOU THERE "THREESOME" SOUNDTRACK	GENERAL PUBLIC EPIC SOUNDTRAX/EPIC
23	NEW	1	1	COME OUT AND PLAY SM SH	OFFSPRING EPITAPH
24	21	22	5	GENTLEMAN WHO FELL THE DIVINE COMEDY	MILLA SBK/ERG
25	29	—	2	SAY SOMETHING LAID	JAMES FONTANA/MERCURY
26	25	—	2	HERE WE GO SUPERMARKET	STAKKA BO POLYDOR/PLG
27	23	18	16	NO EXCUSES JAR OF FLIES	ALICE IN CHAINS COLUMBIA
28	26	30	4	LIAR WEIGHT	ROLLINS BAND IMAGO
29	NEW	1	1	BULL IN THE HEATHER EXPERIMENTAL JET SET, TRASH AND NO STAR	SONIC YOUTH DGC/GEFFEN
30	28	24	4	HOBO HUMPIN SLOBO BABE	WHALE EASTWEST

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 300 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

Committee OKs Chong, Ness Nominations For FCC

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Senate Commerce Committee approved the nominations of FCC commissioner nominees Rachelle Chong and Susan Ness May 17, following a Senate Communication Subcommittee hearing and an endorsement from subcommittee chairman Sen. Daniel Inouye, D-Hawaii.

The nominations are expected to be approved by the full Senate.

After months of Congressional grousing about foot-dragging, the Clinton administration nominated Chong earlier this spring to fill the vacant Republican seat on the commission. Ness will fill the vacant Democratic slot.

KENNEDY STUDIES BEER/WINE ADS

Legislation that would require revolving warning messages on radio and television ads for beer and wine is effectively dead this session, although at least one House legislator continues to study the issue.

Although Sen. Strom Thurmond,

R-S.C., has decided not to pursue Senate hearings, on the House side, Rep. Joseph P. Kennedy, D-Mass., tried to breathe life into his version of the bill. The bill was introduced but never assigned to committee this session, but Kennedy plans to meet with authors of a University of California at Berkeley study that concluded that the beer and wine industries target minors in their ad campaigns.

Beer and wine manufacturers deny the charges, and broadcasters oppose

WASHINGTON ROUNDUP™

the legislation, fearing the warnings would drive company sponsors—and an estimated \$800 million a year in ads—off the air.

GATT FEE AGENDA: WAIVER

Hints from well-placed sources earlier this month have proven true: The administration's proposal to

charge broadcasters and others a spectrum/user fee to pay for a GATT treaty financial shortfall actually was a smokescreen to gain a federal budget restraint waiver from Congress.

On May 17, administration officials suggested to Congress that it could avoid the howls of opposition from constituents over the fees-for-GATT proposal by lifting budget rules requiring generated revenues to cover all new liabilities—such as when the GATT treaty, producing short-term tariff losses, goes into effect.

National Assn. of Broadcasters president Eddie Fritts had called the plan to levy a 4% tax on gross revenues "ruinous for broadcasters," and suggested that if such a plan were to develop, broadcasters in turn might have to drop their traditional public service obligations.

The pressure to eliminate such schemes emerged on Capitol Hill May 16, when several key legislators in the House Ways and Means Trade Subcommittee indicated that they

would endorse a waiver, thus saving the administration the need to collect upward of \$14 billion from industries here for the tariff losses.

Another White House proposal, this one to pay for housing of illegal alien felons with increased FCC broadcaster user fees, is still being circulated on the Hill.

NAB APPROVES FOREST SERVICE BILL

In an unrelated fee proposal scheme, the NAB applauded the legislation introduced by Sen. Dennis DeConcini, D-Ariz., to set "fair user fees" for broadcasters who locate their tower sites on federal land.

The bill, while it would more than double the current fees, is viewed by NAB as fairer than other proposals hiking tower fees as much as 8,000%.

"Radio and TV stations cannot support extreme proposals that would undermine the vital news and entertainment services [rural] broadcasters provide to these communities," said NAB government relations VP Jim May.

NETWORKS AND SYNDICATION

(Continued from preceding page)

what had been Unistar's CNN+, Super, and Power, and WW1's Mutual and NBC. There also will be a consolidation of all overnight inventory into a new entity called Westwood Overnight. Westwood Source will remain unchanged.

The new networks will be available for sale beginning Sept. 26, and will be reflected in the RADAR 49 report.

WW1 also has teamed with cable network E! Entertainment Television to provide affiliates with entertainment news, including celebrity interviews, coverage of awards shows, a daily entertainment news fax, and programs like "Pure Soap," "F.Y.E.," and "The Gossip Show."

E! previously was aligned with MJI Broadcasting.

AROUND THE INDUSTRY

Superaudio, which syndicates "Open House Party," has issued a cease and desist order against KKBK (the Beat) Los Angeles over the station's use of the name "house party" for its morning show. The lawyers for both parties are hashing it out.

In other Superaudio news, KHKS Dallas air personality Sean Valentine will host the company's new "Party On-Line," a Sunday night top 40 dance party show, beginning in June.

"The Al Malmberg Show" has moved from Business Radio Network division American Forum Network to BRN itself.

BRN's American Sports Radio also has made some changes. "The Fred Wallin Show" has been extended from 5-7 p.m. (ET) to 3-7 p.m. (ET). "Al Bernstein Sports Party" has moved from 3-5 p.m. to 10 p.m.-1 a.m. The network also added "Inside Baseball with Scott Graham" on Sunday evenings.

Chicago-based advertising agency Burrell Communications is getting into the syndication business. Its "Let's Talk" show on WJPC-FM Chicago goes national July 11. The show spoofs television talk shows. Burrell also is looking to take "Flicks, Picks, And

Pans," a movie review show, nationwide. The show now airs on WGCI-AM Chicago.

Broadcast Programming has begun shipping Chartbreakers Weekly Hit CDs, with hits for top 40, AC, country, and album rock formats. The CD contains preproduced hooks for each full-length song that appears on the disc, for use in on-air promos and music tests. The service's monthly cost is \$75.

SI Communications is offering a series of four one-hour specials dubbed "Pure Platinum: Today's Top Producers" from June 1-30, hosted by Ray Parker Jr. The other producers highlighted are Teddy Riley, Kenny "Babyface" Edmonds, Narada Michael Walden, and Jimmy Jam and Terry Lewis. SI also is offering

"Black Music Spotlight," a series of vignettes hosted by actress Holly Robinson and profiling African-American recording artists such as Whitney Houston, Janet Jackson, and Stevie Wonder during June.

Pat DiNizio of the Smithereens will host MediaAmerica's four-hour Memorial Day special, "Live Classics From The Cutting Edge II." The special will include unreleased concert material from such acts as Elvis Costello, the Pretenders, Peter Gabriel, Crowded House, and the Clash.

Public Radio International (formerly American Public Radio) is offering "Stonewall: Myth, Magic & Mobilization" Monday (23) in recognition of the 25th anniversary of the police raid at the Stonewall Inn in New York, which

helped spark the gay rights movement.

Convicted cop killer and death row inmate Mumia Abu-Jamal was supposed to have become a commentator for National Public Radio's "All Things Considered," where he planned to deliver a three-minute commentary on issues of crime and punishment every month for the next six months. However, NPR has decided not to air the commentaries due to what the network is calling "serious misgivings about the appropriateness of using as a commentator a convicted murderer seeking a new trial."

Maryrose joins ABC/Satellite Music Networks' "Hot AC" format for weekends. She previously was MD/midday host at WMXN Norfolk, where she used the name Barbara Sommers.

22 BRIDES FIND MUSIC BIZ MATE IN ZERO HOUR

(Continued from page 8)

impassioned romance of lead track "Visions Of You" to the frightful first-person account of a male serial killer in "King For A Day."

The duo's name comes from an Indian tale recounted by the family's landlord in Nairobi, Kenya. Relates Libby, "It's a story about a guy who kept a harem under control until the 22nd bride got jealous and decided to kill him and then herself, but ended up only killing him and becoming the queen of the harem."

The Johnsons saw a lot of the world growing up in an army family, mainly in Nairobi. Libby began playing piano at age 7, and Carrie started guitar at 9. "Mom was kind of a folkie/hippie and taught us to play guitar," says Libby. "We listened to a lot of folkie, singer/songwriter stuff—Dylan and Bonnie Raitt, and rock bands like the Beatles, Doors, and Traffic."

The girls played throughout Kenya and even performed on a Nairobi TV news program, but were back in the States in time for high school. Libby eventually discovered jazz, while Car-

rie found the Sex Pistols (and sported a blue Mohawk coif, long since grown out).

They went to college in Boston but ended up in New York, where they formed the band the Mood Elevators in 1983—a forerunner of 22 Brides that "fizzled out," says Libby.

Lost in what they call the "dance hell limbo" of late-'80s New York, the Johnsons nevertheless found quality work in sessions behind the likes of Debbie Gibson, Natalie Cole, and Samantha Fox. "It came to the point where we could have gone that route, but it wasn't what we were looking for and we were burned out," says Carrie.

They decided to try another sister act and had commenced playing once a month at the Mood Elevators' old haunt, CBGB's Gallery. Since signing with Zero Hour, they have toured the Northeast and expanded their city venues.

Now managed by Sandee Borgman of SB Management, 22 Brides are in the midst of an acoustic duo tour—dubbed "The Coffee House Tour

'94"—which began May 22 and runs through July 15, hitting the Northeast and some Midwest stops. McKenzie expects the tour to continue well into the fall, with some band dates likely.

Plans for a "22 Brides" single haven't been finalized, though McKenzie says that Advanced Alternative Media, which is independently promoting the band to adult alternative formats, has suggested "Silence." The May 30 edition of college radio's CMJ tip sheet will include "King For A Day" in its "Certain Damage" sampler.

According to McKenzie, print ads will be taken out in CMJ, Option, Alternative Press, Cover, and Cake. Zero Hour has hired indie publicist Nicole Blackman to promote the project further.

"22 Brides," like all forthcoming Zero Hour product, will be independently distributed through Distribution North America. The next release will be the Cucumbers' "Where We Sleep Tonight," the group's first since brief stints with Profile and Fake Doom, due Aug. 16.



Hits! in Tokio

Week of May 8, 1994

- ① Dream On Dreamer Brand New Heavies
- ② The Sign Ace Of Base
- ③ Goody Goody Lisette Melendez
- ④ Stay Eternal
- ⑤ Drunk On Love Basia
- ⑥ So Much In Love All 4 One
- ⑦ Got Me A Feeling Misty Oldland
- ⑧ I'll Remember Madonna
- ⑨ Baby I Love Your Way Big Mountain
- ⑩ The Most Beautiful Girl In The World Prince
- ⑪ I'll Be The One Boz Scaggs
- ⑫ I Can't Help Myself Julia Fordham
- ⑬ Take It Back Pink Floyd
- ⑭ Sleeping In My Car Roxette
- ⑮ Feeling Peyi Joelle Ursull
- ⑯ Rocks Primal Scream
- ⑰ Each And Everyone Laura Fygi
- ⑱ Asam No Ataru Michi Original Love
- ⑲ Hey D.J. Lighter Shade Of Brown
- ⑳ Forever Now Level 42
- ㉑ I Don't Know Noa
- ㉒ La Vie En Rose Donna Summer
- ㉓ You Mean The World To Me Toni Braxton
- ㉔ Down Town Sugar Babe
- ㉕ If You Go Jen Secada
- ㉖ Loser Beck
- ㉗ Heaven Come Down Jennifer Brown
- ㉘ Funky Jam Primal Scream
- ㉙ You Peter Frampton
- ㉚ Love Lights The World David Foster
- ㉛ I Want You Juliet Roberts
- ㉜ Hymn To Love Corey Hart
- ㉝ Now And Forever Richard Marx
- ㉞ A Fair Affair Misty Oldland
- ㉟ Hang On In There Baby Curiosity
- ㊱ Without You Mariah Carey
- ㊲ Love Come Down Alison Limerick
- ㊳ Shapes That Go Together A-Ha
- ㊴ You're All I Wanna Do Cheap Trick
- ㊵ I'm Still In Love With You Al B. Sure
- ㊶ Something In Common Bobby Brown & Whitney Houston
- ㊷ Just A Step From Heaven Eternal
- ㊸ Spiritual Love Urban Species
- ㊹ Third Time Lucky Basia
- ㊺ River Of Life Hektor
- ㊻ All That I Do Sasha
- ㊼ No Gushot Worl A-Girl
- ㊽ Streets Of Philadelphia Bruce Springsteen
- ㊾ You Tripped At Every Step Elvis Costello
- ㊿ A Gift For The Ages Mark Johnson

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.



J-WAVE 81.3FM

Radio

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 60 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
★★★ No. 1 ★★★					
1	1	1	22	NOW AND FOREVER CAPITOL 58005	◆ RICHARD MARX 10 weeks at No. 1
2	2	2	12	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	◆ BONNIE RAITT
3	3	4	14	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
4	6	10	9	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA
5	4	3	16	STREETS OF PHILADELPHIA COLUMBIA 77384	◆ BRUCE SPRINGSTEEN
6	5	5	22	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
7	13	14	9	BEAUTIFUL IN MY EYES SBK 58099/ERG	◆ JOSHUA KADISON
8	15	22	4	IF YOU GO SBK 58166/ERG	◆ JON SECADA
9	8	6	27	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
10	10	13	11	BABY I LOVE YOUR WAY RCA 62780	◆ BIG MOUNTAIN
11	7	7	17	WITHOUT YOU COLUMBIA 77358	◆ MARIAH CAREY
12	12	17	5	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
13	9	8	25	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
14	17	18	7	YOU MEAN THE WORLD TO ME LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
15	11	9	12	COMPLETELY COLUMBIA 77376	◆ MICHAEL BOLTON
16	14	11	31	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
17	16	12	30	SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	◆ MICHAEL BOLTON
18	18	15	23	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIACS
19	21	19	19	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	◆ LITTLE TEXAS
★★★ HOT SHOT DEBUT ★★★					
20	NEW ▶	1	1	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	◆ ELTON JOHN
21	22	20	22	HAVING A PARTY WARNER BROS. 18424	◆ ROD STEWART
22	20	21	26	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
23	23	24	6	MISLED 550 MUSIC 77344	◆ CELINE DION
24	25	26	6	THE WOMAN IN ME CAPITOL 58154	HEART
25	27	27	9	IN THE TIME IT TAKES REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
26	24	23	14	LULLABY (GOODNIGHT, MY ANGEL) COLUMBIA 77363	◆ BILLY JOEL
27	32	40	3	I SWEAR BLITZ 87243/ATLANTIC	◆ ALL-4-ONE
28	29	36	4	THE MOST BEAUTIFUL GIRL IN THE WORLD NPG 72514/BELLMARK	◆ ♀
29	30	37	3	TELL ME WHERE IT HURTS REUNION 62813/RCA	◆ KATHY TROCCOLI
30	NEW ▶	1	1	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
31	26	25	14	IN WALKED LOVE ARISTA 1-2679	EXPOSE
32	33	32	5	COME TO MY WINDOW ISLAND 858 028/PLG	◆ MELISSA ETHERIDGE
33	35	30	3	EVEN IF MY HEART WOULD BREAK ARISTA 1-2674	KENNY G/A. NEVILLE
34	34	31	12	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
35	37	—	2	LOVE IS ALL AROUND LONDON ALBUM CUT/PLG	◆ WET WET WET
36	NEW ▶	1	1	WILD NIGHT ◆ JOHN MELLENCAMP/ME'SHELL NDEGECELLO MERCURY 858 738	
37	31	29	13	ROCK AND ROLL DREAMS COME THROUGH MCA 54757	◆ MEAT LOAF
38	36	34	5	MR. JONES DGC ALBUM CUT/GEFFEN	◆ COUNTING CROWS
39	38	35	21	WILL YOU BE THERE (IN THE MORNING) CAPITOL 58041	◆ HEART
40	40	—	3	STANDING RIGHT NEXT TO ME MCA 54760	◆ KARLA BONOFF

Tracks 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	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
2	—	—	1	HERO COLUMBIA 77224	◆ MARIAH CAREY
3	3	3	10	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
4	2	2	5	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
5	4	6	21	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
6	5	5	13	FIELDS OF GOLD A&M 0258	◆ STING
7	8	4	4	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
8	7	9	15	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
9	6	7	3	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
10	10	—	12	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

'70s-Based Oldies With A Local Touch WFVI Thrives With Hometown Jocks, Research

MANY OF THE STATIONS that have jumped on the hot '70s-based oldies trend of the last nine months have taken on a heavily researched, almost cookie-cutter version, patterned after the "Arrow" format CBS has successfully launched in several markets. Other stations, such as WFVI Fort Wayne, Ind., have taken a different, more independent route.

WFVI, known as "the Fort" and positioned with the slogan "the '70s greatest hits," switched to its current programming March 4 after dipping to 10th place in the fall Arbitrons with its previous AC format. Although the station won't have its first report card until the release of the spring book, PD Tony Coles—and industry observers who have heard the station—predict it will be a big success.

The station is patterned after the way heritage crosstown top 40 station WMEE actually sounded in the '70s. Helping that effort along is the fact that several jocks at the Fort actually worked at WMEE in the '70s, so, Coles says, "they are an instant resource for us." Another advantage is that, with the exception of Coles, who hosts middays, the entire air staff consists of Fort Wayne radio veterans.

In listening to the station, it is immediately apparent that the air personalities are genuinely enthusiastic about the music and recognize and appreciate its "oh, wow" appeal, rather than sounding like typical big-voiced, old-school jocks who just happen to be playing '70s music again.

Coles says part of that enthusiasm came from his experience at WCOL Columbus, Ohio, where "they were '60s-based but had a lot of passion and enthusiasm for the music, because our listeners did... We want our jocks to have the exact same reaction as the listeners. The jocks are in the studio singing along, and that's what the listeners are doing."

One other difference between the Fort and other, similarly formatted stations across the country is playlist size. Although he declines to be specific for competitive reasons, Coles claims that the station has "the largest library of any of the '70s stations... probably double the number of records of most."

One reason for this is to prevent record burnout, since early indications are that time-spent-listening levels for WFVI are unusually high.

In deciding on which '70s music to include, Coles says "the first factor is it had to be a top 10 hit from the '70s... [It] also has to be something that had some longevity on the charts."

Coles also zeros in on songs that were hits regionally and does in-house music research monthly to gauge current regional appeal.

"We are a locally tested radio station," he says. "When

we signed on, we didn't consult the playlist from [similarly formatted WCOF Tampa, Fla.] or the Arrow stations. We didn't want to bias this station based on what they were doing."

In fact, Coles is so sensitive to localism that he says he has pulled songs from the playlist that had been national hits but "weren't getting local reaction."

Here's a recent afternoon hour: Billy Joel, "Only The Good Die Young"; Kiss, "Beth"; Rod Stewart, "Maggie May"; Isaac Hayes, "Theme From Shaft"; Ambrosia, "How Much I Feel"; the Staple Singers, "Respect Yourself"; the Spinners, "Could It Be I'm Falling In Love"; Rose Royce, "Car Wash"; Edison Lighthouse, "Love Grows (Where My Rosemary Goes)"; Carole King, "I Feel The Earth Move"; For-eigner, "Feels Like The First Time"; Jackson Browne, "Doctor My Eyes"; K.C. & the Sunshine Band, "That's The Way (I Like It)"; Commodores, "Still"; and Norman Greenbaum, "Spirit In The Sky."

"The biggest key for us [is]... we watch the rotation," Coles says. "Songs move in and out of rotation on a consistent basis to prevent burn."

Beyond the music, the station also has adopted a '70s presentation style, including talking over intros and running a jingle package that sounds like it is right out of the '70s.

"We have the professionalism of the '90s and the enthusiasm of the '70s," says Coles.

Even promotionally, the station is patterned after WMEE, running contests like the high-low game that was popular in the '70s.

The station's entire marketing budget is being spent on a massive television campaign, which likely will last through the end of the spring book.

Coles is so confident that the format is working, he predicts the station will be in the top five 35-54, top three 35-49, and top seven 12-plus as early as the spring book.

"The initial reaction had been great," he says. "Even on the sales side, when we switched the format we only lost one client. We have high hopes, high expectations, and the jocks are just so fired up over this. It's not something we just are doing because we have to. We actually enjoy what we're doing. We have fun on the air."

Part of keeping that sense of fun alive is a "no rules" policy. "We went in with the new staff and said 'anything goes,'" says Coles. "I told the jocks if they get too far out there, I'll pull them back in, but until then go for it."

Coles' nine years in radio began at WHIZ Zanesville, Ohio, and included stints at Columbus stations WXGT (92X), WBBY, WVKO, WFNY, and WCOL, where he was OM for two years before joining WFVI as PD in February 1993.

PHYLLIS STARK



Black Listeners Gaining Prominence

NEW YORK—The already significant black consumer market will become even more significant by the end of the decade, according to a new study by the Interep Radio Store.

The black population is expected to increase 13% by the decade's end, and there will be 21.9% more blacks in the advertiser-friendly 25-54 demographic, the study says.

The Interep report, titled "Exploding Myths About Household Incomes Of Black Americans," reveals that African-Americans comprise a nearly \$300 billion consumer market with close to \$42 billion in annual discretionary income. The average income of black households is \$25,000, and black married couples average an income of nearly \$34,000.

Blacks also are heavy radio users and, not surprisingly, have a preference for the R&B format, the study says. Black radio listeners ages 12-plus spend approximately 26.5 hours per week listening to the radio. The study also found that 96.5% of black women 18-plus and 94.5% of black men 18-plus listen to the radio every week. In addition, black working women spend more time listening to radio than the average TSL for all working women.

The release of the report coincides with Interep's sponsorship of the "Power Of Urban Radio" seminar for advertisers and agencies, held May 17 in New York. The half-day event, aimed at examining R&B radio's influence on consumers and its

ability to sell product, featured a speech by Whitney Houston.

PHYLLIS STARK

FCC HITS THE ROAD

(Continued from page 66)

transmitters and processors from microwaves and cellular phones.

For instance, 10 years ago the Baltimore office received about 1,800 interference complaints. Last year, it logged 4,000.

"How much more stuff can we jam on the spectrum?" Moroze wonders. "Our job is more insane than ever."

The new, souped-up Caprice might just bring the Commission some much-needed sanity.

WKBQ DJ Blamed, Limbaugh Accused As Wave Of Lawsuits Rocks Radio Biz

IT'S OFFICIALLY SPRING, the time when young broadcasters' hearts turn lightly to thoughts of litigation.

WFXB St. Louis morning man J.C. Corcoran has filed a \$2.2 million suit against crosstown WKBQ jock D.C. Chymes, intern Tim Melton, and WKBQ's parent company, Zimco Inc. Corcoran and Melton got into a fracas April 22 outside a St. Louis hotel. According to the St. Louis Post-Dispatch, Corcoran claims that Melton purposefully ran into him, fell down, faked an injury, and filed a police report claiming that Corcoran attacked him, all in order to reap the benefits from surrounding publicity.

WKBQ GM Bill Viands said the station stands by its staffers. Chymes' involvement in the incident is unclear.

A peace disturbance charge against Corcoran has been dismissed.

Former WWRC Washington, D.C., news and program manager Peter Laufer reportedly has filed a discrimination complaint with the Montgomery County (Md.) Human Relations Commission against the station's parent company, Greater Media, according to the Washington Post. In the complaint, Laufer claims that he was fired because he refused to fire black weekend real estate show host Bill Holmes—after allegedly being told by station management that Holmes "sounds black on the air," the paper reports.

GM Robert Longwell told the Post that the complaint is "totally fictitious" and added, "I'm very disappointed in Peter that he had to resort to this. Peter tried to create a racial situation where there wasn't one." Longwell maintains that Laufer was fired for poor ratings.

USA Today reports that a San Francisco attorney, Michael Blend, is suing syndicated talker Rush Limbaugh for allegedly breaking his promise to pay \$1 million to any listener who heard him make an anti-Semitic remark. Blend is seeking \$1 million plus interest and damages for breach of contract, the paper reports.

Longtime WESC Greenville, S.C., morning man Bob Hooper has been charged with three counts of performing a lewd act on a minor for alleged incidents involving girls under the age of 14. Hooper, who denies the charges, allegedly fondled three girls in the back of the station van after they had entered the van to receive promotional items, according to local press reports.

In a prepared statement, VP/GM Allen Powers said "all of us at WESC want to publicly express our full support for Bob and his family in this difficult time . . . The staff and management of WESC stand behind Bob 100% and look forward to a future of continued goodwill and service."

Powers told Billboard there has been "a real outpouring of support for this guy from the community, who find it so hard to believe this."

Hooper was off the air for just one day. Admirably, the station's news department covered the charges as a news story on the air.

ABC Radio Networks will be relocating its Dallas headquarters and moving more of its New York operations to Dallas. The target completion

date for all the changes is Jan. 1, 1995. No jobs are expected to be eliminated.

In Dallas, ABC is looking for a new, state-of-the-art facility to replace its current cramped space. Personnel being shifted to Dallas will primarily be from the finance, MIS, and research departments. Remaining New York staffers, mainly those in advertising sales, also will be moving to a new space in midtown Manhattan. The news operations will remain intact in ABC's current Upper West Side of-



by Phyllis Stark
with reporting by Eric Boehlert
and Brett Atwood

fices.

R&B WRKS New York, which lost its longtime first-place standing in the winter Arbitron book, continued to fall in the first phase Arbitrends of the spring book, where it was off 4.3-3.8 12-plus from the winter. There were no other significant moves in New York or Los Angeles, but Chicago's trends showed some interesting results.

WLUP-FM fell 3.9-3.4 12-plus and 5.3-4.3 25-54 from the book, while new '70s-based oldies station WYSY was up 1.7-2.3 12-plus and 2.6-3.5 25-54. Adult standards WAIT rose 1.6-2.1 12-plus.

Minneapolis-based management consulting firm the Radio Consultants has announced that it will be representing 10 prominent consultants: Larry Bruce, Jerry Clifton, Dennis Constantine, Jack FitzGerald, Bob Henabery, Don Kelly, Lorna Ozmon, Terry Patrick, Bill Richards, and Rusty Walker.

PROGRAMMING: ROBERTS TO KDMX

PD Rob Roberts will leave WHYI (Y100) Miami the week of May 30 for similar duties at KDMX Dallas, where he replaces the exiting Pat McMahon. Roberts is accepting T&Rs for his old job at Y100 . . . As expected, Dallas-based consultant LaMonica Logan-Thomas joins KAJZ Los Angeles for the long-vacant PD position.

KOAI Dallas MD Tom Miller is upped to PD in the wake of Paul Goldstein's move to SW Networks. Miller is now searching for an MD . . . AC KSRI San Francisco changes calls to KYLZ.

Look for classical KKHI-AM-FM San Francisco to make the long-expected shift to all-news, with the new calls KPIX-AM-FM, May 30, following the sale of the stations from Buckley Broadcasting to Group W. As expected, the VP/GM is former KYW Philadelphia GSM Blaise Howard (Billboard, April 2). He replaces Bruce Bebe, who exits.

Adult standards KBCW Minneapolis changes calls to WLOL . . . WXLC suburban Chicago flips from modern

rock back to top 40.

As expected, WDSY Pittsburgh PD Bill Macky exits for West Coast country promotion duties at MCA. No replacement has been named.

Album alternative KBCO Denver PD Doug Clifton has resigned. Although he has not announced his future plans, several other KBCO staffers have already defected for a new, 100,000-watt crosstown start-up, which is expected to go on the air at 96.5 FM in June or July with an undisclosed format, rumored to be album alternative. Former KBCO staffer Ray Skibitsky, who has more recently been part of the SBR Radio consultancy, is acting GM at the new station.

WWKY/WVEZ Louisville, Ky., PD Chuck Tyler joins KXL-FM Portland, Ore., for the same duties May 30, replacing Dennis Kelly, who remains PD at KXL-AM . . . Soft AC KMUZ-AM Portland flips back to its old calls, KKBK, and is now programming classical music.

Former WIOD Miami PD Gary Bruce joins WWWE Cleveland for those duties. Also, Jim Oktavec joins WWWE and sister WLTF as marketing and promotion director. He previously held that position, as well as morning show producer duties, at crosstown WMJI.

WHK Cleveland flips to all-sports, but keeps the syndicated Bruce Williams show at night . . . Louis Underwood joins WJTB Cleveland as PD/MD. He previously worked at crosstown WJMO-AM-FM and, more recently, at Ready Or Not Records in New York. He replaces Michael Keith, who exits.

KOME San Jose, Calif., segues from mainstream album rock to a modern rock-based album format. Former KEDG Las Vegas PD Jay Taylor joins as APD/MD . . . Production director Fred Buc is upped to the long-vacant OM position at WRLT/WRLG Nashville.

Paul Warren has been upped from APD/midday jock to PD at WMMO Orlando, Fla., replacing Cary Pall. He will relinquish his shift . . . N/T WTKS Orlando has become the 17th affiliate for the syndicated Howard Stern morning show. Bill Cross, who had been filling in mornings there, moves to nights.

WRZR Columbus, Ohio, flips from ABC/Satellite Music Networks' "Z-Rock" format to Morningstar Radio Network's contemporary Christian format, and is now part of a duopoly with Salem Communications' religious WRFD. Stacy McKay, who had been OM/MD/morning host at the now-defunct crosstown religious station WTLT, joins WRZR for mornings.

Jones Satellite Networks inks KVEG Las Vegas as an affiliate for its "Team Sports Talk" format. The station had been the flagship for rival Sports Entertainment Network, now known as One On One Sports . . . KEVT Tucson, Ariz., signs on at 1030 AM programming Spanish.

Country KSRX Wichita, Kan., has gone silent . . . Bakersfield, Calif., gets a new, noncommercial contemporary Christian station, KAXL, at 88.3.

ABC will debut a new '70s music

newslines...

GREAT AMERICAN Communications Company is changing its name to Citicasters Inc.

JIM GLASS is promoted from OM to GM at WKNR Cleveland.

STATION SALES: KING-AM Seattle from the Bullitt family to KIRO Inc., parent company of KIRO-AM-FM-TV Seattle. KIRO also has entered a local sales agreement to handle advertising sales for KING-FM, which is being transferred from the Bullitts to a group known as Beethoven Inc.; WCGY Boston from Curt Gowdy to American Radio Systems, owner of crosstown WHDH/WRKO/WBMX, for an undisclosed price.

SALE CLOSINGS: KQAM/KEYN Wichita, Kan., from Clear Channel Communications to Pourtales Radio Partnership; KTAM/KORA Bryan, Texas, from Clear Channel to Springer Broadcasting.

PAUL GREGREY is upped from director of sales planning and administration to VP of sales planning and administration at ABC Radio Networks.

show, "Yesterday . . . Live! With Dick Bartley," May 29. The show will air Sundays from 4 p.m.-midnight and will be produced by Bartley. He also produces and hosts ABC's "American Gold" and "Rock & Roll's Greatest Hits." New York-based Radio Today Entertainment is handling affiliations.

Long Island City, N.Y.-based consultant Steve Warren, president of M.O.R. Media, has launched the Country Company to consult the often overlooked classic country stations. The new venture will offer programming, promotional, and music consulting services for the format.

"Dawson McAllister Live" is shifting from the USA Radio Network to the new Salem Radio Network. The Sunday night Christian teen call-in program currently has 225 affiliates.

Diane Landers has been rehired at Beasley Broadcasting as OM for WWCN Fort Myers, Fla., and assistant traffic director at sister WXKB. She previously worked in Beasley's corporate accounting department.

PEOPLE: PAYTON UPPED AT KOST

In the wake of last week's addition of Johnny Chiang as APD (Billboard, May 21), KOST Los Angeles director of marketing and promotions Duncan Payton adds MD duties. He replaces Kim Amidon, who steps down to focus on her morning co-host duties.

WLUP-FM overnight jock Ed Schwartz has returned to the station. He had been off the air since he became ill last December . . . Local comedian Chris Paul joins WPGC-FM Washington, D.C., as morning sidekick. He replaces Michel Wright, now at WBLS New York.

Randy Marsh, former afternoon driver at WFOX Atlanta, takes over as morning man at WKIS Miami. Marsh replaces Mike Bell, who had been hosting on an interim basis since Jack Daniels' exit earlier this year . . . WDRE Long Island, N.Y., morning man Dale Reeves and sidekick Kerin McCue are out after just a few weeks. No replacements have been named.

At XHRM San Diego, the new morning team is Bruce Wayne and Big Wave Dave. They replace Mike Evans. Wayne previously was morning show producer at KLOS Los Angeles. Dave was doing surf reports on XHRM. Chuck Summers joins XHRM for evenings from afternoons at WXLC Chicago. He replaces Jack

Durand, now doing P/T at crosstown KKLQ. Also, Brynn Capella is upped from programming and promotions assistant to assistant MD and operations coordinator at XHRM.

KFMB-FM San Diego P/T jock Kim Morrison is upped to middays, replacing Gene Knight . . . WHIO Dayton, Ohio, afternoon talk host Wes Minter joins WCCO Minneapolis for middays, replacing John Williams, who segues to late nights, filling the slot vacated when Phil Hendrie moved to WIOD Miami.

Mike Wolfe, last at WSAI Cincinnati, moves to WKNR Cleveland to host mornings. Wolfe replaces Paul Tapie, who exits. Also, Will McCool is the new morning show producer. McCool was last at WSCR Chicago.

At WMXQ (formerly WAPI-FM) Birmingham, Ala., the morning team of Young & Elder are out and have not been replaced. Night jock Sam Reynolds replaces Scott Bohannon as MD and moves to middays. Gail O'Brien goes from middays to Bohannon's old afternoon shift. Also, John Michaels moves from overnights to evenings.

KKDJ Fresno, Calif., midday personality Julie Logan joins crosstown KJFX for the same shift, replacing Maria Knight, now doing late nights at KSLX Phoenix. KJFX evening host Dan Kennedy shifts to afternoons, replacing former PD Dave Moore, now at WGFX Nashville. Overnight host Carla segues to evenings, while weekender Leslie Pattison assumes overnights.

Dale Knippers takes over as MD/afternoon host at WRNS New Bern, N.C. Knippers, formerly PD/MD at KIXS Victoria, Texas, replaces Wayne Carlyle, who was upped to PD . . . WEBE Bridgeport, Conn., ups midday host Danny Lyons to MD. Also, night host Cathie Taylor is promoted to morning co-host.

Robin Cavanaugh joins KHMx Houston as marketing director. She previously ran her own special events marketing and public relations firm . . . Diana Walter joins KZST Santa Rosa, Calif., as morning co-anchor/reporter. She was most recently with KSFO San Francisco.

Rex McNeill segues from week-ends/swing at KFRC San Francisco to those duties at KXOA-FM Sacramento, Calif.

IFPI CONSIDERS REORGANIZING WITH EMPHASIS ON REGIONAL BOARDS

(Continued from page 6)

Among its strongest advocates, sources say, are EMI Music president/CEO Jim Fifield and BMG International president Rudi Gassner. "It was largely instigated by the major companies to have IFPI structured the way we are," says one board member. "And it was pretty much a consensus—there certainly was no prolonged political debate or

conflict." After Hong Kong, a working committee was set up to define the plan's viability. The committee consisted of Guy Marriott, senior VP of business affairs and general counsel, EMI Music; Joel Schoenfeld, senior VP and general counsel at BMG; and Robert Stuyt, a member of the management board of PolyGram, working

with IFPI board chairman David Fine and director general Nic Garnett. Sources indicate that the group's report was given to board members on the eve of a March 10 meeting in Paris.

In broad outline, the new IFPI structure would create four regional boards: Europe, including the EC territories and probably Eastern Europe; the Pacific Rim, including Japan, Australia, and Southeast Asia; Latin America; and North America, comprising the U.S., Canada, and Mexico.

Each board would comprise the heads of the national IFPI groups in their respective regions, together with representatives from the six majors and from key independents. The precise groupings are still to be determined: for example, it has not yet been decided if the Middle East and Africa fall under the European or Asian aegis, or whether such markets should be allowed to "float" while keeping direct links with IFPI's London headquarters.

MIRRORING NAFTA

In North America, where the RIAA is affiliated with IFPI but not technically a national group, the re-

gional alignment would mirror NAFTA. "There is less of a need for this kind of integration in North America," says one executive close to the situation. "Close cooperation already exists between the U.S. and Mexican recording industry associations, for example. It will be more of a coordinating committee than a formal regional board."

The Latin American Federation of Phonogram and Videogram Producers (FLAPF)—which, like RIAA, is an IFPI affiliate—will effectively become the regional board there. FLAPF officials have agreed to work along those lines, according to one insider, and also to add more major-label representation to its existing structure.

The Asia/Pacific region also should "convert" relatively smoothly because it already has an informal grouping of major-label representatives and national group heads from countries there, working with the IFPI's regional director, J.C. Giouw. Indeed, some executives point out that the Asian group's success—setting antipiracy priorities, for instance—has influenced the larger plan.

The European regional board

would comprise representatives from all 20 or so IFPI national groups there. At present, six of these (the U.K., Germany, France, Italy, Spain, and Scandinavia) are on the main board.

If the reform blueprint is approved and implemented, the main IFPI board of directors is likely to be made up of two representatives from each of the six multinationals; three from IFPI headquarters; one from each of the regional boards; several from the larger individual markets (for example, Germany, the U.K., and Japan); and three or four from independent record companies.

The presence of independents on the regional and main boards is a key issue. Chris Wright, chairman of the U.K.'s Chrysalis Group (not now related to EMI-owned Chrysalis Records), is known to have been pushing for adequate indie representation.

It is not clear whether the chairman of the RIAA—the association which makes the single largest contribution to the IFPI budget—would be on the main board separately, or as head of the North American regional group.

Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 80 top 40/mainstream and 28 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI Communications, Inc.

Top 40/Mainstream			Top 40/Rhythm-Crossover								
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)		
			★ ★ NO. 1 ★ ★						★ ★ NO. 1 ★ ★		
1	6	5	1	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC) 1 wk at No. 1	1	6	1	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC) 2 wks at No. 1	
2	5	9	2	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WARNER BROS.)	2	3	13	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)	
3	2	14	3	MR. JONES	COUNTING CROWS (DGC/GEFFEN)	3	2	22	BUMP N' GRIND	R. KELLY (JIVE)	
4	1	13	4	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)	4	6	8	ANYTHING	SWV (RCA)	
5	3	12	5	THE MOST BEAUTIFUL GIRL IN ...	† (NPG/BELLMARK)	5	5	7	REGULATE	WARREN G. & NATE DOGG (DEATH ROW)	
6	7	10	6	RETURN TO INNOCENCE	ENIGMA (VIRGIN)	6	4	12	THE MOST BEAUTIFUL GIRL IN ...	† (NPG/BELLMARK)	
7	4	21	7	THE SIGN	ACE OF BASE (ARISTA)	7	7	4	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	
8	10	4	8	DON'T TURN AROUND	ACE OF BASE (ARISTA)	8	18	2	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)	
9	9	8	9	I'LL TAKE YOU THERE	GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)	9	9	7	GOT ME WAITING	HEAVY D. & THE BOYZ (UPTOWN/MCA)	
10	12	6	10	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	10	13	11	YOUR BODY'S CALLIN'	R. KELLY (JIVE)	
11	13	3	11	IF YOU GO	JON SECADA (SBK/ERG)	11	11	7	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	
12	15	5	12	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)	12	8	13	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)	
13	8	12	13	MMM MMM MMM MMM	CRASH TEST DUMMIES (ARISTA)	13	15	3	EASE MY MIND	ARRESTED DEVELOPMENT (CHRYSALIS/ERG)	
14	11	18	14	WITHOUT YOU	MARIAH CAREY (COLUMBIA)	14	10	18	THE SIGN	ACE OF BASE (ARISTA)	
15	17	9	15	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)	15	12	6	SWEET POTATOE PIE	DOMINO (OUTBURST/RAL/CHAOS)	
16	16	16	16	WHATTA MAN	SALT-N-PEPA (NEXT PLATEAU/LONDON)	16	26	4	LOVE ON MY MIND	XSCAPE (50 SO DEF/COLUMBIA)	
17	20	4	17	MISLED	CELINE DION (550 MUSIC)	17	16	6	RETURN TO INNOCENCE	ENIGMA (VIRGIN)	
18	14	19	18	NOW AND FOREVER	RICHARD MARX (CAPITOL)	18	22	13	AND OUR FEELINGS	BABYFACE (EPIC)	
19	19	10	19	LOVE SNEAKIN' UP ON YOU	BONNIE RAITT (CAPITOL)	19	17	10	BORN TO ROLL	MASTA ACE INC. (DELICIOUS VINYL)	
20	21	26	20	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)	20	19	17	WITHOUT YOU	MARIAH CAREY (COLUMBIA)	
21	18	11	21	LOSER	BECK (DGC/GEFFEN)	21	25	3	DOGGY DOGG WORLD	SNOOP DOGGY DOGG (DEATH ROW)	
22	35	2	22	MOVING ON UP	M PEOPLE (EPIC)	22	21	10	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)	
23	23	22	23	THE POWER OF LOVE	CELINE DION (550 MUSIC)	23	29	2	DON'T TURN AROUND	ACE OF BASE (ARISTA)	
24	24	6	24	BUMP N' GRIND	R. KELLY (JIVE)	24	23	17	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)	
25	26	11	25	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND/PLG)	25	34	7	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WARNER BROS.)	
26	22	18	26	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)	26	31	4	PUMPS AND A BUMP	HAMMER (GIANT)	
27	32	3	27	REGULAR THANG	OVIS (IRESTLESS)	27	40	2	WORKER MAN	PATRA (EPIC)	
28	NEW ►		28	(MEET) THE FLINTSTONES	THE B.C. 52'S (MCA)	28	24	24	CANTALOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)	
29	30	3	29	OBJECTS IN THE REAR VIEW ...	MEAT LOAF (MCA)	29	28	10	I'VE BEEN THINKING ABOUT YOU	JOCELYN ENRIQUEZ (CLASSIFIED)	
30	25	9	30	I WANT YOU	JULIET ROBERTS (REPRISE)	30	20	16	FEENIN'	JOCELYN ENRIQUEZ (UPTOWN/MCA)	
31	27	18	31	CANTALOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)	31	30	21	GROOVE THANG	ZHANE (ILLTOWN/MOTOWN)	
32	39	2	32	LEAVING LAS VEGAS	SHERYL CROW (A&M)	32	36	5	I WISH	GABRIELLE (GO/DISCS/LONDON/PLG)	
33	36	7	33	DREAMS	THE CRANBERRIES (ISLAND/PLG)	33	32	10	HOW DO YOU LIKE IT?	KEITH SWEAT (ELEKTRA)	
34	NEW ►		34	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)	34	27	9	SOMETHIN' TO RIDE TO	CONSCIOUS DAUGHTERS (SCARFACE)	
35	NEW ►		35	I WISH	GABRIELLE (GO/DISCS/LONDON/PLG)	35	38	8	COMIN' ON STRONG	SUDDEN CHANGE (EASTWEST)	
36	37	2	36	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/ERG)	36	39	3	LEAVIN'	TONY! TONI! TONE! (WING/MERCURY)	
37	33	13	37	STREETS OF PHILADELPHIA	BRUCE SPRINGSTEEN (COLUMBIA)	37	35	23	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)	
38	29	16	38	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)	38	33	19	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)	
39	RE-ENTRY		39	THE MORE YOU IGNORE ME...	MORRISSEY (SIRE/REPRISE)	39	NEW ►		MOVING ON UP	M PEOPLE (EPIC)	
40	34	9	40	DREAM ON DREAMER	BRAND NEW HEAVIES (DELICIOUS VINYL)	40	NEW ►		IF YOU GO	JON SECADA (SBK/ERG)	

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

BMI GIVES AWARDS FOR TELEVISION, MOVIE MUSIC

(Continued from page 8)

Nothing" from "The Bodyguard," and Alan Menken for "A Whole New World" from "Aladdin."

Sterling Circle Awards were presented to composers celebrating their 25th consecutive year with BMI. The winners were Tom Bahler, Joey Carbone, Arthur B. Rubinstein, Will Ryan, Bob Telson, and Steve Tyrell.

The following is a complete list of winners:

Richard Kirk Award For Lifetime Achievement: Mike Post.

Film music awards: John Barry, "Indecent Proposal"; Randy Edelman, "The Last Of The Mohicans"; George Fenton (PRS), "Groundhog Day"; Dave Grusin, "The Firm"; Thomas Newman, "Scent Of A Woman"; Basil Poledouris, "Free Willy"; Alan Silvestri, "Grumpy Old Men" and "The Bodyguard"; John Wil-

liams, "Jurassic Park" and "Schindler's List"; and Hans Zimmer (PRS), "Cool Runnings."

Academy Award winner: John Williams, "Schindler's List."

Most-performed song from a film: David Foster and Linda Thompson, "I Have Nothing" from "The Bodyguard," and Alan Menken, "A Whole New World" from "Aladdin."

Sterling Circle Awards: Tom Bahler, Joey Carbone, Arthur B. Rubinstein, Will Ryan, Bob Telson, and Steve Tyrell.

TV music awards: Bruce Babcock and Steve Dorff, "Murder, She Wrote"; Dennis C. Brown, John Lennon, and Paul McCartney, "Grace Under Fire"; Steve Dorff, "Murphy Brown"; Jeff Franklin and Bennett Salvay, "Full House"; Stu Goldberg and Scott Roewe, "Rescue 911"; Bob

Israel, "20/20"; Edd Kalehoff, "48 Hours"; Bruce Miller and Darryl Phinnessee, "Frasier"; Bruce Miller, "Wings"; Mike Post, "NYPD Blue"; David Schwartz, "Northern Exposure"; and W.G. "Snuffy" Walden, "Roseanne" and "These Friends Of Mine."

Emmy Award winners: Michael Bacon, "The Kennedys," an "American Experience" episode; Fred Ebb and John Kander, "Liza Minnelli Live From Radio City Music Hall"; Edd Kalehoff and Hank Williams Jr., "ABC Monday Night Boogie 2" from "ABC Monday Night Football"; Dominic Messinger and Jonathan Firstenberg, "Santa Barbara"; and Patrick Williams, "Danielle Steele's Jewels, Part 1."

NEW ACTS ARE HAWAII'S STARS OF DISTINCTION

(Continued from page 10)

Additionally, the 1994 Bank of Hawaii Ki Ho'Alu Award, which recognizes excellence in slack key guitar was presented to Raymond Kane, who wrote his signature tune, "Punahele," in 1938 and has recorded regularly since then. In 1987, Kane was named folk artist of the year by the National Endowment for the Arts. His latest album is on the Dancing Cat label and is distributed internationally by Windham Hill.

In addition to the awards presentations, the Na Hoku Hanohano event included a tribute to the Royal Hawaiian Band, with performances and historical vignettes. Awards presenters included Charo, Del Beazley, Krash Kealoha, Makaha Sons, and numerous radio personalities. Performers included Na Leo Pilimehana, the Royal Hawaiian band, Ho'okena, Jane "Baby Doll" McCabe, and Kuuipo Kumukahi.

Here is a complete list of winners:

Group of the year: Hapa.

Most promising artist of the year: Hapa.

Album of the year: "Hapa," Hapa (Coconut Grove Recording Co.).

Contemporary album of the year: "Valley Style," Ka'au Crater Boys (Roy Sakuma Productions).

Hawaiian album of the year: "Na Hiwa Kupuna O Ku'u One Hanau," Kuuipo Kumukahi (Ho'oli Productions).

Contemporary Hawaiian album of the year: "Hapa," Hapa (Coconut Grove Recording Co.).

Male vocalist of the year: Kawai Cockett.

Female vocalist of the year: Kuuipo Kumukahi.

Traditional Hawaii performance of the year: "Na Hiwa Kupuna O Ku'u One Hanau," Kuuipo Kumukahi (Ho'oli Productions).

Song of the year: "Lei Pikake," by Barry Flanagan and Kiope Raymond.

Single of the year: "Kuulei, Kuuipo"/"Ku'u Lei Awapuhi," Hapa (Coconut Grove Recording Co.).

Haku Mele (Hawaiian song of the year): "O Waikulumea" by Kuuipo Kumukahi and Samuel Kumukahi.

Anthology album of the year: "Aloha—Charles K.L. Davis Sings And Plays For Hawaii," Charles K.L. Davis (Lehua Records), Charles Bud Dant, producer.

Religious album of the year: "Home Is With The Father," Randy Hongo (Christian Vision).

Instrumental album of the year: "Ho'onanea," John Keawe (Homestead Productions).

Engineering award: Steve Kramer for "Na Hiwa Kupuna O Ku'u One Hanau," Kuuipo Kumukahi (Ho'oli Productions).

Liner notes award: Haunani Apoliona for "Na Hiwa Kupuna O Ku'u One Hanau," Kuuipo Kumukahi (Ho'oli Productions).

Graphics award: Jon deMello for "Caz Live—Take Me Home To Hawaii," Brothers Cazimero (Mountain Apple Co.).

Lifetime Achievement Awards: Ed Kenney and Emma Veary.

Bank of Hawaii Ku Ho'alu Award for excellence in slack key guitar: Raymond Kane.

RADIO JUMPS ON OBSCURE PEARL JAM TRACKS

(Continued from page 8)

claims to be the first station to put the song into regular rotation.

"One of our interns brought it in," says KROQ assistant PD Gene Sandbloom. "We put it on the air that week, and it was the most-requested song by the following week."

The song is pulling top five phone requests at KEDG Las Vegas. "This is our best-responding Pearl Jam song ever," says station PD John Griffin. "It's accessible to all demographics. We had played the heck out of the 'Vs.' album, and needed something different—something that our listeners would not be burned out on. We get a lot of calls asking where to buy it, and we just guide them to some of the local import shops." Griffin says the song was put into rotation April 11.

WDRE Long Island PD Tom Calderone says the station is playing "Yellow Ledbetter" in heavy rotation. "We discovered 'Yellow Ledbetter' about four months ago, but held off until the 'Vs.' album cooled down a bit," says Calderone, who adds that the station also is playing live tracks from Pearl Jam.

The label is silent on any plans to pursue the grass-roots success of the obscure song, though Ron Cerrito, Epic national director of album promotion, says, "It's a great song, and I'm glad people are playing it." The track is not expected to be included on the forthcoming Pearl Jam album.

Steve Masters, MD at KITS (Live 105) San Francisco, says the station is getting calls from listeners who are having trouble finding obscure tracks like "Yellow Ledbetter" at retail. "We just tell them that it's the B side of 'Jeremy' and to keep trying the local import shops," says Masters.

One retailer who carries both imports that include "Yellow Ledbetter" is finding it difficult to keep the titles in stock. "Since the song was added locally, we've seen the import sales go from about 10 copies a week to 50 per week—which is extraordinary for an import," says Bob Say, VP and buyer for the Reseda, Calif.-based Moby Disc retail chain, which has seven stores in the L.A. area.

"Great songs appear in ebbs and tides," says Sandbloom. "When we

are in a lull, we look to the superstar acts to freshen up the station—even if it means playing rare tracks or live versions of already-familiar songs."

Kelly Curtis, who manages Pearl Jam, says the band is not opposed to such radio station antics. "I don't think the band cares one way or the other," says Curtis, who emphasizes that Pearl Jam has yet to release a commercial single in the U.S.

Epic is tight-lipped about plans for the new album, but a source at the label confirms that a new record is on its way, though a specific release date has not been announced. It has been just nine months since Pearl Jam released "Vs."

According to a source, the label is determining whether it will release the album this summer or wait until there is a national tour to support it. Pearl Jam recently announced that it does not intend to tour until at least the fall (Billboard, May 7).

A track listing for the album was not available at press time, but a studio version of "Not For You," which the Seattle act performed April 16 on "Saturday Night Live," is expected

to be included. A label source indicates that the track, which already is getting limited modern rock radio airplay in its live form, is a strong candidate to be the lead track from the yet-to-be-titled album.

Some modern rock stations are turning to Pearl Jam material that hasn't been released in any country.

KROQ taped "Not For You" off the "Saturday Night Live" broadcast and had a cleaned-up version on the air two days later, on April 18.

On the other side of the country, WDRE is airing "Not For You," recorded from "SNL," in medium rotation.

In addition, WNNX Atlanta is playing several live tracks from a recent satellite concert, "Pearl Jam's Private Radio Tour," which was broadcast from the Fox Theater there. The station is giving away a limited CD pressing of the concert to 1,000 listeners in a promotion that began April 21.

"We'll give away the discs on-air and at remotes," says APD Leslie Fram. "It's not unusual for us to play alternate or live takes of songs that

we already play. It adds to the longevity of the songs. This promotion is fine with the label, as long as we don't sell the promo discs."

Epic is not as liberal when it comes to retailers who plan to stock a German CD-5 import called "Dissident." Regional representatives for the label are contacting retailers who normally stock imports and requesting that they not carry the overseas single, which is being issued in a triple digipack. The limited-edition series, which sells as three separate discs, contains bonus live tracks that form a full Pearl Jam concert when the collection is completed.

"We won't be stocking it," says Moby Disc's Say. "Sony has asked us not to carry it, but we hope they will change their mind. There certainly is interest in it."

Epic has not scheduled a U.S. release for either the live Pearl Jam tracks or a full-length live album this year.

This story was prepared with assistance from Carrie Borzillo.

WARM WELCOME, POLAR PRIZE FOR QUINCY JONES

(Continued from page 10)

the musical "A Star Is Born."

But it was his connections with Sweden and his praise for the country and its musicians that dominated his time in Sweden. Jones toured, recorded, and lived in Sweden in the 1950s and '60s.

At a reception at the U.S. ambassador's residence, Jones described his arrival as a 19-year-old musician on tour in Stockholm in 1953, where he was greeted by a band including Art Farmer, Bengt Halbert, and Lars Gullin. "We weren't expecting a response like that; we thought they'd be playing polkas or something there. We almost got back on the train."

On his relationship with Sweden, Jones commented, "This is not a casual affair. It is a serious love affair which has been going on for 41 years."

In addition to expressing his fondness for the country, its people, music, and language, Jones said he was grateful to Sweden for giving him several

breaks in his musical career. His ambition of scoring films first came through his scoring of the Swedish film "The Boy In The Tree." While never released in the U.S., it was the first of 35 film scores created by Jones, and it gave him an inroad into an area where black composers were almost unheard of. He also recorded what he considers to be one of his greatest records, "Stockholm, Sweden," for the Swedish Metronome label.

Jones and Harnocourt used the occasion to comment on the current state of music and the music industry: "The music has gotten worse—the material quest is now greater than the artistic quest," said Jones, who pinpointed the early '80s as the turning point with the emergence of hip-hop. "We're dealing with rhythm there, but you also have to have harmony and melody. To me, hip-hop is more sociology than music."

Harnocourt made a plea for mu-

sic appreciation, especially among the young. "Science distances us from our human nature. If our children do not learn this language [of music], they will be lost."

The award ceremony, in Stockholm's Berwald Hall in the presence of the King and Queen of Sweden, paid tribute to the works of both prizewinners through music. For Harnocourt the tribute was in the form of a Bach motet for double choir, accompanied by replicas of original instruments.

Jones was honored with a medley of songs he has been involved with, including "When The Midnight Sun Nev-

er Sets," a song written in and about Sweden; Michael Jackson's "Thriller"; the theme from "In The Heat Of The Night"; and "Ay No Corrida."

Entertainment at the royal banquet after the show included three songs from a slightly nervous Al Jarreau, who said, "I've never performed for royalty before."

The show was co-hosted by Swedish star Lil Babs, who, in a medley of songs, paid tribute to Stig Anderson, whose donation to the Royal Swedish Academy of Music formed the basis of the Polar Music Prize fund.

Anderson created the prize in 1989,

when he sold the Polar label and Sweden Music publishing catalog—both containing most of the Abba copyrights—to PolyGram. His donation of 42 million Swedish kronor (\$5.5 million) has since grown to 60 million kronor (\$7.8 million).

The prizewinners are chosen from a list of nominations from members of CISAC, the international authors and composers' society, and international label federation IFPI. The winners are chosen by a panel of Swedish officials.

Last year's winners were Polish composer Witold Lutoslawski and Dizzy Gillespie.

SURPRISE SUITOR FOLLETT CORP. SET TO BUY BAKER & TAYLOR

(Continued from page 6)

video. The 121-year-old, privately held company is a big player in elementary-through-college education. Chairman emeritus Robert Follett, who retired April 1, says a chain of 450 campus bookstores and the publication and distribution of software and materials for classrooms and libraries generated sales of \$450 million for the fiscal year ended March 31. Revenues have grown tenfold since 1977, he says.

Baker & Taylor's book operation, which is particularly strong in libraries, would seem to be a perfect fit. Video and computer software, with several thousand store accounts, are different animals. "We do not do wholesale distribution to retailers," Follett acknowledges.

Follett, who, at deadline, stopped just short of confirming the purchase, did say, "If we had an interest in Baker & Taylor, we would be interested in all their basic operations. They seem to complement ours." Warburton maintains Follett wants "all of Baker & Taylor, as far as I'm concerned."

The new owner, expected to take its time evaluating the property, might even become a home video convert. "Nobody's getting rich" in distribution, says Warburton, but "Baker & Taylor Video is a profitable business." And if Follett eventually decides to spin off the distributor,

vendors still anticipate a few years of stability following what has been a lengthy period of consolidation during which the number of wholesalers shrank from several dozen to nine in the U.S. and three in Canada.

"It's a good thing," says one home video executive, worried about further concentration of purchasing power. "I would rather have another distributor whole," at least for the time being.

AGGRESSIVE COMPETITORS

B&T Video has been in the top ranks ever since Grace created it from two regional acquisitions, VTR in Pittsburgh and Sound Video Unlimited in Chicago. However, with an 8% piece of the action, the wholesaler

doesn't have the profile it once did. Industry observers estimate that it held 12%-13% before losing ground to more aggressive competitors.

In the past several years, Ingram bought Commtron, Major acquired Video Trend, and East Texas Distributors vaulted into the No. 2 spot when it became sole distributor to Blockbuster. "Ever since Carlyle Group bought them, they've been very quiet," says a wholesaler. "It's more a sin of omission than a sin of commission."

No one faults performance, however. "I don't hear any negatives," says a distributor. "They're good competitors." A studio source adds, "Baker & Taylor is doing fine. There has been no significant drop-off."

MUSICLAND NAMES BENSON TO HEAD ON CUE

(Continued from page 6)

The company says that because On Cue and Media Play have both doubled in size in the past year, "each division requires the attention of a fully dedicated president."

Benson, who started at Musicland in 1980, will continue to oversee financial, legal, and information systems until a new CFO is named. He also holds the title of vice chairman.

In a release, chairman Jack Eugster said, "Keith has done a great

job with the financial side of our business; this assignment will give him a chance to participate directly in the operational aspects of the company."

Minneapolis-based Musicland also operates the Sam Goody and Musicland music stores and the Suncoast Motion Picture Co. chain of sell-through video outlets. The total store count is 1,258.

DON JEFFREY

SUIT CALLS RIDDLE ARRANGEMENT 'UNFORGETTABLE'

(Continued from page 10)

during the singer's recording heyday in the late '50s. Riddle died in 1985.

At the heart of the suit is the claim that Riddle's arrangement "consists of unique musical elements which combine to produce a distinctive entity which is separate from the Irving Gordon song, 'Unforgettable.'"

Because copyright law protects composers and songwriters but not arrangers, lawyers for Riddle are taking another tack, charging that Elektra violated the Lanham Act. A. Edward Ezor, attorney for Riddle, says the act "protects against mislabeling of goods." He adds, "Elektra credited Johnny Mandel. That is incorrect. Our position is that the Natalie Cole version—or the duet version—is Nelson Riddle's arrangement."

Riddle's widow is seeking more than \$2 million in damages. Her attorneys have also filed for a permanent injunction against Elektra requiring the destruction of all unsold recordings of "Unforgettable" or corrective crediting of Riddle on the

CDs, cassettes, and LPs.

A spokeswoman for Elektra says the company has no comment. Mandel could not be reached for comment.

The issue came to a head after the 1992 Grammys, at which "Unforgettable" took six awards, including one for Mandel as best arranger. The album went on to sell about 5 million copies.

Attorney Ezor says that he informed Grammy parent NARAS that the arrangement should have been credited to Riddle, but that NARAS said it had acted on information given by Elektra. He says he approached the label, which is part of the Warner Music Group, but it refused to change the credit on the album.

In the suit, Riddle's attorneys claim that 87% of the Natalie and Nat Cole duet version of the song uses Riddle's arrangement: they say only 8 1/2 of a total 69 bars are not Riddle's. Ezor says those 8 1/2 bars include a saxophone solo that was not in the original.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 198 stations in four sub-formats of top 40 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 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	43	9	DREAMS	THE CRANBERRIES (ISLAND/PLG)
1	2	6	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC) 1 wk. at No. 1	39	58	2	(MEET) THE FLINTSTONES	THE B.C. 52'S (MCA)
2	3	9	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)	40	35	20	LOSER	BECK (DGC/GEFFEN)
3	1	23	THE SIGN	ACE OF BASE (ARISTA)	41	47	4	SOME KIND OF WONDERFUL	HUEY LEWIS & THE NEWS (ELEKTRA)
4	4	14	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)	42	41	26	CANTALOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
5	5	13	THE MOST BEAUTIFUL GIRL IN...	(NPG/BELLMARK)	43	33	28	DAUGHTER	PEARL JAM (EPIC)
6	10	8	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	44	44	3	EASE MY MIND	ARRESTED DEVELOPMENT (CHRYSALIS)
7	6	19	MR. JONES	COUNTING CROWS (DGC/GEFFEN)	45	42	7	SWEET POTATOE PIE	DOMINO (OUTBURST/RAL/CHAOS)
8	14	6	DON'T TURN AROUND	ACE OF BASE (ARISTA)	46	39	22	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)
9	8	12	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)	47	50	3	MOVING ON UP	M PEOPLE (EPIC)
10	7	13	RETURN TO INNOCENCE	ENIGMA (VIRGIN)	48	37	11	THE MORE YOU IGNORE ME...	MORRISSEY (SIRE/REPRISE)
11	9	20	NOW AND FOREVER	RICHARD MARX (CAPITOL)	49	57	3	SHINE	COLLECTIVE SOUL (ATLANTIC)
12	15	4	IF YOU GO	JON SECADA (SBK/ERG)	50	45	7	BIZARRE LOVE TRIANGLE	FRENTE! (MAMMOTH/ATLANTIC)
13	13	25	THE POWER OF LOVE	CELINE DION (550 MUSIC)	51	55	20	ALL APOLOGIES	NIRVANA (DGC/GEFFEN)
14	11	26	WITHOUT YOU	MARIAH CAREY (COLUMBIA)	52	66	5	LOVE ON MY MIND	XSCAPE (SO SO DEF/COLUMBIA)
15	12	19	BUMP N' GRIND	R. KELLY (JIVE)	53	48	15	DISARM	SMASHING PUMPKINS (VIRGIN)
16	21	9	ANYTHING	SWV (RCA)	54	53	13	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
17	16	12	LOVE SNEAKIN' UP ON YOU	BONNIE RAITT (CAPITOL)	55	51	3	DOGGY DOGG WORLD	SNOOP DOGGY DOGG (DEATH ROW)
18	22	8	REGULATE	WARREN G. & NATE DOGG (DEATH ROW)	56	54	10	BORN TO ROLL	MASTA ACE INC. (DELICIOUS VINYL)
19	25	4	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	57	61	6	REGULAR THANG	OVIS (RESTLESS)
20	32	2	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)	58	67	3	UNTIL I FALL AWAY	GIN BLOSSOMS (A&M)
21	17	16	STREETS OF PHILADELPHIA	BRUCE SPRINGSTEEN (COLUMBIA)	59	63	5	I WISH	GABRIELLE (GO/DISCS/LONDON/PLG)
22	19	8	I'LL TAKE YOU THERE	GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)	60	65	3	WORKER MAN	PATRA (EPIC)
23	18	27	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	61	72	3	LONGVIEW	GREEN DAY (REPRISE)
24	20	38	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	62	46	22	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)
25	23	28	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)	63	52	11	I WANT YOU	JULIET ROBERTS (REPRISE)
26	29	6	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/ERG)	64	64	5	LEAVING LAS VEGAS	SHERYL CROW (A&M)
27	40	12	YOUR BODY'S CALLIN'	R. KELLY (JIVE)	65	68	9	I'VE BEEN THINKING ABOUT YOU	JOCHELYN ENRIQUEZ (CLASSIFIED)
28	38	5	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)	66	60	18	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)
29	26	22	EVERYDAY	PHIL COLLINS (ATLANTIC)	67	69	3	OBJECTS IN THE REAR VIEW...	MEAT LOAF (MCA)
30	28	10	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND/PLG)	68	—	1	BLACK HOLE SUN	SOUNDGARDEN (A&M)
31	31	7	GOT ME WAITING	HEAVY D. & THE BOYZ (UPTOWN/MCA)	69	—	1	NIGHT IN MY VEINS	PRETENDERS (SIRE/WARNER BROS.)
32	36	13	AND OUR FEELINGS	BABYFACE (EPIC)	70	59	15	NO EXCUSES	Alice IN CHAINS (COLUMBIA)
33	30	5	MISLED	CELINE DION (550 MUSIC)	71	62	11	COMPLETELY	MICHAEL BOLTON (COLUMBIA)
34	75	2	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)	72	—	1	WILD NIGHT	JOHN MELLENCAMP (MERCURY)
35	24	16	MMM MMM MMM MMM	CRASH TEST DUMMIES (ARISTA)	73	—	1	SELLING THE DRAMA	LIVE (RADIODIFFICULT)
36	71	2	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)	74	—	2	ALL I WANT IS YOU	U2 (ISLAND/PLG)
37	49	5	ALWAYS	ERASURE (MUTE/ELEKTRA)	75	70	10	SOMETHIN' TO RIDE TO	CONSCIOUS DAUGHTERS (SCARFACE)

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

HOT 100 RECURRENT AIRPLAY

1	—	1	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)	14	13	25	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
2	—	1	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	15	14	8	WHAT MIGHT HAVE BEEN	LITTLE TEXAS (WARNER BROS.)
3	3	4	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)	16	11	5	AMAZING	AEROSMITH (GEFFEN)
4	1	5	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)	17	15	2	HAVING A PARTY	ROD STEWART (WARNER BROS.)
5	5	17	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	18	16	14	WHAT IS LOVE	HADDAWAY (ARISTA)
6	4	2	HERO	MARIAH CAREY (COLUMBIA)	19	18	3	I'LL BE LOVING YOU	COLLAZE (VIPER/METROPOLITAN)
7	7	41	TWO PRINCES	SPIN DOCTORS (EPIC)	20	24	26	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
8	2	6	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	21	—	14	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)
9	10	23	HEY JEALOUSY	GIN BLOSSOMS (A&M)	22	—	1	PLUSH	STONE TEMPLE PILOTS (ATLANTIC)
10	6	9	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)	23	17	12	JESSIE	JOSHUA KADISON (SBK/ERG)
11	9	14	DREAMLOVER	MARIAH CAREY (COLUMBIA)	24	21	30	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
12	8	6	DREAMS	GABRIELLE (GO/DISCS/LONDON/PLG)	25	20	18	IF	JANET JACKSON (VIRGIN)
13	12	18	NO RAIN	BLIND MELON (CAPITOL)					

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

- 89 100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP)
- 42 ALWAYS (Musical Moments/Minotaur, ASCAP/Sony, ASCAP) HL
- 31 AND OUR FEELINGS (Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
- 18 ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM
- 30 ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BMI/Flyte Tyme, ASCAP)
- 45 ANYTIME YOU NEED A FRIEND (Sony, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP)
- 6 BABY I LOVE YOUR WAY (FROM REALITY BITES) (Almo, ASCAP/Nuages Artists Ltd., ASCAP) CPP
- 10 BACK & FORTH (Zomba, BMI/R.Kelly, BMI) CPP
- 87 BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP)
- 27 BEAUTIFUL IN MY EYES (Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL
- 49 BECAUSE OF LOVE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
- 54 BIZARRE LOVE TRIANGLE (WB, ASCAP) WBM
- 40 BORN TO ROLL (DAMASTA, ASCAP/Varry White, ASCAP)
- 34 BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL
- 97 BUCKTOWN (Stolen Souls, ASCAP/Bucktown, ASCAP/Bootcamp, ASCAP/Misam, ASCAP)
- 8 BUMP N' GRIND (Zomba, BMI/R. Kelly, BMI) CPP
- 41 CANTALOOP (FLIP FANTASIA) (EMI Blackwood, BMI/US-3, BMI) WBM/HL
- 50 CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING) (Wait Disney, ASCAP) HL
- 37 COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) CPP
- 69 COMIN' ON STRONG (Rhythm Jazz, BMI/Sudden Change, BMI/Nineteen Eighty, BMI/Mizmo, BMI/Music Corp. Of America, BMI) HL
- 68 COMPLETELY (Realsongs, ASCAP) WBM
- 76 CRAZY (Swag Song, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL
- 81 C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (BMG, BMI/Wu-Tang, BMI) HL
- 85 CROOKLYN (FROM CROOKLYN) (Special Ed, BMI/Misam, ASCAP/Target Practice, ASCAP/Varry White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
- 26 DON'T TAKE THE GIRL (Eric Zanetis, BMI) CPP
- 12 DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edtion Sunset, ASCAP/BMG, ASCAP) HL/WBM
- 90 DREAM ON DREAMER (My Dog Luna, ASCAP/D.A.R.P., ASCAP/EMI April, ASCAP) WBM/HL
- 47 DREAMS (Polygram Int'l, ASCAP) HL
- 46 DUNKIE BUTT (PLEASE PLEASE PLEASE) (AMI, BMI)
- 53 EASE MY MIND (EMI Blackwood, BMI/Arrested Development, BMI) HL
- 96 EL TRAGO (THE DRINK) (Dose Rocks, ASCAP/Rice Boy, ASCAP/Cutting, ASCAP/Kiss Conn, ASCAP/Castle Boy, ASCAP/It's Time, BMI)
- 48 EVERYDAY (Philip Collins, ASCAP/Hit & Run, ASCAP/WB, ASCAP) WBM
- 56 FEENIN' (EMI April, BMI/DeSwing Mob, ASCAP) WBM/HL
- 44 FOUND OUT ABOUT YOU (WB, ASCAP/East Jesus, ASCAP) WBM
- 35 GIN AND JUICE (WB, ASCAP/Mari-Knight, ASCAP/Sony Tunes, ASCAP) WBM
- 20 GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL
- 74 GROOVE THANG (Ninth Town, ASCAP/Baby Fingers, ASCAP/Mims, ASCAP/Shown Brere, ASCAP/Freddie Dee, BMI)
- 80 HEY D.J. (FROM MI VIDA LOCA) (Charisma, ASCAP/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Hip Hop To Pop, BMI/Hip Hop Loco, BMI/Chrysalis, ASCAP) CPP/WBM/HL
- 58 HOW DO YOU LIKE IT? (Kereth Sweat, ASCAP/E.A. ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM/HL
- 16 IF YOU GO (Foreign Imported, BMI) CPP
- 98 I GOT CHA OPIN (Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP)
- 2 I'LL REMEMBER (FROM WITH HONORS) (WB, ASCAP/No Tomato, ASCAP/Polygram Int'l, ASCAP/Global Cooling, ASCAP/Ali-Aja, ASCAP/Webo Girl, ASCAP) WBM/HL
- 22 I'LL TAKE YOU THERE (FROM THREESOME) (Irving, BMI) CPP
- 61 I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL
- 9 I'M READY (Ecaf, BMI/Sony, BMI) HL
- 52 INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acutt-Rose, BMI) CPP
- 75 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
- 1 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
- 95 IT AIN'T HARD TO TELL (Large Professor, ASCAP/EMI April, ASCAP/III Will, ASCAP/Skematics, ASCAP/Zomba, ASCAP) HL
- 92 IT'S ALL GOOD (Rap & More, BMI)
- 93 I'VE BEEN THINKING ABOUT YOU (School Days, ASCAP/Rhythm Vision, BMI)
- 70 I WANT YOU (Warner-Tamerlane, BMI/BMG, ASCAP/Chrysalis, ASCAP) WBM/HL
- 59 I WISH (Perfect Songs, BMI/SPZ, BMI/Rondor, BMI/Irving, BMI) CPP
- 60 LEAVING LAS VEGAS (Warner-Tamerlane, BMI/Old Crow, BMI/Ignorant, ASCAP/Zen Of Inquiry, ASCAP/Almo, ASCAP/WB, ASCAP/Canvas Mattress, ASCAP) CPP/WBM
- 82 LEAVIN' (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL
- 19 LOSER (Nothin' Fluxin, ASCAP/BMG, ASCAP) HL
- 51 LOVE ON MY MIND (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM
- 25 LOVE SNEAKIN' UP ON YOU (Snow, BMI/Sony, BMI/Lapsed Catholic, ASCAP) CPP/HL
- 79 LOW (Biscuits And Gravy, BMI/Warner-Tamerlane, BMI) WBM
- 65 (MEET) THE FLINTSTONES (FROM THE FLINT-STONES) (Barbera-Hanna, BMI) HL
- 32 MISLED (Pez, BMI/W & R Group, BMI/Fancy Footwork, ASCAP) CPP
- 13 MMM MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Dummies Productions, SOCAN) HL
- 55 THE MORE YOU IGNORE ME, THE CLOSER I GET (Warner-Tamerlane, BMI/Boorer, PRS) WBM
- 4 THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy, ASCAP/WB, ASCAP) WBM
- 57 MOVING ON UP (BMG, BMI/EMI, BMI) HL
- 91 NEON MOONLIGHT (Petwolf, ASCAP/Unique Animal, BMI/Uno Mundo, BMI/Kiiko, BMI)
- 86 NIGHT IN MY VEINS (Hynde House of Hits, ASCAP/Cive Banks, ASCAP/Billy Steinberg, ASCAP/Denise Barry, ASCAP)

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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	39	3	I MISS YOU	AARON HALL (SILAS/MCA)
1	2	3	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC) 1 wk. at No. 1	39	49	2	OBJECTS IN THE REAR VIEW...	MEAT LOAF (MCA)
2	4	8	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)	40	41	6	PART TIME LOVER/I'M STILL...	H-TOWN/AL B. SURE! (DEATH ROW)
3	3	19	THE SIGN	ACE OF BASE (ARISTA)	41	47	5	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/ERG)
4	9	5	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	42	34	18	NOW AND FOREVER	RICHARD MARX (CAPITOL)
5	8	9	RETURN TO INNOCENCE	ENIGMA (VIRGIN)	43	36	16	IT'S ALL GOOD	HAMMER (GIANT)
6	10	4	REGULATE	WARREN G. & NATE DOGG (DEATH ROW)	44	37	11	AND OUR FEELINGS	BABYFACE (EPIC)
7	27	2	DON'T TAKE THE GIRL	TIM MCGRAW (CURB)	45	38	23	CANTALOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
8	1	15	BUMP N' GRIND	R. KELLY (JIVE)	46	61	2	IF YOU GO	JON SECADA (SBK/ERG)
9	6	13	THE MOST BEAUTIFUL GIRL...	(NPG/BELLMARK)	47	43	8	COMIN' ON STRONG	SUDDEN CHANGE (EASTWEST)
10	7	15	LOSER	BECK (DGC/GEFFEN)	48	56	3	I'LL TAKE YOU THERE	GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)
11	5	15	MMM MMM MMM MMM	CRASH TEST DUMMIES (ARISTA)	49	44	5	LOVE ON MY MIND	XSCAPE (SO SO DEF/COLUMBIA)
12	11	11	PUMPS AND A BUMP	HAMMER (GIANT)	50	46	10	C.R.E.A.M.	WU-TANG CLAN (LOUD/RCA)
13	13	9	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)	51	72	2	CROOKLYN	THE CROOKLYN DODGERS (MCA)
14	14	9	GOT ME WAITING	HEAVY D. & THE BOYZ (UPTOWN/MCA)	52	50	4	WHY HAVEN'T I HEARD FROM YOU	REBA MCENTIRE (MCA)
15	16	8	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	53	40	11	SOMETHIN' TO RIDE TO	CONSCIOUS DAUGHTERS (SCARFACE)
16	12	13	INDIAN OUTLAW	TIM MCGRAW (CURB)	54	51	4	ALWAYS	ERASURE (MUTE/ELEKTRA)
17	15	22	DUNKIE BUTT	12 GAUGE (STREET LIFE/SCOTTI BROS.)	55	45	12	HEY D.J.	LIGHTER SHADE OF BROWN (MERCURY)
18	—	1	YOUR BODY'S CALLIN'	R. KELLY (JIVE)	56	—	1	SHINE	COLLECTIVE SOUL (ATLANTIC)
19	17	11	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)	57	55	4	WORKER MAN	PATRA (EPIC)
20	22	6	SWEET POTATOE PIE	DOMINO (FEVER/RAL/CHAOS)	58	48	15	MOTHER	DANZIG (AMERICAN/REPRISE)
21	19	6	ANYTHING	SWV (RCA)	59	66	2	BIZARRE LOVE TRIANGLE	FRENTE! (MAMMOTH/ATLANTIC)
22	18	16	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)	60	—	1	EASE MY MIND	ARRESTED DEVELOPMENT (CHRYSALIS)
23	20	15	PLAYER'S BALL	OUTKAST (LAFACE/ARISTA)	61	52	11	GONNA LOVE YOU RIGHT	AFTER 7 (BEACON/FOX)
24	21	16	WITHOUT YOU/NEVER FORGET YOU	MARIAH CAREY (COLUMBIA)	62	—	1	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)
25	28	15	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)	63	67	3	ROPE THE MOON	JOHN MICHAEL MONTGOMERY (ATLANTIC)
26	24	25	THE POWER OF LOVE	CELINE DION (550 MUSIC)	64	—	1	BACK IN THE DAY	AHMAD! (GIANT)
27	25	10	BORN TO ROLL	MASTA ACE INC. (DELICIOUS VINYL)	65	57	7	COMPLETELY	MICHAEL BOLTON (COLUMBIA)
28	26	18	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	66	54	18	ROCK AND ROLL DREAMS COME... .	MEAT LOAF (MCA)
29	30	10	HOW DO YOU LIKE IT?	KEITH SWEAT (ELEKTRA)	67	53	26	ALL FOR LOVE	BRYAN ADAMS/ROD STEWART/STING (A&M)
30	62	2	DON'T TURN AROUND	ACE OF BASE (ARISTA)	68	59	5	LOW	CRACKER (VIRGIN)
31	42	3	WHENEVER YOU COME AROUND	VINCE GILL (MCA)	69	58	18	GROOVE THANG	ZHANE (ILLTOWN/MOTOWN)
32	23	20	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)	70	—	1	WINK	NEAL MCCOY (ATLANTIC)
33	31	16	I SWEAR	JOHN MICHAEL MONTGOMERY (ATLANTIC)	71	60	16	STAY	ETERNAL (EMI/ERG)
34	29	10	FEENIN'	JODECI (UPTOWN/MCA)					

the BEAUTIFUL experience
 32:57 MINUTES OF BEAUTY



the BEAUTIFUL experience

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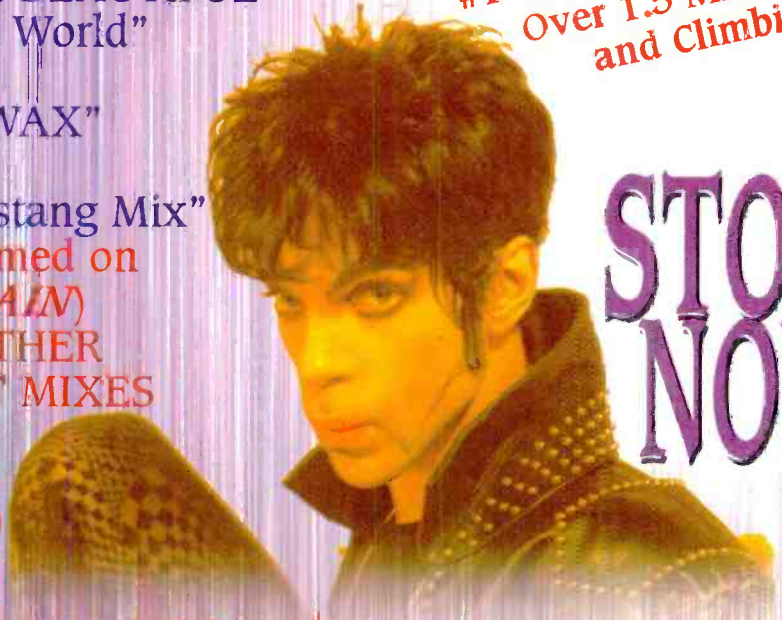
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 and
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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
MAY 28, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** NO. 1 ***						
1	1	2	8	TIM MCGRAW	NOT A MOMENT TOO SOON	1
2	3	3	25	ACE OF BASE	THE SIGN	1
3	5	4	9	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS	CHANT	3
4	4	1	6	PINK FLOYD	THE DIVISION BELL	1
5	2	5	3	REBA MCENTIRE	READ MY MIND	2
*** GREATEST GAINER ***						
6	15	44	7	SOUNDTRACK	THE CROW	6
7	6	6	22	COUNTING CROWS	AUGUST & EVERYTHING AFTER	4
8	7	7	8	SOUNDTRACK	ABOVE THE RIM	2
*** HOT SHOT DEBUT ***						
9	NEW		1	INDIGO GIRLS	SWAMP OPHELIA	9
10	8	8	27	R. KELLY	12 PLAY	2
11	10	11	44	TONI BRAXTON	TONI BRAXTON	1
12	12	9	14	ENIGMA	THE CROSS OF CHANGES	9
13	13	13	37	MARIAH CAREY	MUSIC BOX	1
14	20	22	5	ALL-4-ONE	ALL-4-ONE	14
15	11	12	27	CELINE DION	THE COLOUR OF MY LOVE	4
16	9	10	8	BONNIE RAITT	LONGING IN THEIR HEARTS	1
17	19	26	16	JOHN MICHAEL MONTGOMERY	KICKIN' IT UP	1
18	17	14	18	CRASH TEST DUMMIES	GOD SHUFFLED HIS FEET	9
19	14	18	11	YANNI	LIVE AT THE ACROPOLIS	5
20	18	16	10	SOUNDGARDEN	SUPERUNKNOWN	1
21	16	15	42	SMASHING PUMPKINS	SIAMESE DREAM	10
22	21	19	25	SNOOP DOGGY DOGG	DOGGY STYLE	1
23	NEW		1	TRAVIS TRITT	TEN FEET TALL & BULLETPROOF	23
24	25	24	14	SOUNDTRACK	REALITY BITES	13
25	22	20	3	OUTKAST	SOUTHERNPLAYALISTICADILLACMUZIK	20
26	24	21	31	SALT-N-PEPA	VERY NECESSARY	4
27	23	17	34	NIRVANA	IN UTERO	1
28	26	23	11	VARIOUS ARTISTS	RHYTHM COUNTRY & BLUES	18
29	30	32	14	GREEN DAY	DOOKIE	29
30	38	54	5	COLLECTIVE SOUL	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	30
31	36	40	27	CANDLEBOX	CANDLEBOX	31
32	NEW		1	SOUTH CENTRAL CARTEL	'N GATZ WE TRUSS	32
33	34	62	37	GARTH BROOKS	IN PIECES	1
34	NEW		1	SONIC YOUTH	EXPERIMENTAL JET SET, TRASH AND NO STAR	34
35	29	25	26	TOM PETTY & THE HEARTBREAKERS	GREATEST HITS	5
36	28	27	29	TEVIN CAMPBELL	I'M READY	18
37	31	29	11	HAMMER	THE FUNKY HEADHUNTER	12
38	27	—	2	BASIA	THE SWEETEST ILLUSION	27
39	32	30	16	ALICE IN CHAINS	JAR OF FLIES (EP)	1
40	47	41	52	JANET JACKSON	JANET.	1
41	NEW		1	PRETENDERS	LAST OF THE INDEPENDENTS	41
42	61	52	56	AEROSMITH	GET A GRIP	1
43	40	43	26	MICHAEL BOLTON	THE ONE THING	3
44	37	31	132	NIRVANA	NEVERMIND	1
45	57	51	5	ROLLINS BAND	WEIGHT	33
46	41	35	30	PEARL JAM	VS.	1
47	35	42	78	SOUNDTRACK	THE BODYGUARD	1
48	43	39	35	MEAT LOAF	BAT OUT OF HELL II: BACK INTO HELL	1
49	44	84	84	ALAN JACKSON	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
50	48	50	33	REBA MCENTIRE	GREATEST HITS VOLUME TWO	5
51	54	64	64	BROOKS & DUNN	HARD WORKIN' MAN	9
52	33	—	2	TRAFFIC	FAR FROM HOME	33
53	46	37	21	JODECI	DIARY OF A MAD BAND	3
54	39	34	8	PANTERA	FAR BEYOND DRIVEN	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	49	28	4	NAS	ILLMATIC	12
56	53	46	10	NINE INCH NAILS	THE DOWNWARD SPIRAL	2
57	51	56	3	PAM TILLIS	SWEETHEART'S DANCE	51
58	50	33	11	BECK	MELLOW GOLD	13
59	58	53	13	SARAH MCLACHLAN	FUMBLING TOWARDS ECSTASY	53
60	56	47	46	THE CRANBERRIES	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
61	62	48	27	BRYAN ADAMS	SO FAR SO GOOD	6
62	42	36	19	SOUNDTRACK	PHILADELPHIA	12
63	65	69	35	PATTY LOVELESS	ONLY WHAT I FEEL	63
64	52	59	78	KENNY G	BREATHLESS	2
65	NEW		1	HUEY LEWIS & THE NEWS	FOUR CHORDS & SEVERAL YEARS AGO	65
66	45	—	2	ALLMAN BROTHERS BAND	WHERE IT ALL BEGINS	45
67	NEW		1	LORRIE MORGAN	WAR PAINT	67
68	55	45	3	JIMI HENDRIX	BLUES	45
69	74	74	8	CONFEDERATE RAILROAD	NOTORIOUS	52
70	70	55	27	WU-TANG CLAN	ENTER THE WU-TANG (36 CHAMBERS)	41
71	66	49	23	ICE CUBE	LETHAL INJECTION	5
72	64	68	18	FAITH HILL	TAKE ME AS I AM	59
73	63	85	89	VINCE GILL	I STILL BELIEVE IN YOU	10
74	59	72	3	RANDY TRAVIS	THIS IS ME	59
75	71	61	126	PEARL JAM	TEN	2
76	68	67	52	LITTLE TEXAS	BIG TIME	55
77	60	58	40	BILLY JOEL	RIVER OF DREAMS	1
78	69	73	31	VARIOUS ARTISTS	COMMON THREAD: THE SONGS OF THE EAGLES	3
79	75	63	23	DOMINO	DOMINO	39
80	77	65	57	GIN BLOSSOMS	NEW MISERABLE EXPERIENCE	30
81	82	79	73	STONE TEMPLE PILOTS	CORE	3
82	80	82	9	MEAT PUPPETS	TOO HIGH TO DIE	79
83	72	38	3	LIVE RADIOACTIVE	THROWING COPPER	38
84	79	66	170	ENIGMA	MCMXC A.D.	6
85	76	60	21	US3	HAND ON THE TORCH	31
86	67	76	98	MARY-CHAPIN CARPENTER	COME ON COME ON	31
87	95	102	7	JOHN BERRY	JOHN BERRY	87
88	100	103	14	NEAL MCCOY	NO DOUBT ABOUT IT	84
89	84	78	144	METALLICA	METALLICA	1
90	83	70	15	TORI AMOS	UNDER THE PINK	12
91	97	91	13	JOSHUA KADISON	PAINTED DESERT SERENADE	91
92	78	57	6	SOUNDTRACK	THREESOME	49
93	NEW		1	SWV	THE REMIXES (EP)	93
94	86	71	24	CRACKER	KEROSENE HAT	59
95	92	86	34	MELISSA ETHERIDGE	YES I AM	16
96	87	101	39	CLAY WALKER	CLAY WALKER	52
97	85	80	5	HOLE	LIVE THROUGH THIS	55
98	81	96	60	DWIGHT YOAKAM	THIS TIME	25
99	73	89	47	SOUNDTRACK	SLEEPLESS IN SEATTLE	1
100	90	81	46	TOOL	UNDEXTOW	50
101	101	98	7	SOUNDTRACK	DAZED AND CONFUSED	98
102	108	135	193	GARTH BROOKS	NO FENCES	3
103	107	118	25	AARON HALL	THE TRUTH	47
104	NEW		1	KENNY LOGGINS	RETURN TO POOH CORNER	104
105	106	94	14	ZHANE	PRONOUNCED JAH-NAY	37
106	91	92	6	BOZ SCAGGS	SOME CHANGE	91
107	NEW		1	SOUNDTRACK	CROOKLYN	107
108	109	111	3	FRENTE!	MARVIN THE ALBUM	108
109	104	100	16	COLLIN RAYE	EXTREMES	73

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 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.

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
110	89	77	17	ZZ TOP ● RCA 66317 (10.98/16.98)	ANTENNA	14
111	102	90	87	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
				★★★ PACESETTER ★★★		
(112)	132	129	6	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	112
113	88	95	51	ROD STEWART ▲ ² WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
114	111	114	55	TOBY KEITH ● MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	99
115	98	83	29	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
(116)	116	109	4	SOUNDS OF BLACKNESS AFRICA TO AMERICA: THE JOURNEY OF THE DRUM PERSPECTIVE 9006/A&M (9.98/15.98)		109
117	105	122	44	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
118	115	174	71	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	27
119	99	75	8	MORRISSEY SIRE/REPRISE 45451/WARNER BROS. (10.98/15.98)	VAUXHALL & I	18
120	112	136	15	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
121	110	128	3	JOHNNY CASH AMERICAN 45520*/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	110
122	120	163	3	SOUNDTRACK MAVERICK 45549/WARNER BROS. (10.98/16.98)	WITH HONORS	120
123	94	87	14	RICHARD MARX ● CAPITOL 81232 (10.98/15.98)	PAID VACATION	37
124	123	107	49	RAGE AGAINST THE MACHINE ● EPIC 52959 (10.98 EQ/15.98) HS	RAGE AGAINST THE MACHINE	45
125	125	110	39	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
126	114	99	33	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
127	93	116	221	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
128	133	108	9	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	96
129	113	120	130	ENYA ▲ ³ REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
130	103	97	19	SOUNDTRACK VIRGIN 88274 (10.98/15.98)	THE PIANO	41
131	96	117	28	FRANK SINATRA ▲ ² CAPITOL 89611 (11.98/17.98)	DUETS	2
(132)	149	166	212	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
133	121	119	12	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994	85
134	124	113	18	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTAS SWING	96
135	127	105	11	SHERYL CROW A&M 0126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	94
136	117	104	62	STING ▲ ³ A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
137	138	146	129	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
138	135	132	7	PHISH ELEKTRA 61628 (10.98/15.98)	HOIST	34
139	139	131	80	SADE ▲ ³ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
140	118	93	17	SOUNDTRACK ● MCA 10927 (10.98/16.98)	8 SECONDS	33
141	129	115	31	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
(142)	147	158	28	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	76
143	137	126	87	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
144	141	150	78	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	53
145	128	121	8	DFC ASSAULT/BIG BEAT 92320/AG (9.98/15.98)	THINGS IN THA HOOD	71
146	136	137	90	ERIC CLAPTON ▲ ⁷ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
(147)	153	167	8	LOREENA MCKENITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR	147
148	119	196	45	BARBRA STREISAND ▲ COLUMBIA 44189 (10.98 EQ/16.98)	BACK TO BROADWAY	1
149	122	143	53	WYONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
150	130	88	9	SAMMY HAGAR GEFEN 24702 (10.98/15.98)	UNBOXED	51
(151)	159	149	18	JAMES MERCURY 514943 (10.98/15.98) HS	LAID	72
(152)	160	170	25	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	131
153	152	155	10	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	146
154	140	123	30	EAZY-E ▲ ² RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA (EP)	5
155	150	142	37	BARNEY ▲ ² SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9

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
156	134	156	55	YANNI ● PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
157	161	157	85	ALICE IN CHAINS ▲ ² COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
158	131	124	*3	LINDA DAVIS ARISTA 18749 (9.98/15.98) HS	SHOOT FOR THE MOON	124
159	158	145	74	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
160	145	160	56	AARON NEVILLE ▲ A&M 0086 (10.98/16.98)	GRAND TOUR	37
161	148	134	8	THE BRAND NEW HEAVIES DELICIOUS VINYL 92319/AG (10.98/15.98)	BROTHER SISTER	95
(162)	174	198	129	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
163	154	144	43	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
164	157	141	26	QUEEN LATIFAH ● MOTOWN 6370 (9.98/15.98)	BLACK REIGN	60
165	126	171	4	THE NEVILLE BROTHERS A&M 0225 (10.98/15.98)	LIVE ON PLANET EARTH	126
166	144	138	29	SHAQUILLE O'NEAL ▲ JIVE 41529* (10.98/15.98)	SHAQ DIESEL	25
(167)	170	162	9	BILLY DEAN LIBERTY 28357 (10.98/15.98)	GREATEST HITS	148
(168)	NEW ►		1	GREAT WHITE ZOO 11080 (10.98/16.98)	SAIL AWAY	168
(169)	NEW ►		1	SOUNDTRACK MCA 11045 (10.98/16.98)	THE FLINTSTONES	169
170	162	153	29	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4
171	151	151	29	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17
172	146	125	23	DEEP FOREST 550 MUSIC 57840/EPIC (10.98 EQ/15.98) HS	DEEP FOREST	59
173	143	112	9	MOTLEY CRUE ● ELEKTRA 61534 (10.98/16.98)	MOTLEY CRUE	7
174	164	140	10	GANG STARR CHRYSALIS 28435*/ERG (10.98/15.98)	HARD TO EARN	25
175	142	106	4	SHYHEIM VIRGIN 39385* (9.98/15.98)	AKA THE RUGGED CHILD	52
176	155	127	20	NIRVANA ● DGC 24504*/GEFFEN (10.98/15.98)	INCESTICIDE	39
177	156	139	12	VARIOUS ARTISTS WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTIS MAYFIELD	56
178	169	175	61	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98) HS	SISTER SWEETLY	117
179	166	165	53	JOE DIFFIE ● EPIC 53002 (10.98 EQ/15.98)	HONKY TONK ATTITUDE	67
180	172	154	27	A TRIBE CALLED QUEST ● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	8
181	167	172	209	VAN MORRISON ▲ POLYDOR 841970*/PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
(182)	189	192	5	PAUL HARCASTLE JVC 2033 (8.98/14.98)	HARCASTLE	182
183	165	—	149	MICHAEL BOLTON ▲ ⁶ COLUMBIA 46771* (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
184	182	182	47	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	43
185	175	161	55	JIMI HENDRIX ● MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
186	179	159	58	THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS	80
(187)	RE-ENTRY		31	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	53
188	163	148	30	SOUNDTRACK CHAOS 57553*/COLUMBIA (10.98 EQ/16.98)	COOL RUNNINGS	111
189	173	130	8	YES VICTORY 480033/PLG (10.98/16.98)	TALK	33
190	187	178	16	CE CE PENISTON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	96
191	191	169	17	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	123
192	177	168	71	SWV ▲ ² RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	8
193	184	179	29	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	39
194	194	186	72	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	9
195	181	152	10	ELVIS COSTELLO WARNER BROS. 45535 (10.98/15.98)	BRUTAL YOUTH	34
(196)	RE-ENTRY		12	JOHN ANDERSON BNA 68232 (9.98/15.98)	SOLID GROUND	75
197	168	190	12	RICK TREVINO COLUMBIA 53560 (9.98 EQ/15.98) HS	RICK TREVINO	119
198	188	—	14	BOY HOWDY CURB 77656 (6.98/10.98) HS	SHE'D GIVE ANYTHING	103
199	192	183	100	SPIN DOCTORS ▲ ³ EPIC 47461 (10.98 EQ/16.98) HS	POCKET FULL OF KRYPTONITE	3
200	176	187	27	PHIL COLLINS ▲ ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES	13

TOP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 115	Brooks & Dunn 51, 137	Dr. Dre 159	Janet Jackson 40	John Michael Montgomery 17, 118	Queen Latifah 164	Philadelphia 62	VARIOUS ARTISTS
Ace Of Base 2	Tevin Campbell 36	Eazy-E 154	James 151	Lorrie Morgan 67	Rage Against The Machine 124	The Piano 130	Common Thread: The Songs Of The
Bryan Adams 61	Candlebox 31	Enigma 12, 84	The Jerky Boys 186	Morrissey 119	Bonnie Raitt 16	Reality Bites 24	Eagles 78
Aerosmith 42	Mariah Carey 13	Enya 129	Jodeci 53	Van Morrison 181	Collin Raye 109	Sleepless In Seattle 99	Old School 191
Alabama 142	Mary-Chapin Carpenter 86	Melissa Etheridge 95	Billy Joel 77	Motley Crue 173	Rollins Band 45	Threesome 92	Rhythm Country & Blues 28
Alice In Chains 39, 157	Johnny Cash 121	Aretha Franklin 133	K7 134	NAS 55	Nirvana 27, 44, 176	With Honors 122	A Tribute To Curtis Mayfield 177
All-4-One 14	Mark Chesnutt 184	FRENTE! 108	Joshua Kadison 91	Aaron Neville 160	Huey Lewis & The News 65	South Central Cartel 32	Clay Walker 96
Allman Brothers Band 66	Eric Clapton 146	Kenny G 64	Toby Keith 114	The Neville Brothers 165	Little Texas 76	Spin Doctors 199	Angela Winbush 128
Tori Amos 90	Collective Soul 30	Gang Starr 174	R. Kelly 10	Nine Inch Nails 56	Live 83	Rod Stewart 113	Wu-Tang Clan 70
John Anderson 196	Phil Collins 200	Vince Gill 73	Richard Marx 123	Nirvana 27, 44, 176	Kenny Loggins 104	Sting 136	Wynonna 149
Babyface 125	Confederate Railroad 69, 144	Green Day 29	Paty Loveless 63	Nirvana 27, 44, 176	Patty Loveless 63	Stone Temple Pilots 81	Xscape 141
Barney 155	Elvis Costello 195	Sammy Hagar 150	Richard Marx 123	Nirvana 27, 44, 176	Phish 138	George Strait 111, 126	Yanni 19, 156
Basia 38	Counting Crows 7	Aaron Hall 103	Reba McEntire 5, 50	Phish 138	Phish 138	Barbra Streisand 148	Yes 189
Beck 58	Cracker 94	Hammer 37	Tim McGraw 1	Pink Floyd 4	Phish 138	SWV 93, 192	Dwight Yoakam 98
Benedictine Monks Of Santo Domingo	The Cranberries 60	Paul Hardcastle 182	Loreena McKennitt 147	Pretenders 41	Phish 138	Sonic Youth 34	Zapp & Roger 193
De Siles 3	Crash Test Dummies 18	Paul McCartney 88	Sarah McLachlan 59	Queen 143	Phish 138	Soundgarden 20	Zhane 105
John Berry 87	Sheryl Crow 135	Reba McEntire 5, 50	Meat Loaf 48	Queen 143	Phish 138	Sounds Of Blackness 116	ZZ Top 110, 194
Big Head Todd & The Monsters 178	Cypress Hill 163	Tim McGraw 1	Meat Puppets 82	Queen 143	Phish 138	SOUNDTRACK	
Clint Black 117	Linda Davis 158	Tom Petty & The Heartbreakers 35	Metallica 89	Queen 143	Phish 138	8 Seconds 140	
Blackhawk 120	Billy Dean 167	Tom Petty & The Heartbreakers 35		Queen 143	Phish 138	Above The Rim 8	
Michael Bolton 43, 183	Deep Forest 172	Tom Petty & The Heartbreakers 35		Queen 143	Phish 138	The Bodyguard 47	
Boy Howdy 198	DFC 145	Tom Petty & The Heartbreakers 35		Queen 143	Phish 138	Cool Runnings 188	
The Brand New Heavies 161	Joe Diffie 179	Tom Petty & The Heartbreakers 35		Queen 143	Phish 138	Crooklyn 107	
Toni Braxton 11	Celine Dion 15	Tom Petty & The Heartbreakers 35		Queen 143	Phish 138	The Crown 6	
Garth Brooks 33, 102, 132, 162	Domino 79	Tom Petty & The Heartbreakers 35		Queen 143	Phish 1		

GIANT STEPS TOWARD INDUSTRY PROMINENCE

(Continued from page 1)

Of The Eagles." The title peaked at No. 3 on The Billboard 200, has spent 31 weeks on the chart, and has sold more than 2.2 million units, according to data supplied by SoundScan.

In fact, Giant nearly scored a coup earlier this year when Azoff appeared to have closed a deal to release the first new Eagles album in 14 years. "Giant had concluded a deal to release the Eagles album, but that decision became embroiled in a dispute with Warner Music Group corporate executives, which has resulted in a bit of drama about where [the album] will be released now," Azoff says.

Industry speculation about the album release, which features four new studio tracks and a number of hits recorded during a recent concert taping for MTV, has long centered on Giant. Azoff's connection to the band dates back to the early '70s.

Big Head Todd & The Monsters' Giant/Reprise/Warner Bros. album, "Sister Sweetly," has sold more than 505,000 units, according to SoundScan, and, says head of marketing Steve Backer, it is a testament to the label's burgeoning strengths in the rock arena. Marketing plans are six, nine, and 12 months in duration, he notes.

"We took a very long-term approach, and ['Sister Sweetly'] went gold a year after its release," Backer says. "The live shows and album rock radio really drove the campaign. Then TV came into the picture. We learned we can have success without the 'usual' strategy that includes videos, etc. You don't necessarily need what 'the manual' says you need."

One of Backer's goals for Giant is to further develop the rock roster and build the label's share in the alternative and mainstream markets.

Giant's team now is working Green Apple Quickstep's alternative rock debut, "Wonderful Virus," and "Boingo," a self-titled May 17 release by Danny Elfman and company (Billboard, April 9). June will see an album release by alternative rockers Seed, and July marks the Giant album debut of reggae-inspired Big Mountain, which scored a top 10 hit with the remake of "Baby, I Love Your Way" on RCA's "Reality Bites" movie soundtrack. In September, Steely Dan's Walter Becker will release his solo debut, much of which is produced by longtime partner Donald Fagen.

Along with Collision and Medicine, other A&R sources for the label are the R&B and country divisions.

The Collision Arts label, a partnership between Giant and Warner Bros. that just signed the Cramps, is now compiling a CBGB's retrospective (Billboard, Feb. 19). Giant subsidiary Medicine, distributed by Warner Bros., released "Dazed And Confused," a '70s-based movie soundtrack that has moved more than 168,000 units, according to SoundScan data.

In the soundtrack arena, Giant will try to mirror its success with the 1992 TV soundtrack from "Beverly Hills 90210," which has sold some 494,000 units, according to SoundScan data. The title spawned hits by Jeremy Jordan, Vanessa Williams, and Shanice. An August followup features tracks by Lisa Stansfield, Jade, and Hi-Five, among others.

September will see the release of Giant's first "Melrose Place" soundtrack, which will include a number of acts Azoff describes as "left-of-cen-



JADE

ter" (Billboard, April 9).

The next film soundtrack to hit the streets in June is "The Inkwell," a package of '70s tracks that includes a Jade remake of the Jackson 5's "Dancing Machine" and Marvin Gaye's "Let's Get It On."

In the country market, Giant Nashville president James Stroud is building a strong A&R presence within the label family. Stroud's team is charting two tracks on the Hot Country Singles & Tracks chart: Walker's "Where Do I Fit In The Picture" is at No. 11, and Daron Norwood's "Cowboys Don't Cry" is at No. 33. Walker's self-titled debut has sold more than 633,000 units, according to SoundScan. The album has spent 41 weeks on the Top Country Albums chart, peaking at No. 8, and has spent 39 weeks on The Billboard 200, peaking at No. 52.

The country division opened its

doors in March 1992 (Billboard, Oct. 5, 1991) with the signing of Dennis Robbins, whose second Giant album, "Born Ready," will hit streets in August.

Stroud says his ideal roster would have 12-14 acts, and he recently signed duo Orrall & Wright as well as Laura Vida. Many of Stroud's acts are into their second Giant releases, including Deborah Allen, whose "All That I Am" hits stores Tuesday (24), and Walker and Carlene Carter, whose sophomore Giant albums are set for September. In addition, Giant releases its "Giant Country Christmas, Vol. 1" in August.

But the R&B division is the "crown jewel" among Giant's five key A&R sources, according to Azoff. The label had its first successes in R&B and continues to reap rewards in the genre with such established talents as Hammer, whose "The Funky Headhunter" peaked at No. 12 on The Billboard 200, and with newcomer Ahmad, whose debut single, "Back In The Day," hits No. 53 with a bullet on the Hot R&B Singles chart this week. The label is shipping 80,000 units of the 18-year-old rapper's self-titled album, which hits stores Tuesday (24).

Marketing campaigns for each act started at the street level, says Cassandra Mills, president of black music at Giant. Even though Hammer is a huge pop sensation, Giant was com-



BIG MOUNTAIN

pelled to solidify the artist with a street audience, she says (Billboard, Feb. 19). Hammer is scheduled to tour with rappers Dr. Dre and Snoop Doggy Dogg this summer.

Giant has been working Ahmad's "Back In The Day" single at clubs and retail since early February. The track first appeared on the R&B singles chart April 30, before the label had even begun to solicit adds at R&B or top 40/rhythm outlets. Those efforts start Monday (23).

Meanwhile, Mills is creating her own imprints in the division, signing label deals with producers Dave Hall and Chad Elliot, each of whom will sign acts to their own imprints. Titles will be marketed and promoted through Giant.

In addition, Mills recently signed Christopher Williams, who scored his first No. 1 hit, "I'm Dreamin'," on Giant's "New Jack City" soundtrack. His first Giant album is set for fall. Jade follows up its debut, "Jade To The Max," which has sold 609,000 units, according to SoundScan, with the July album "Body, Mind, And Song." Pop sensation Jeremy Jordan is recording his second Giant album now, and Color Me Badd is in the studio working on its third title for the label.

In addition, the roster includes Hi-Five, whose Giant debut is set for early next year, and Hi-Five's lead singer, Tony Thompson, who will release a solo album this fall. Developing acts that have signed to Giant recently include female vocalist Roqué, female Latino urban/pop group Fifth Power, and rap duo Shug & Dap.

About a year ago, the label stepped up its international efforts when it inked a pact with BMG International for distribution outside North America (Billboard, April 24, 1993). A number of Giant acts regularly tour overseas. Big Mountain begins a stint May 31 that will cover England, Germany, France, Holland, Spain, and Italy.

In addition, Susan Markheim, head of international at Giant, says the label is working with independent promoters in the U.K. to help break its country acts there.

LABEL PUTS NEW SPIN ON THE ART OF THE DEAL

(Continued from page 1)

spinART bands have signed with major labels: Suddenly, Tammy! (Warner Bros.), the Dambuilders (EastWest), Monsterland (Seed/Atlantic), and Small Factory (Vernon Yard/Virgin). Furthermore, Velocity Girl, which appears on "One Last Kiss," signed to Sub Pop soon after the release of the compilation.

Among the other bands that have recorded albums, EPs, or 7-inch singles for spinART are Lilys, Throw That Beat In The Garbagecan, Barnabys, the Halo Bit, Flower Gang, All About Chad, Poole, the Boo Radleys (who are signed to the Sony-owned Creation Records), Me, and Purple Ivy Shadows. Upcoming product includes singles by Zeke Fiddler, Trampoline, the Sneetches, Bunny Summer, the Goldenrods, Faith Over Reason, Spent, the Laurels, Freak Baby, and the Technical Jed.

Bolstering their wunderkind status in the A&R circuit, Price and Morowitz have formed an innovative alliance with Columbia Records whereby Columbia provides funding for the label in exchange for an option to distribute its product after a guaranteed independent distribution window of 60 days. spinART's primary indie distributor is Caroline, but it also uses K Records, Parasol, Buried Treasure, Smash, Feedback, Dutch East India, TCI, and Scooby Doo in the U.S., Cargo in Canada, and Semaphore and Running Circle in Europe.

The spinART-Columbia pact is distinct from many other major-indie unions in that it does not contain a provision for Columbia to pick up the spinART product outright—at least not immediately. Columbia merely distributes the albums and promotes singles and videoclips, but the albums carry the spinART logo alone. So far, the only full-length release to use this arrangement is Lotion's "Full Isaac" album, which was distributed by Caro-

line upon its release in January and is now being worked again by Columbia, through its Chaos imprint.

The initial results suggest that the experiment has been successful. Lotion's new video, "Head," appeared on MTV's "120 Minutes" alternative program May 15, the first spinART clip to be programmed by the network.

Columbia does have options to sign Lotion or other spinART acts in the future, but the company does not intend to cannibalize the indie's roster, according to Columbia senior VP of A&R David Kahne, who engineered the deal with director of A&R Mary Gormley.

"I'm interested in spinART itself being healthy," says Kahne. "I want to help them keep their independence and get the support they need."

Consequently, Columbia provides an annual budget for releases, which it recoups from spinART's sales, and also pays the rent for the label's loft office in New York's SoHo district. (Prior to the move, spinART operated out of Price's bedroom.)

After Columbia's investment is recouped, the company still takes an undisclosed percentage of spinART's sales revenues, according to Price and Kahne.

Unlike many of their indie counterparts, Price and Morowitz believe in indie-major alliances, both parties benefit. Morowitz says of these unions, "It's a way for major labels to get a better grounding of what's going on on the street, and it's great for indie labels to be able to develop the bands they want to work with and have some money to do it, and really help the bands as opposed to just putting a record out and just letting it sit there."

A LITTLE SPIN, A LITTLE ART

The label—named after the carousel-like devices that shoot paint in a

circle—got started in late 1991, when Morowitz, then an A&R intern at SBK Records, became frustrated with the lack of interest on the part of the label in the bands he presented. He asked Price, a buddy from their Washington, D.C., high school, to help him start a label. Price—who had been unhappily making a living waitressing and selling personalized children's books and hand-knit sweaters—jumped at the opportunity.

He moved to New York from Lancaster, Pa.—where he had gone to college at Franklin & Marshall—and became the business-oriented half of the duo.

spinART's maiden release, issued in the spring of 1992, featured Lilys, Velocity Girl, Magnetic Fields, Crayon, Swirlies, Jane Pow, Whorl, Small Factory, Courtney Love (no relation to the Hole leader), Swirl, Lorelei, Veronica Lake, White Town, Honeybunch, Our American Cousins, Tree Fort Angst, Black Tambourine, Wimp Factor 14, and Suddenly, Tammy!

Because the collection received favorable write-ups in Spin, Alternative Press, and other publications, word spread that spinART was a new powerhouse label. The irony is that it was neither a powerhouse nor, for that matter, a proper label.

Price explains, "We were supposed to put out a fanzine with the ['One Last Kiss'] CD in it, and for whatever reasons we didn't. We had the CDs done, and there was absolutely no band information on the inside of the booklet. So when major-label A&R people read the press on it, they assumed all 19 bands were on spinART Records, and all of a sudden we became these hot A&R scouts."

Of the 19 acts, Suddenly, Tammy! was a D.C. band whose members were friends of Price's, and the rest were acts that Morowitz was acquainted with, largely through his

friendship with the owner of indie Slumberland Records. In fact, many of the bands, like Lilys, Velocity Girl, Swirlies, Jane Pow, Whorl, Lorelei, Honeybunch, and Black Tambourine, were signed to Slumberland but agreed to contribute tracks to the spinART compilation under a loose, handshake agreement between the two labels.

The only bands on "One Last Kiss" that proceeded to record for spinART were Suddenly, Tammy!, Small Factory, Swirl, Veronica Lake, and Lilys, who issued an album on a joint Slumberland/spinART label that has since been dissolved.

Velocity Girl was the first in a string of groups associated with spinART to sign with another label. But if the loss of that and other acts deprived spinART of some of its finest talent, it also sealed the label's reputation as a successful farm team for up-and-coming rock bands.

The next milestone for spinART occurred in the spring of 1993, when Price was visiting his brother in London. He stopped by Suede's booking agency and plopped down a copy of "One Last Kiss." "The next day the agent called me up and asked if Suddenly, Tammy! would like to open for Suede," Price recalls.

He and Morowitz were delighted at the chance, but there was one catch: They needed to raise \$5,000 to finance the tour. That situation forced them to seek a distribution agreement that could provide the upfront capital. Up until that point, none of the indie distributors that were working spinART product had the wherewithal to help.

Of the larger indies, Caroline seemed the most attractive, in Price's assessment, even though he says the company had not responded to earlier overtures from spinART for distribution. Nevertheless, Caroline and spin- (Continued on next page)

BETWEEN THE BULLETS



by Geoff Mayfield

ANOTHER MOMENT: Album sales for Tim McGraw increase by less than 1%, but in a soft week the country rookie easily retains the No. 1 spot on The Billboard 200. His "Not A Moment Too Soon," in fact, is the only album in the top five that does not see a sales decline. With sales for the week at 133,780 units, McGraw's lead over the No. 2 position has increased from last week's 8% margin to this week's 19% gap... Meanwhile, on this week's unpublished Top Music Videos list, McGraw's "Indian Outlaw" rises 7-4, while label mate Ray Stevens, who debuted at No. 1 last week with "Live," holds the top slot again. Get used to it—Stevens' last longform, "Comedy Video Classics," spent 29 weeks at No. 1 and has never ranked lower than No. 4.

HIGH FLYING: McGraw has a chance to extend his chart-topping streak to three weeks, but do not underestimate the all-star soundtrack to "The Crow," which, with a 60% sales boom, posts The Billboard 200's largest unit increase. At roughly 89,000 units this week, the title soars nine places to No. 6. The album's rise was expected, as the film, which stars the late Brandon Lee, debuts at No. 1 on the U.S. box office chart.

MOVIES ALSO ARE delivering wins for MCA—since the powerful Universal Studios is that label's sister company, this week's celluloid-induced gains should surprise no one. MCA has the alternative-tilted soundtrack to "The Flintstones," which opens at No. 169 with 6,500 units, and is the distributing label for "Crooklyn," from Spike Lee's 40 Acres And A Mule logo. The latter, chock full of soulful oldies, debuts at No. 107 on The Billboard 200 (11,187 units) and at No. 19 on Top R&B Albums. Lee's latest film, accompanied by a strong TV and print ad push, hit theaters May 13 and debuts at No. 3 on the box office list. "The Flintstones" won't hit screens until Memorial Day weekend, but its advertising and publicity campaigns are already approaching high gear.

MOOD INDIGO: Although known largely for acoustic music, Indigo Girls make a loud debut, entering at No. 9 with 73,000 units. The duo's last album debuted at No. 21, the act's previous career peak. Prior albums peaked at Nos. 22, 159, and 43. Appearances on "Today" and "Late Night With Conan O'Brien" aided this debut, as did reviews in People, US, Entertainment Weekly, and Mademoiselle. Future sales might be boosted by a feature article in the May 23 Time and a June 27 stop on "The Late Show With David Letterman."

SWEEPS (OR SLEEPS?) MONTH: Except for Indigo Girls and "The Tonight Show" guests Huey Lewis & the News (who debut at No. 65), each of the charting acts that appeared on the four late-night talk shows during the May 9-13 broadcast week fall to lower chart ranks—unusual, since Letterman's ratings for his Los Angeles-based week were the fourth-highest since his August debut on CBS... As best illustrated by Reba McEntire, who drops 2-5 on The Billboard 200, most of the artists who rose to higher chart positions from exposure on the May 3 Academy of Country Music awards telecast fall to lower rungs this week. By contrast, Garth Brooks, who was absent from the ACMs but had his own NBC special May 6, continues to bullet on the big chart at Nos. 33, 102, 132, and 162. Brooks' show rolled a 9.5 rating, an 18 share, and NBC's highest Friday 8-9 p.m. numbers for ages 18-49 since August 1992, when the network carried the Summer Olympics.

WHOLE LOT OF CHANTING: There are four chant albums on this week's unpublished Billboard Classical 50, while league-leading "Chant" climbs to No. 3 on The Billboard 200 despite its first sales decline in nine chart weeks. Delos' "Beyond Chant" should join the parade soon, following its Wednesday (25) street date. VP of marketing Rudi Simpson says Delos' orders have risen since news of legal complications (Billboard, May 14) hit public radio's "Performance Today."

SBK, BLUR FOCUS ON U.S. MARKET WITH BAND'S THIRD ALBUM

(Continued from page 1)

14. "Girls & Boys," the playful, percolating first single from "Parklife," has been serviced to college and modern rock outlets in the U.S., where the group, its management, and its record company are eager to maintain Blur's fan base regardless of the mainstream pop potential for "Parklife."

"We can have crossover success with this record, but the most important thing for us is to form a solid base for the band," says Chris Morrison at CMP Management in London, which represents Blur. "I'm less concerned with having one spectacular hit than I am with building a career for the band. I think this record has a lot of depth. It is very British and very European, and it probably comes at a good time in the American music scene. People are looking for something a bit different from grunge now."

And Blur is a far cry from American grunge, despite the bite of Graham Coxon's guitar and the power of the band's live performances. "Parklife" is British pop for the '90s, drawing without apology on influences like the Kinks and the Jam, while also tapping the electronic pulse of European pop. Not surprisingly, remixes of "Girls & Boys" have been done by the Pet Shop Boys for the song's release as a European single, and for cassette and CD single release in the U.S.

"This album is more grown-up, more eclectic soundwise," says Coxon, who plays guitar, clarinet,

sax, and percussion on "Parklife." His band mates are Damon Albarn (Blur's photogenic front man), drummer Dave Rowntree, and bassist Alex James. "Americans are always saying England is part of Europe," says Coxon, flatly observing a geographic fact that many in Britain still prefer to deny. "We thought we should become mentally part of Europe on this album, especially with some of the rhythms on it," he says.

With its U.S. debut album, "Leisure," released by SBK Records in September 1991, Blur made a significant entry into the American modern rock market and sold 87,000 units, according to SoundScan. "Modern Life Is Rubbish," released in May 1993, fared less well in the States, selling 19,000 units, according to SoundScan, as the preferences of modern rock fans in the U.S. turned away from the U.K.

But Blur also was experiencing a backlash in the music press at home, recalls Andy Ross, co-founder of Food Records, the independent label (now owned by EMI) to which the band is signed in the U.K. He says "Modern Life Is Rubbish" was an inspired look at British pop nostalgia, but at the time of its release "it was generally overlooked by the music press in this country, who like to be very final in their pronouncements. It was R.I.P. Blur."

Ross adds that the band's fans stuck with it, and its performance at the 1993 Reading Festival was a turning point in Blur's career. "By the autumn of last year, it was very much a word-of-mouth thing," he says. As sales of "Modern Life Is Rubbish" picked up through the end of 1993, Ross says he and the band "felt totally vindicated." Blur's releases on Food Records are marketed in the U.K. by Parlophone Records, and by EMI affiliates elsewhere.

A GLASS OF ALCOHOL

The chart-topping debut of "Parklife" in the U.K. came in the wake of a top five showing on the British singles chart for "Girls & Boys" in March. "The thing is, they've got quite a big fan base now, and the single was really big," says Mike Stone, chart buyer for Virgin Records at St. Giles Circus in London, explaining the album's strong arrival. "It's still selling pretty well and will probably have a long shelf-life."

Coxon views "Parklife" as a creative progression for the band. "Modern Life Is Rubbish" was so

British that a lot of people outside Britain didn't get it," he says. "That album was a cup of tea. This one is a glass of alcohol—it's far more seedy."

Michael Mena, VP of A&R at SBK/ERG, who signed Blur in the U.S., says that the band "has managed to re-invent themselves without it being contrived. They've set themselves apart."

Mena says that a number of modern rock stations, including KDGE (the Edge) in Dallas and KITS (Live 105) in San Francisco, had begun playing the single "Girls & Boys" when it was serviced by SBK/ERG as an import track. The record also is getting strong airplay on WKQX (Q101) Chicago, KROQ Los Angeles, WHFS Washington, D.C., and KEGE Minneapolis.

At WKQX (Q101) Chicago, the up-tempo "Girls & Boys" was the third most-played record last week, with 41 spins. PD Bill Gamble says that even though Blur has not been a hugely successful act for the station in the past, "this is just a great record, [and] we're getting great response from the listeners."

Daniel Glass, president/CEO of EMI Records Group, observes that Blur is the first act to have released three albums on SBK since the label was launched in 1989. For "Parklife," he says, "We'll take them to college and alternative radio, and when mainstream radio comes aboard, they'll come aboard in a natural fashion."

Mena also emphasizes that Blur's base at modern rock radio will be solid, with at least three singles presented to that format, before SBK/ERG looks toward promotion at pop radio. But the record company also is looking at retail marketing efforts and touring by Blur to bolster airplay. "If you're going to count on radio and MTV to break your bands these days, you're going to be in trouble," says Mena. "All that grass-roots stuff has to be rock solid."

Now on a U.K. tour that runs through June 1, Blur also is in demand for concerts and festivals in Europe through the coming months. "Sweden is the best market for them outside Britain, and Israel is going crazy for them at the moment," says Ross at Food Records. A U.S. tour is planned for late in the year.

Assistance in preparing this story was provided by Phyllis Stark in New York.

SPINART

(Continued from preceding page)

ART signed an exclusive distribution agreement that provided the cash to fund the Suddenly, Tammy! tour with Suede and allowed the label to get its product into more stores. That deal is still in place, notwithstanding spinART's arrangement with Columbia.

Suddenly, Tammy!'s self-titled album ended up selling approximately 14,000 copies, according to Price—an impressive sum given the meager budgets with which that and every other spinART record were made.

If the success of Suddenly, Tammy! was an example of "timing, luck, and circumstance," the stories behind Lotion and Throw That Beat In The Garbage can attest to the two spinART principals' unflagging persistence.

Throw That Beat In The Garbage can literally went from the garbage can to the spinART roster, with a few stops in between. Morowitz found an unlabeled tape in a giant dump bin of demos at SBK and spent five months tracking down the group. Fortunately, the Dambuilders had toured Germany with Throw That Beat and were able to identify the band for Morowitz.

Lotion was the subject of another hot pursuit, this one by Price, who waited until 4 a.m. for the band's set at the Coney Island Side Show in 1992. Price offered the band a deal on the spot, but Lotion wanted to explore other options. After about a year of discussions with spinART, the band agreed to put out a single, and later an album, on the label.

Lotion drummer Rob Youngberg says the band went with spinART because "these guys know exactly where we're coming from. They're running their label the way we like to run our band. So we're really excited."

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

OVERALL UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
11,392,000	11,964,000	DOWN 4.8%	9,888,000	UP 15.2%
YEAR-TO-DATE UNIT SALES				
YTD (1994)	YTD (1993)	CHANGE		
225,754,000	214,347,000	UP 5.3%		
FOCUS ON SINGLES SALES:				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
1,779,000	1,830,000	DOWN 2.8%	1,826,000	DOWN 2.6%
YEAR-TO-DATE SINGLES SALES				
YTD (1994)	YTD (1993)	CHANGE		
34,261,000	34,857,000	DOWN 1.8%		

ROUNDED FIGURES

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UPCOMING IN Billboard

A glance ahead at Billboard Specials

R & B

ISSUE DATE: JUNE 4
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ARIF MARDIN 30TH ANNIVERSARY

ISSUE DATE: JUNE 4
CLOSED

FRANCE

ISSUE DATE: JUNE 11
CLOSED

PRODUCTION PEOPLE

ISSUE DATE: JUNE 18
AD CLOSE: MAY 24

CES/KARAOKE

ISSUE DATE: JUNE 25
AD CLOSE: MAY 31

"ENTER•ACTIVE FILE"

ISSUE DATE: JUNE 25
CLOSED

BROADWAY

ISSUE DATE: JUNE 25
AD CLOSE: MAY 31

JAZZ

ISSUE DATE: JULY 2
AD CLOSE: JUNE 7

ITALY

ISSUE DATE: JULY 2
AD CLOSE: JUNE 7

VIVA ESPANA

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AD CLOSE: JUNE 14

FOLK/BLUE GRASS

ISSUE DATE: JULY 16
AD CLOSE: JUNE 21

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The Billboard Bulletin...™

EDITED BY IRV LICHMAN

GETTING THE LION'S SHARE

The Elton John-scored "The Lion King," the Walt Disney animated feature opening nationally June 22, will have some 2 million soundtrack units from Walt Disney Records waiting for it at retail starting May 31. It's the biggest initial shipment ever by the label. In addition to the film's five songs and an end-credit reprise of "Can You Feel The Love Tonight," the set features John singing "Circle Of Life" and "I Just Can't Wait To Be King." "Can You Feel The Love Tonight" is being released as a single by Disney sister label Hollywood Records, on loan from MCA Records. Disney also is marketing two kid-related releases, "The Lion King Read-Along" and "The Lion King Play-Along."



THE LION KING

POWERFUL INTERACTIVE BOOSTERS

BMG, which owns half of Los Angeles interactive software publisher Ion, has acquired a stake in startup interactive company Rocket Science Games. The Palo Alto, Calif., publisher—whose first three titles are due this fall—received a combined total investment of \$12 million from BMG and Sega Enterprises; the per-company breakdown was not disclosed. The move is only the latest step in BMG's multimedia foray. Ion's debut title, a David Bowie disc,

launched this month under BMG auspices.

ELEKTRA DIST. FOR VELOCITY GIRL

Elektra will be distributing Sub Pop's upcoming *Velocity Girl* album, "Simpatico!," due June 14. Sub Pop's Jonathan Poneman says, "We feel that because of the nature and timing of the record, we wanted to take the opportunity to put it through major distribution channels. We think this one will have an immediate impact on chain-level buyers." Poneman says the label is open to distributing other titles through Elektra or other major labels in the future.

JOHN BRILEY EXITS EMI U.K.

John Briley is leaving his post as international director of EMI Records U.K. after five years. His duties will be taken by Phil Patterson, who moves over from the international department at Chrysalis Records' London base.

FRENCH LABEL GROUP NAMES GM

French label trade group SNEP has named Herve Rony as its new GM. He succeeds Bertrand Delcros, who left earlier this year. Rony was with Luxembourg-based broadcast group CLT... Meanwhile, global label association IFPI is about to appoint a Brussels-based European director, a new post to bolster IFPI's lobbying clout in the EC capital.

ROBERT SIGMAN GETS OFFICIAL NOD

As expected, Spelling Entertain-

ment Group Inc. officially named Robert M. Sigman, president/CEO of its newly named video division, Republic Pictures Entertainment (Billboard, Feb. 19). Spelling finalized the merger of its video divisions, Worldvision Home Video and Republic Pictures Home Entertainment, last month. Formerly located in New York, Sigman will be based in Los Angeles. In another development, Steven B. Beeks has resigned as executive VP of Republic Pictures and president of its home entertainment group.

CANADA FIRM BUYS HANDMADE FILMS

HandMade Films, founded by George Harrison and Denis O'Brien in 1978, has been sold to Toronto-based production company Paragon Entertainment Corp. for \$8.5 million (U.S.). Paragon picks up HandMade's 23 titles and its distribution rights. HandMade will continue to produce films, operating with a staff of five in London. Paragon has produced mostly TV shows and movies, its sole investments in feature films being "Wyatt Earp," starring Kevin Costner, due in June from Warner Bros.

CAWLEY CO-MANAGING HUEY LEWIS

Jim Cawley, who recently left as chief of Columbia's Chaos label, has become co-manager (with Bob Brown) of Huey Lewis & the News. He is working the group's new Elektra album, "Four Chords & Several Years Ago," a collection of oldies.

Janet's 'Any Time' Takes 3rd Place

JANET JACKSON HAS THE third-highest debut in the history of the Hot R&B Singles chart as "Any Time, Any Place"/"And On And On," her first two-sided hit, enters at No. 12. Jackson was unable to beat her own record; "That's The Way Love Goes," the initial single from "janet.," was the highest-debuting single ever at No. 8. In second place is "Your Body's Callin'" by R. Kelly, which debuted at No. 9 two weeks ago.

Over on the Hot 100, Jackson's single is the Hot Shot Debut, entering at No. 30. Pretty remarkable for the fifth single from an album, even an album as successful as "janet."

NOTHING SUCCEEDS Like Succession: Speaking of R. Kelly, he continues to hold down the top two positions on the R&B singles chart as a writer and producer. Although "Bump N' Grind" falls from No. 2 to No. 6, his follow-up moves from No. 8 to No. 2 to take place behind the single he wrote and produced for Aaliyah, "Back & Forth." With "Back" following "Bump" at No. 1, it's the eighth time since the R&B chart was revived in 1965 that a writer/producer has had consecutive No. 1 titles. Brian Holland and Lamont Dozier accomplished this feat 29 years ago this month when "Back In My Arms Again" by the Supremes and "I Can't Help Myself" by the Four Tops had consecutive reigns. It didn't happen again until 1981, when Lonnie Simmons wrote and produced two No. 1 hits in a row, "Burn Rubber (Why You Wanna Hurt Me)" by the Gap Band and "Don't Stop The Music" by Yarbrough & Peoples. Seven years later, "Roses Are Red" by the Mac Band featuring the McCampbell Brothers and "Don't Be Cruel" by Bobby Brown gave L.A. Reid and Babyface consecutive chart toppers. That same team repeated with successive No. 1

hits in 1989, with Bobby Brown's "Every Little Step" and Karyn White's "Love Saw It." Later that year, David "Pic" Conley of Surface wrote and produced "You Are My Everything" for his own group, as well as the next No. 1 single, "Don't Take It Personal" by Jermaine Jackson.

In January 1992, Narada Michael Walden wrote and produced a pair of No. 1 singles, "I Love Your Smile" by Shanice and "Tell Me What You Want Me To Do" by Tevin Campbell. But the all-time record for consecutive No. 1 singles belongs to Reid, Babyface, and Daryl Simmons, who amassed three in a row in the summer of '92: "Baby-Baby-Baby" by TLC, "End Of The Road" by Boyz II Men, and "Humpin' Around" by Brown. That eight-week reign was broken, ironically, by Kelly's "Slow Dance (Hey Mr. DJ)."

Kelly is poised to match the record set by Reid, Babyface, and Simmons. If "Your Body's Callin'" replaces "Back & Forth" at the top, Kelly will have written and produced three No. 1s in a row.

BEDROCK ON: A week in advance of "The Flintstones" opening in movie theaters, the title song bullets up to No. 65. The (renamed) B.C.-52's track, co-written by series creators William Hanna and Joseph Barbera, does not mark the first time the founders of one of Hollywood's most respected animation studios have been represented on the Hot 100. In the '60s, Hanna and Barbera had their own record label. HBR's biggest hit was "I See The Light," No. 26 for the Five Americans in 1966. The label also charted with "Roses And Rainbows," by a pre-Dog Night Danny Hutton.



by Fred Bronson

IN THIS HOUSE ON THIS MORNING



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6/4	NEW YORK,	NY	6/11	NEW ORLEANS,	LA
6/5	PHILADELPHIA,	PA	6/12	HOUSTON,	TX
6/6	BALTIMORE,	MD	6/15	OAKLAND,	CA

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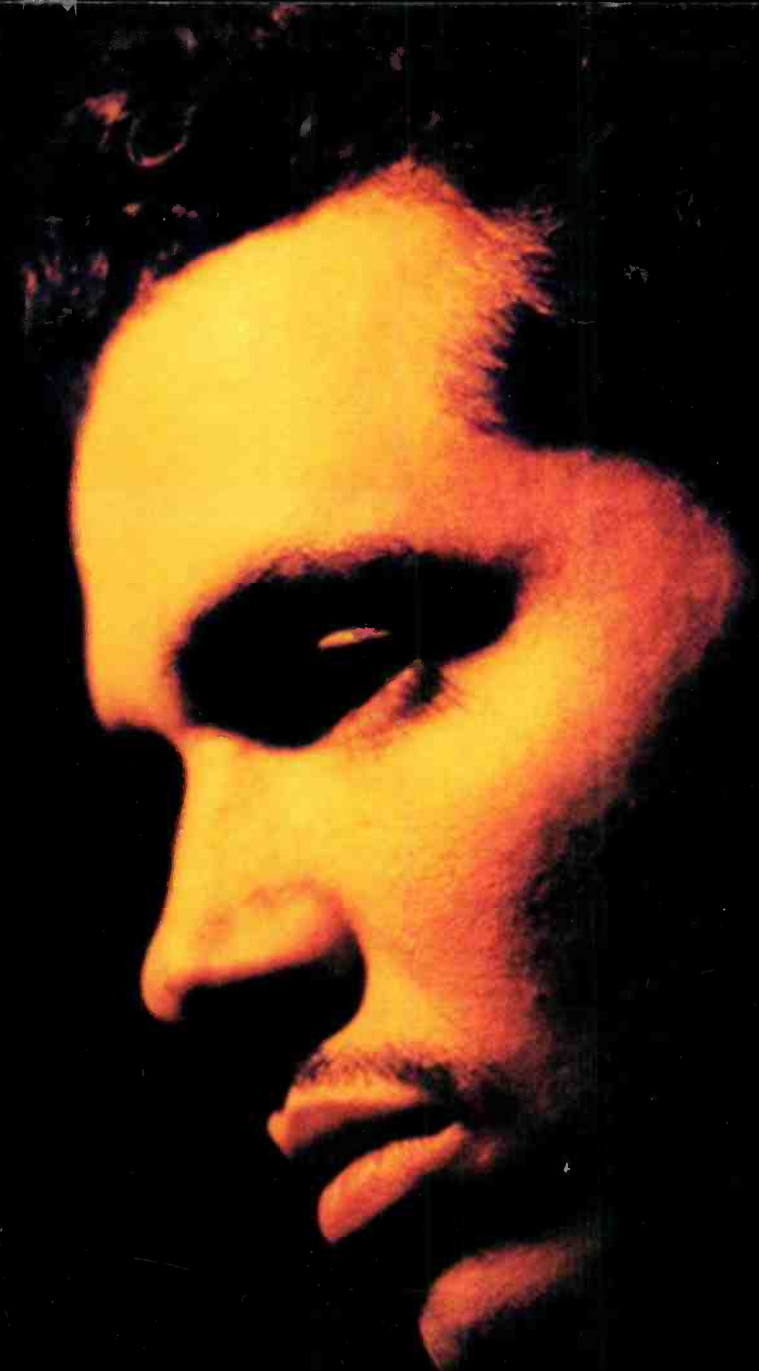
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- Kenny "Babyface" Edmonds

Heart, Mind & Soul (4/2-45375), the new album from El DeBarge, featuring the hit single "Can't Get Enough" (4/2-18155), produced by Babyface.