

Billboard

1894 100 YEARS 1994

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NEWSPAPER

IN THE NEWS



Shello's 'Homegirl' Style Shows On Giant

PAGE 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 18, 1994

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youssou n'dour

the guide (wommat)

the new album

featuring, "7 Seconds" the duet and video with neneh cherry

album available tuesday, june 21. tour begins june 23.

neneh cherry appears courtesy of cbsa records ltd.

Biohazard Seems Less Hazardous To Mainstream

BY CARRIE BORZILLO

LOS ANGELES—Biohazard has broken out of the underground. Its major-label debut, "State Of The



BIOHAZARD



World Address," on Warner Bros., entered The Billboard 200 at No. 48 last week.

"State Of The World Address" is the first Biohazard title to appear on The Billboard 200.

This week the album drops to No. (Continued on page 96)

Labels Broaden Social Perspectives Stonewall 25 And Gay Games Major Factors

BY LARRY FLICK

NEW YORK—With more than two dozen major music-related events scheduled to commemorate the up-



BERNHARD

coming Gay Games and Stonewall 25 civil rights march here at the end of June, industry awareness of the thriving gay and lesbian record-buying audience is reaching an all-

time high.

Labels like Epic, Warner Bros., and EastWest are not only seizing the opportunity to supplement the promotional campaigns behind queer-friendly releases, they are also activating long-term plans to factor the gay and lesbian community into the

marketing schemes of future projects.

"Actually, we have been slowly moving in that direction for a while now by advertising a lot in gay magazines," says Frank Ceraolo, director of national crossover promotion and marketing at Epic. "The difference is that advertising, press interviews, and performing at gay clubs are now going to be a part of the initial way we will go about building an image for an artist. It's a grass-roots thing, and just as vital to some pop or dance acts as having a street base is for a rap act."

Epic is leading the way during the June 18-26 spree of Gay Games/

Stonewall 25 events by doing a 3,000-piece pressing of a CD-5 featuring previously unavailable versions of tracks by M-People, General Public, Culture Beat, and Rozalla. Epic also is allowing the Gay Games organization to use the CD-5 as a fund-raising tool.



BELL

The label also has manufactured three cassette samplers that will be distributed for free at various shows and parties. "Summer '94" includes cuts from Indigo (Continued on page 99)

Classical Music To Get Publicity Blitz

BY ED CHRISTMAN

NEW YORK—In September, a coalition of organizations will mount a nationwide campaign to promote classical music in an effort to enhance awareness, increase sales, and ensure the long-term health of the genre.

The centerpiece of the campaign is expected to be an event at the White (Continued on page 104)



Time Warner Plans Woodstock Redux

BY TRUDI MILLER ROSENBLUM

NEW YORK—As preparations continue for two concerts commemorating Woodstock, Aug. 13-14, Time Warner is celebrating the event's 25th anniversary with material from the original festival.

These include a "best of" album, a three-CD/cassette boxed set, and a full disc of previously unreleased performances on Atlantic Records; a new "director's cut" of the "Woodstock" film to be released theatrically by Warner Bros. Pictures; and a video from Warner Home Video. The boxed set has been digitally remixed and remastered by Michael Wadleigh and L.A. Johnson, who worked on the (Continued on page 104)



COCKER

Early Wailers: Fussing & Fighting Ska Compilation Marley Catalog Is A Source Of Strife, Suits

BY DON JEFFREY

NEW YORK—A well-known compilation of early ska singles by Bob Marley & the Wailers has become the source of problems as well as profits. The producer charges that he never received any payment for the reissue, while the presence of these seminal recordings in the marketplace raises the question of who actually owns the rights to the work.

This behind-the-scenes music story is more shadowy and unsavory than most claims of unrewarded royalties, however. It in- (Continued on page 97)

BY LARRY JAFFEE

When Bob Marley, Peter Tosh, and Neville "Bunny Wailer" Livingstone worked with producer Lee "Scratch" Perry from 1969-71, the Wailers experienced their most prolific creative period, according to many reggae aficionados.

The ownership of the master recordings and copyrights of these Perry-produced tracks remains one of reggae's most hotly contested controversies.

These approximately 30-50 tracks have appeared on hundreds of different low-budget titles manufactured in (Continued on page 97)



MARLEY

PHOTO: ADRIAN BOOT

MEAT PUPPETS

"Too High To Die"

*Summer-long tour with Stone Temple Pilots!
*Sales already 375,000+!
*AOR/Modern Rock smash, breaking at CHR, MTV Stress rotation!
*Press frenzy!
*"We Don't Exist" new single & video!

Net result: Vast popularity, ranch houses for everyone
Management: Peter Raab and John Silva for Gold Mountain Entertainment
© 1994 London Records, USA



Mexico's Juan Gabriel Returns With BMG Set

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PRODUCTION PEOPLE

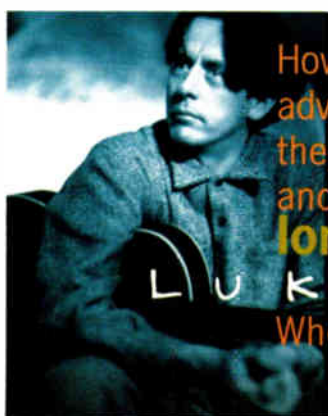
THE BILLBOARD SPOTLIGHT

SEE PAGE 71



25

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How is it that all these people in the big Reprise ski chalet are clamoring for the advance CD and putting up color xeroxes of the album art in their offices, when they're supposed to be talking on the phone, having meetings and running up and down the stairs? **Seriously: what is it that makes this lone figure with a guitar a huge in-house favorite?**

LUKA BLOOM TURF

When you find out, tell us. We're not getting much work done around here.

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Joshua Kadison. *The world is listening.*

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Paula Cole's Hopeful 'Harbinger'

In an era so lacking in leadership and uplift, self-reliance often assumes the intensity of religion. If it's hard for some to accept the fact of psychic solitude, it's inspiring to hear others describe the feeling.

"A lot of my music is on the darker, sadder, or more serious side," says singer/songwriter Paula Cole, "so I find that when I'm doing it I get very internal and dark. The first time I sang 'Bethlehem' at New York's cafe Sin-é in October of '92, I broke into tears at the gig, which is not good, not professional, but I just hadn't performed it live before."

The tale of a New England nativity too dreary and disheartening to draw the barest notice, "Bethlehem" is a provocative high point of Cole's "Harbinger" (Imago/BMG, due July 19), an album whose small-town apologues of spiritual emptiness and personal doubt resound as both autobiography and analysis of a foundering society.

Such risky, self-exposing music tends to draw a strong, un-premeditated response. In the audience on that October evening, watching Cole come undone, was Imago Records president Terry Ellis, who approached her after her set and asked her to sign with his label. "He told me he didn't want to change anything about me or my songs," says Cole, chuckling bashfully. "He said I should continue to do whatever feels right."

As far as her debut album is concerned, Cole has succeeded on the basis of her instincts, creating a collection of songs that examine the crucible of self-esteem in a culture that no longer serves as an apparatus for great expectations. The 26-year-old composer also shares her experiences as the offspring of '60s children, growing up amid the sometimes selfish/self-righteous residue of its improvident idealism. Raising a family was often the last ambition on an endless wish list for late-'60s bohemians intent on doing their own thing. Yet the purest test of one's heart remains the quality of one's parenthood. The affection Cole shows for her background does not blind her from its flaws.

"I called the record 'Harbinger,'" she explains, "because the word means a symbol of something to come. The first flower can be a harbinger of spring, and a bird falling dead can be a harbinger of plague. It's a wonderful word, suggesting a blossoming and a speaking-out—but also the outcome when you can't or don't."

Born April 5, 1968, the second daughter of longtime Salem State College biology professor Jim Cole and the former Stephanie Cannon, Paula and sister Irene matured in a financially and emotionally strained household in Rockport, Mass., a picturesque but desultory summer resort village whose townies suffer from dead-end cynicism and claustrophobia: "Quarry miners, fishermen/In my town of Bethlehem/Picket fences, church at 10/No star above my Bethlehem... Everybody's talking about Becky's bust/The boys on the basketball team just fuck the same 10 girls."

Cole's upbringing in this Yankee outpost was the end result of a sudden romance between her dad, who left a full scholarship at Boston University to hitchhike around the country, and her mom, who was studying at the California Institute of Arts and Crafts in Oakland when Jim Cole wandered back into her life. Songs of Paula's like "Happy Home" and "Watch The Woman's Hands" examine the mid-course adjustments necessitated by Stephanie Cole's sudden pregnancy and marriage, the 19-year-old boho giving up her dreams of a career in art while her new husband struggled to complete his schooling.

Cole's folks had known each other during their formative years in the mill town of Manchester, Conn., where Jim was descended from Irish, Polish, and Italian immigrants and Stephanie's heritage included Mayflower-borne settlers as well as Massasoit, famed chief of the Wampanoag Indians. If Massasoit's people hadn't befriended the starving Pilgrims, teaching them to plant corn and beans, they would have perished. And if the white colonists hadn't brought their strange diseases and warring prejudices to the New World, their Native American hosts wouldn't be all but eradicated from the Massachusetts that bears their tribal name.

On "Our Revenge," "Chiaroscuro," and other tracks from "Harbinger," Cole delves into these historic ironies as well as her own, since without these mercies and transgressions we also would not have the unsettled hybrid that is Paula Cole, a dark-eyed beauty whose features seem an angular aggregate of her distant Polish and Wampanoag ancestries.

Ever the reluctant outsider, the adolescent Cole accumulated her share of Rockport scorn and disappointment while aiming for the sort of regard that only amplified her isolation. "My music is full of memories of my family needing money, of no heat in our house, of things that started out sad but ended up funny," she says. "Out of sheer, pointless determination I was class president at Rockport High, but nobody cared, and I became junior prom queen but still couldn't get a date!" she adds, her laughter rising. "And when I also didn't get a date for the senior prom—where I was supposed to hand my crown over to the next queen—I didn't go, tossing the crown in some closet."

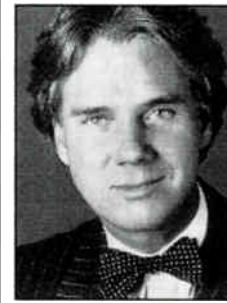
Cole went on to attend the Berklee College of Music in Boston, where she studied jazz improvisation, sang at Cambridge jazz clubs like Ryles, waitressed at the MIT Faculty Club, and rejected a label deal from GRP Records as her tastes shifted to the rock of Kate Bush and Peter Gabriel. Paula discovered her stunningly visceral vocal style, with its smoky treble and trumpet-like head tones, while in Berkeley's gospel choir. After two post-graduate years in San Francisco working in the Tassajara bakery and writing the material for "Harbinger," Cole moved to New York. There, through guitarist David Rhodes, she auditioned for—and got—the role as Peter Gabriel's duet partner on his "US" tour when Sinead O'Connor dropped out.

Paula will spend the summer interspersing her own "coffeehouse" shows with Gabriel's WOMAD concerts and some opening spots for Counting Crows. Such unforeseen turns of fortune seem apt for an artist whose music is so sensitive to surprise denouements and the dangerous business of taking anyone lightly.

Like the rest of the "Harbinger" album, first single "I Am So Ordinary" and likely follow-up "Saturn Girl" are vigorous, vehement coming-of-age narratives, their splintery passion suited to the present alternative scene but showing a plain-spoken openness rarely heard in popular music since the late-'60s rise of the great singer/songwriters. Filled with an inky *frisson* of youthful betrayal, first brushes with deep sensuality, and faltering retrieval of personal faith, "Harbinger" burns with the honest fire that won the confidence of Terry Ellis and Peter Gabriel. If there is a future to be salvaged from our squandered past, perhaps new artists like Paula Cole will point us to it.

"For me," Cole reflects, "music is a vehicle to bring our pain to the surface, getting it back to that humble and tender spot where, with luck, it can lose its anger and become compassion again."

MUSIC TO MY YEARS



by Timothy White

THIS WEEK IN BILLBOARD

NEW NASHVILLE LABEL THINKS YOUNG

Mercury Records' new country spinoff, Polydor Records, is leaping into the Young Country fray with a fresh idea. The label is counting on familiar musical styles to help make the label's roster of young artists more readily accessible to listeners. Edward Morris reports. **Page 37**

A FRESH IMAGE FOR DIRECT-TO-VIDEO

With anticipated titles like Disney's "Return Of Jafar" and MCA's "Land Before Time" sequel, studios are turning direct-to-video status into a unique marketing angle, rather than a message that a title just isn't good enough for theatrical release. Eileen Fitzpatrick has the story. **Page 45**

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Commentary

Bring Gay Music Out Of The Closet

BY TOM McCORMACK

Let's face it. The music industry is a closet case.

Despite the fact that popular music has always been a voice for the public's libido, expressions of gay sexuality have been ignored, if not actually stifled, in the music industry. In a free-enterprise world where every niche group has its attendant marketing industry and the globalization of the music business has created departments to promote black music, Latino music, world music, and myriad other genres, gay music is conspicuously absent.

To those who would ask "What is gay music?" I would ask in turn, "What is black music?" "What is Latino music?" Each is a generic catch-all term that serves as a marketing container for work produced by and for a specific group of people—although eventual expansion of the audience beyond that target group is commonplace.

Gay music is music that is an expression of gay experience in all of its diversity, in all of its aspects. In the same way that "black music" expresses the experience of African-Americans and comprises many styles of expression and content (e.g., R&B, rap, soul), so too does gay music encompass varied musical styles, content, and means of expression as it reaches out to gay and lesbian people of all backgrounds.

This month marks the 25th anniversary of the Stonewall Rebellion, the event that began the modern-day lesbian and gay movement. On June 26, hundreds of thousands of people from all over the world will march on the United Nations to affirm the human rights of all lesbian and gay people. It is time this movement finds its rightful place within the music industry at the major and independent label levels, in distribution, and at retail and radio. It is time for the industry to provide an opportunity for music to be heard that has long been considered socially unacceptable merely because the "wrong" personal pronoun was used in a love song.

It is not only appropriate on moral grounds for our industry to support a medium for this music, but it also makes economic sense. Lesbian and gay people make up an exceedingly attractive demographic, as they are eager to support goods and services developed especially for them. New and existing businesses are scrambling to keep pace with a growth market that accounts for an estimated 10% of the population, spans all age and economic groups, includes all races and religions, comprises men and women, and tends to possess an above-average level of disposable income, according to research by the firms Simmons Market Research and Overlooked Opinions. However, few seem to be making such movement within the music industry, despite the Simmons/Overlooked research claiming that lesbian and gay consumers buy eight times as many cassettes and CDs as the average consumer.

In such an image-conscious industry, it should be no surprise that companies hesitate to promote product that might provoke controversy. It also should be of little surprise that there are many executives and artists who are gay and choose not to disclose that fact publicly. Their choice of privacy should be respected.

But how often are artists and others encouraged to keep their sexual orientation pri-

vate because of market considerations? If this were ever appropriate action from a business standpoint, I challenge its appropriateness now. The time has passed for fearing a market backlash due to carrying an openly gay artist. Some would argue that, in a time when people speak of "lesbian chic" and say "It's fashionable to be gay," the potential benefits far outweigh the risks. Elton John, k.d. lang, Melissa Etheridge, Indigo Girls, and others



'What could be better to sing about than freedom?'

Tom McCormack is a gay recording artist whose third album, "Missing" will be released this summer on his own label, Spotted Dog, Brooklyn, N.Y.

have shown that it is possible to be "out" and maintain "mainstream" audiences. The business has also seen the music-buying public embrace RuPaul, not because a transvestite diva is a novelty but because the music is good. Me'Shell NdegeOcello, who has spoken publicly of her bisexuality, has found multi-format success and has now begun to collaborate with the likes of "mainstream" John Mellencamp.

The pop music androgyny of the '70s (e.g., David Bowie, Mick Jagger, Freddie Mercury) deliberately marketed sexual ambiguity to great success. In the '90s, straight and gay people speak of respecting artists who have the courage to say who they are and sing about it in a way that does not compromise their personal integrity. "Coming out of the closet" has become not only fashionable, but also a moral obligation as the gay community demands to be seen and respected, and seeks more visible role models from within its ranks.

Similar to other trends in music, where the majors ignored a genre's commercial viability until it was hand-delivered to them, gay music is growing due to a do-it-yourself ethic that persists as artists and producers independently release cassettes and discs for an appreciative and expanding audience. Supporting this activity are organizations such as OutMusic that promote and produce live music by lesbian and gay artists, including an annual

music festival; publications like the Gay Music Guide by Will Grega (Pop Front Press, 1994); independent music distributors like LadySlipper; and gay radio programs like "Bert Wylen's Gaydreams" on WXPN Philadelphia.

It is my hope that a dialog may begin within the music industry that considers the commercial possibilities of gay artists and gay music. Gay people working within the industry have an especially important role to play in this; however, both gay and straight people should take part in such a discussion.

In the next few years, lesbian and gay concerns will enter the cultural mainstream faster and more fully than ever before. The music business needs to lay the groundwork now for this upcoming cultural change if it is to participate and benefit.

From the standpoint of justice, all people should support the "coming out" of the lesbian and gay people they know. All people should affirm the human rights of lesbian and gay people.

From the standpoint of the music industry, institutionalized homophobia needs to be eradicated and the market should be exposed to more artists who are openly gay and lesbian.

Although few artists enjoy being categorized, only when "gay music" is recognized as a legitimate market will radio and retail begin to find space for it and, in turn, consumers support it. By making the voices and experiences of gay and lesbian people widely available for everyone to hear, our industry will be able to acknowledge its part in ending the alienation felt by millions. In addition, the industry will experience the satisfaction of a successful business venture.

Some question the marketability of gay music, arguing that people's sex lives should stay private. I agree. Gay artists should be judged by the same values and levels of decency as artists who sing about heterosexual life. More importantly, it must be understood that sexual orientation is about much more than an individual's sex life. It's about life. It's not about "coming." It's about becoming. It's about living truthfully and honestly. To be who you truly are should be the desire of all people, and such a desire should be supported by all people. It's about freedom. What could be better to sing about than freedom?

Initiate this dialog in your area of the music industry. The time is right for gay music to come out of the closet and into the commercial mainstream.

LETTERS

NEED TO HELP ARTISTS SURVIVE

Tim Collins' commentary, "Invest In Artists' Survival" (Billboard, June 4), is timely and profound. As a record label owner and manager of artists, I wholeheartedly agree that we have a responsibility to the artists in our business to help guide them professionally and personally.

We all need to work together in helping our artists survive instead of condemning them and writing them off the first chance we get.

Steve S. Salem
 Motor Jam Records
 Salem and Eng Enterprises
 New York

A LONG-TERM INVESTMENT

I applaud Tim Collins for his commentary and his genuine concern about saving our artists from their own self-destruction. I agree that the constant stress, anxiety, and expectations placed on artists are daily struggles. As a record industry, with all our network contacts and lucrative resources, we should be able to provide our artists with the best help and guidance programs available. Our involvement would serve as a long-term investment in our clients' creative productivity.

Victor Kaplij, President
 Westwood Entertainment
 Metuchen, N.J.

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

A LIVING LEGEND RETURNS

LENA HORNE

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Country Radio Levels Off; News/Talk Keeps Growing

■ BY PHYLLIS STARK

NEW YORK—Evidence continues to appear that country radio's substantial growth of the past several years has leveled off. At the same time, news/talk radio's equally impressive growth shows no signs of slowing.

In the latest Billboard/Arbitron quarterly national format ratings, which track shares of the listening audience by format, country's 12.8% share of the 12-plus audience put the format back where it had been last summer when it reached its lowest point in a year. Country achieved its highest share, 13.3%, in

fall 1992.

N/T posted its best-ever share, capturing 16.2% of the 12-plus audience. That percentage is up substantially from the format's lowest

BILLBOARD EXCLUSIVE

share, 11.4%, achieved in spring 1990.

The new ratings are based on the winter 1994 Arbitron survey and track stations in the rating company's 96 continuously measured markets (mostly in the top 100).

Adult contemporary continued to
(Continued on page 89)

Stevens A Shadow As ABC Crowns Dees Top 40 King

NEW YORK—In a move that will surprise few in the industry, ABC Radio Networks has pulled the plug on its troubled top 40 countdown show, "American Top 40," hosted by Shadoe Stevens. At the same time, the network scored a coup by acquiring the advertising sales and distribution rights to rival program "Rick Dees' Weekly Top 40," which will continue to be produced by Dees' company, CD Media.



DEES

ABC is calling the deal with Dees "the largest-ever domestic and international syndication deal for a weekly radio program." It takes effect July 1.

Fallout from the competitive three-way weekly countdown battle (which also includes Westwood One's "Casey's Top 40 With Casey Kasem") was anticipated as many as two years ago (Billboard, April 11, 1992), when the format had dropped to 578 stations from 951 in 1989, according to the M Street Journal. Since then, the situation has worsened. As of last month, there were 356 top 40 stations left, 200 of which ABC claimed as affiliates.

Although some had predicted AT40, which has been on the air for 24 years, would be a survivor, the victor proved instead to be veteran KIIS L.A. morning man Dees. He has been hosting "Weekly Top 40" since 1983 and has approximately 330 affiliates worldwide.

David Kantor, ABC's executive VP, says the company simply targeted the strongest program, which happened not to be its own. "The marketplace was [crowded] with three very big shows—AT40, Dees, and Casey's countdown—and the number of stations doing CHR has diminished," he says. "Therefore, the three of us were fighting for fewer potential slots. So we determined [Dees'] was the best show, and we went after it."

Kantor says AT40 will continue internationally, where it is heard on
(Continued on page 95)

Book Distrib Turns Music Racker Also, Handleman Set To Buy Starmaker

■ BY ED CHRISTMAN and SETH GOLDSTEIN

NEW YORK—In a realignment in the rackjobber sector, magazine distributor Anderson News Corp. has agreed to acquire Western Merchandisers, while the Handleman Co. is said to be on the verge of acquiring Starmaker Entertainment, a move that would further its diversification into becoming an entertainment software label.

The Western Merchandisers deal, expected to close in mid-summer, catapults Knoxville, Tenn.-based Anderson News into the No. 2 spot among rackjobbers, behind Troy, Mich.-based Handleman Co. Terms of the deal were not revealed.

In other rack news, Nashville, Tenn.-based Ingram Merchandising Services has picked up Montgomery Ward and Sears as accounts. The two previously were serviced by defunct Rank Retail Services America.

Anderson News, a closely held company, is a major distributor of periodicals, books, trading cards, and comics, servicing 12,000 stores including Wal-Mart, Kroger, Safeway, AAFES, Publix Supermarkets, Books A Million, Walden, and B.

Dalton. It employs 1,400 sales associates and has 18 distribution centers in nine states—Arizona, Arkansas, Florida, Virginia, Kentucky, Connecticut, Alabama, Colorado, and Georgia.

Charlie Anderson, president/CEO of Anderson News, says the acquisition will give his company "the offerings of a complete entertainment center." He says Anderson News will sell its expanded product offer-
(Continued on page 95)

Orion To Release Recut, Limited-Edition 'Wolves'

■ BY EILEEN FITZPATRICK

LOS ANGELES—Orion Home Video has added another chapter to the "Dances With Wolves" saga, announcing that it will release a four-hour limited edition of the Academy award-winning film Aug. 31.

Priced at \$79.98, the collector's set also will contain a 22-minute featurette, "The Making Of Dances With Wolves," the coffee table book "Dances With Wolves: The Illustrated Story Of The Epic Film," and six theater lobby cards. Both the tape and featurette were edited by Kevin Costner, who produced, directed, and starred in the film.

The supplier will duplicate only 100,000 copies of the collector's edition and single units will not be available.

A laserdisc collector's edition from Image Entertainment will be released in mid-September with a list price of \$124.99. The package will include all the features of the tape as well as a separate CD soundtrack.

Orion senior VP of sales Herb Dorfman says the new director's cut has additional footage not included in a television version that aired in two parts on ABC last fall. Approximately 25 million viewers tuned in to watch the epic, according to A.C. Nielsen ratings research.

"This version is closer to the international version," says Dorfman. That version was released in London in early 1992, and was long rumored to be set for video release later that year.

Dorfman says Costner's busy film schedule was the reason for the two-year delay. Costner was able to deliver the television version last fall, but the 22-minute featurette was not ready until now, Dorfman says.

The collector's edition release is also timed to take advantage of Costner's starring role in the summer release "Wyatt Earp" from Warner Bros., Dorfman says.

But long delays in the release of an extended edition of "Dances With Wolves" is just one of many contro-
(Continued on page 104)



For The Boys. Socializing at the Boys Choir of Harlem 25th Anniversary Dinner in New York are, from left, Dr. Walter Turnbull, founder and president of the Boys Choir of Harlem; singer Judy Collins; former New York Mayor David N. Dinkins; and Robert J. Morgado, chairman/CEO, Warner Music Group. Collins and Dinkins were presented with awards recognizing their longtime support of the Choir. The dinner raised more money for the Choir than any fund-raising event to date.

IFPI Board OKs Decentralization Plans

■ BY ADAM WHITE

STOCKHOLM—Plans to decentralize and streamline IFPI, the worldwide recording industry trade association, were approved here June 7.

The proposals, ratified by the main IFPI board, were presented to the council members the next day. They, too, must approve the changes, but no significant obstacles are expected. The council will vote to formally

amend federation statutes at a general meeting in Mexico City in October.

As previously reported, four regional IFPI boards will be created—for Europe, Asia/Pacific, Latin America, and North America—to take more direct responsibility for setting and reviewing the London-based federation's priorities and programs (Billboard, May 28).

These boards also will be able to raise funds for specific regional pro-

jects, augmenting their allocations from the general IFPI budget. Board members will be drawn from the major record companies, key independent labels, and national IFPI groups in the regions.

In Latin America, the federation will seek closer ties with that region's record industry trade organization, FLAPF, to create a *de facto* regional board. In North America, a "liaison committee" will be created grouping the U.S., Canada, and Mexico.

One result of the changes will be a smaller IFPI main board. Its goal: to focus more on strategic music industry issues and less on regional matters. MCA Music Entertainment Group's application for equal status on the main board with the other five majors was approved in Stockholm.

Here are other key developments revealed at the conclave:

- IFPI will produce industry sales statistics every six months, covering the top 20 world markets. Figures for the first half of this year should be available in September.

- CD piracy has become so sophisticated that consumers cannot distinguish between legal and illegal merchandise. Unit sales of pirate CDs reached 75 million in 1993, double the 1992 figure.
(Continued on page 105)

U.K. Royalty Dispute Heats Up Managers May Turn To Union

■ BY DOMINIC PRIDE

LONDON—A simmering dispute over performance royalties is threatening to boil over this summer as artists' managers consider pitching in with the Musicians Union and the actors' union Equity to gain a greater slice of revenues from public performance.

At issue is the yearly revenue of 30 million pounds (\$45 million) collected by Phonographic Performance Limited, which charges broadcasters, clubs, and other public users for public performance of recorded music.
The International Managers Forum,

established in September 1992 by disgruntled artist managers, views the PPL issue as one of the most pressing matters on its agenda.

PPL also must come to terms with the fact that it may have to change the way it pays artists, but is waiting until the U.K. government formulates new laws.

Performing rights are a hot topic because the U.K. government must implement a European Community directive on rental, lending, and associated rights, by July 1. A law has yet to be drafted, but the European Commission
(Continued on page 95)

Christie Barter Joins Billboard In Classical Post

NEW YORK—Christie Barter, Billboard's new classical music editor, makes his debut in this week's edition (see page 36). Barter replaces Is Horowitz, who retired earlier this month after an association with Billboard that stretches back to 1948 (Billboard, June 4).

Barter comes to Billboard with record industry and journalism experience. Most recently, he served for three years as North American editor for Gramophone, the London-based classical music publication. From 1982-90, he was music editor of Stereo Review. He has also held key posts at Ovation magazine and Cash Box.

From 1964-79, Barter was a publicity director for CBS Records International, ABC Records, and Capitol/EMI Records. Prior to that, he was music editor of Cue magazine and created New York's first FM program guide.

In addition to his new position with Billboard, Barter continues as U.S. correspondent for BBC Music.

Lea London

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Raphael Wiggins
Polygram Music Publishing
Tony! Toni! Tone! Music

Check Yo Self

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Ice Cube
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MCA Music Publishing
Soul Assassin Music
Warner/Chappell Music, Inc.

Come Inside

Kenny "G-Love" Greene
Neville Hodge
Buddy Wike
Frabensha Publishing Co.
NNC Publishing
Velle International
Warner/Chappell Music, Inc.
Wike Publishing

PUBLISHER OF THE YEAR



Comforter

Marc Gay
MCA Music Publishing
Petrol Lane Music

Cry For You

Devante Swing
DeSwing Mob
EMI Music Publishing

Cry No More

Randy Gill
Kevin Jackson
Rick White
D'Extra Wiley
Flava Me D'Extra Music
K-Jack Top Ten Music
MCA Music Publishing
Petrol Lane Music

Dreamlover

Dave "Jam" Hall
Stone Jam Music
Warner/Chappell Music, Inc.

Every Little Thing U Do

Kiyamma Griffin
Vincent Herbert
Isaiah Lee III
Christopher Troy
Williams
3 Boyz From Newark Music
Baby Don Music
EMI Music Publishing
Isaya He's Funky Music
KG Blunt
Polygram Music Publishing
Zomba Enterprises Inc.

Freak Me

Keith Sweat
Keith Sweat Publishing
Warner/Chappell
Music, Inc.

Get Away

Bernard Belle
Bobby Brown
Jay Ellis
Tony Haynes
Teddy Riley
Stylz

B-Funk Music
Bobby Brown Music
Donril Music
For Betty Music
MCA Music Publishing
Polygram Music Publishing
Toe Knee Hangs Music
Warner/Chappell Music, Inc.
Zomba Enterprises Inc.

Getto Jam

Domino
Kevin Gulliam
All In It Muzic
Chrysalis Music
Famous Music Corporation
Getto Jam Music
Vent Noir Music Publishing

SONGWRITERS OF THE YEAR



Down With The King

C.L. Smooth
Galt MacDermot (ISOCAM)
Darryl McDaniels
James Rado
Gerome Ragni
Pete Rock
Joseph Simmons
EMI Music Publishing
Pete Rock Publishing
Protoons Inc.
Rush Groove Recording
Productions
Smooth Flowin' Publishing

Girl U For Me

Keith Sweat
Keith Sweat Publishing
Warner/Chappell Music, Inc.

Hero

Walter Afanasieff
Wally World Music
Warner/Chappell Music, Inc.

Hey Mr. D.J.

Abdullah Barr
Vincent Brown
Anthony Criss
Keir Gust
Renee Newville
Leon Ware
Famous Music Corporation
Flavor Unit Music
Higher Level Music
Naughty Music
Roncor Music International
T-Boy Music Publishing Inc.

Hip Hop Hooray

Vincent Brown
Anthony Criss
Keir Gust
Naughty Music
T-Boy Music Publishing Inc.

I Get Around

Ronald R. Brooks

I'm Every Woman

Nick Ashford
Valerie Simpson
Nick-O-Val Music Co., Inc.

If

Johnny Bristol
Jimmy Jam
Terry Lewis
Flyte Tyme Tunes
Jobete Music Co., Inc.

If I Could

Marti Sharron
Spinning Platinum Music
Warner/Chappell Music, Inc.

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If I Had No Loot

Ice Cube
Raphael Wiggins

Big Will Music
Gangsta Boogie Music
Polygram Music Publishing
Street Knowledge Productions
Tony! Toni! Tone! Music

SONGWRITER OF THE YEAR



Informer

Michael Grier
Edmond Leary
Shawn Moltke
Snow

Green Snow Music
MC Shan Music
Polygram Music Publishing

It Was A Good Day

Ice Cube
Ernest Isley
Marvin Isley
O Kelly Isley
Ronald Isley
Rudolph Isley
Chris Jasper

Bovina Music
EMI Music Publishing
Gangsta Boogie Music
Warner/Chappell Music, Inc.

Just Kickin' It

Jermaine Dupri
Manuel Seal

Air Control Music Inc.
EMI Music Publishing
Full Keel Music Co.
So So Def Music

Kiss Of Life

Paul Denman (P.R.S.)
Andrew Hale (P.R.S.)
Stuart Matthewmann (P.R.S.)

Sade (P.R.S.)
Sony Tunes, Inc.

Lately

Stevie Wonder
Black Bull Music, Inc.
Jobete Music Co., Inc.

Little Miracles (Happen Every Day)

Marcus Miller
Luther Vandross

EMI Music Publishing
MCA Music Publishing
Thriller Miller Music
Uncle Ronnie's Music

Love No Limit

Kenny "G-Love" Greene
Dave "Jam" Hall

Frabensha Publishing Co.
MCA Music Publishing
Stone Jam Music
Warner/Chappell Music, Inc.

No Ordinary Love

Stuart Matthewmann (P.R.S.)
Sade (P.R.S.)

Sony Tunes, Inc.

Nuthin' But A "G" Thang

Snoop Doggy Dogg
Sony Tunes, Inc.

One Last Cry

Melanie Barnes
Brian McKnight

Let's Have Lunch Music
Polygram Music Publishing

Reminisce

Kenny "G-Love" Greene
Dave "Jam" Hall
King Of Chill

Frabensha Publishing Co.
MCA Music Publishing
Stone Jam Music
Top Billin' Music Publishing
Warner/Chappell Music, Inc.

Right Here (Human Nature Remix)

John Bettis
Steven Porcaro

John Bettis Music
Porcaro Music Inc.
Welbeck Music Corp.

Ruffneck

Aqi Davidson
MC Lyte
Markell Riley

Abdur-Rahman Music
EMI Music Publishing
Tadej Publishing

Shoop

Sandra "Pepa" Denton
Cheryl "Salt" James
Otwane Roberts

Bed Of Nails Music, Inc.
Next Plateau Music, Inc.
Sons Of K'oss Music, Inc.
Tyran Music

That's The Way Love Goes

Jimmy Jam
Terry Lewis

Flyte Tyme Tunes

That's The Way Love Is

Bobby Brown
Aqi Davidson
Teddy Riley
Demetrius Antoine
Shipp

Abdur-Rahman Music
Bobby Brown Music
Donril Music
Micon Music
Zomba Enterprises Inc.

Time And Chance

Bryant Abrams
Mark Elra Calderon
Mark Dennard
Mark Jordan
Kevin Thornton
Samuel J. Watters

Brittolesse Music
EMI Music Publishing
Me-Good Music

Who Am I? (What's My Name)

Snoop Doggy Dogg
Warner/Chappell Music, Inc.

SONGWRITER OF THE YEAR



Wit Dre Day (And Everybody's Celebratin')

Dr. Dre
Snoop Doggy Dogg
Colin Fitzroy Wolfe

Sony Tunes, Inc.
Warner/Chappell Music, Inc.

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BMG Artist Juan Gabriel Returns, With 'Thanks'

BY JOHN LANNERT

Nearly nine years after releasing his last album, Mexican legend Juan Gabriel, one of the most-covered singer/songwriters in the Latino music world, is putting out his hotly anticipated and appropriately titled new album "Gracias Por Esperar," or "Thanks For Waiting."

Set to ship June 28 in the U.S. on BMG U.S. Latin, "Gracias Por Esperar" represents not only Juan Gabriel's long-awaited return as an acclaimed recording artist, but also the successful conclusion of his lengthy

publishing negotiations with BMG. Juan Gabriel's publishing problems contributed to his recording hiatus.

Jesús López, VP Latin North America, BMG International, says that under the terms of the accord Juan Gabriel's publishing company, Alma Musical, will receive an unspecified number of his catalog songs with each new album released. Juan Gabriel, 44, says his catalog, owned by BMG Mexican publishing affiliate BMG Arabella, contains 450 songs.

Also, Juan Gabriel will gain full copyright possession of tunes recorded on future albums five years after the albums' shipment dates. In the meantime, BMG Arabella will handle administration duties for all of Juan Gabriel's materi-

(Continued on page 101)



GABRIEL

Shello Cultivates Rap/R&B Hybrid Giant Nurtures Niche For New 'Homegirl'

BY J.R. REYNOLDS

LOS ANGELES—Giant Records executives are optimistic that Shello's unique combination of smoky R&B vocals and honest, streetwise lyrics will establish the artist as a rising star and create a new niche in R&B when her debut album, "The Homegirl," is released July 19.



SHELLO

"The Homegirl" blends hardcore rap and funky hip-hop tracks with soulful ballads, resulting in an album anchored by driving vocals and stamped with a sound rooted deep in the 'hood.

"Until now, the combination of artists singing and rapping on the same album have mainly been found

on soundtracks, where different kinds of music styles are more accepted," says Cassandra Mills, president of black music at Giant. "But we believe Shello is an artist who brings various genres together through her unique-sounding vocals combined with her ability to rap."

The core fan base for Shello is young African-Americans, male and female, says Mills, adding, "The subject matter of her music is the young black urban experience. Musically, she's coming from a true singer's perspective, but with a rapper's overtone and vibe."

The production work on "The Homegirl" has a smooth gangsta feel, courtesy of rap producers like mentor DJ Quick and Madball (who produced tracks for Domino). On top of fluid street grooves, Shello issues around-the-way vocals that guide listeners into a youthful R&B hybrid zone.

The first single, "West Coast Boogie," is a hip-hop/funk track featuring a cover melody of funk legend Parliament's "Aqua Boogie (A Psychoal-phadiscobetabioaquadoloop)," which reached No. 1 on Billboard's Hot R&B Singles chart in 1978.

A Los Angeles native, Shello (Michelle Mitchell) says that using a Parliament cut on her debut single generated some initial concern. "It was such a classic party song, we didn't want to over- or under-produce the song," she says. "We didn't sample the song. Instead, we re-recorded it live so that we could add today's West Coast flavor."

"West Coast Boogie" was produced by Keith Lewis, who played all the instruments on the anthemic song, including the aggressive rock guitar solo.

Ardenia Brown, head of black music promotion at Giant, says "West

(Continued on page 101)

World Cup Scores Major Musical Acts

BY CRAIG ROSEN

LOS ANGELES—World Cup USA 1994 will receive an extra kick from a diverse selection of music talent who will perform at opening and closing ceremony celebrations in the various host cities. Artists performing range from Whitney Houston and Diana Ross to Buster Poindexter and Tanya Tucker.

In addition, a wide array of acts, including Garth Brooks, have been tapped to perform during a special World Cup Week concert series here at the Hollywood Bowl.

Motown legend Ross will headline the World Cup pregame opening June 17 at Soldier Field in Chicago.

Also appearing at the Chicago opening will be Capitol artist Richard Marx (performing the national anthem) and Daryl Hall and Sounds Of Blackness, performing "Gloryland," the '94 World Cup theme featured on PolyGram's "Gloryland: Soccer Rocks The Globe" album (Billboard, May 28).

SBK artist Jon Secada also is set to perform at the opening ceremonies in Chicago. The event is expected to be watched by more than 1 billion people around the globe, World Cup organizers say.

Arista star Houston has been signed to perform at the closing ceremonies, set for July 17 at the Rose Bowl in Pasadena.

Chuck Gayton, VP and executive producer of ceremonies for World Cup USA 1994, says Ross was chosen to kick off the event "in a traditional American way." The singer, who Gayton calls "an icon of American music," will be introduced by talk show host

(Continued on page 18)



Toon Tunes. Executives from EMI Music Publishing announce a new multi-year agreement with Turner Music Publishing for the representation outside North America of music from the early Hanna-Barbera cartoons. The deal includes all original music from such cartoons as "The Flintstones," "The Jetsons," "Huckleberry Hound," and "Jonny Quest," among many others. Shown, from left, are Clark Miller, director of legal and business affairs, EMI Music Publishing; Bob Flax, executive VP, worldwide, EMI Music; Charles Shultz, VP of business affairs, entertainment companies, Turner Broadcasting Systems Inc.; and Martin Bandier, chairman/CEO, EMI Music Publishing.

Vid Games Make Beautiful Music

BY BRETT ATWOOD

LOS ANGELES—Capitol Records and Virgin's Vernon Yard imprint are launching new lines of video and computer game soundtracks this month, as major labels explore new retail outlets for the developing genre.

With hopes of catching consumer cross-traffic from the multimillion-dollar game industry, the audio-only products are hitting the shelves of computer software dealers and toy stores as well as traditional music retail outlets.

Vernon Yard's "Mortal Kombat," which contains music inspired by the popular Midway arcade game, debuts on this week's Heatseekers chart at No. 29. The album was composed by Belgian techno act the Immortals,

and is the first title on the year-old Vernon Yard label to chart.

"We're not just using the usual music retail channels for this," says Vernon Yard president Keith Wood. "We're hitting bookstores, software houses, toy stores—it's a whole new area of retail opening up for us."

"The success of Barney at retail has opened the doors at new markets for special audio products like this," adds Wood, whose label is distributed through Cema, which also distributes the double platinum "Barney's Favorites Volume 1."

Wood says Vernon Yard is investigating music from other popular video game titles to follow "Mortal Kombat."

Capitol has linked with Virgin Interactive to release the Tommy Tal-

Nitty Gritty Dirt Band Finds Liberty On 'Acoustic' Set

BY PETER CRONIN

NASHVILLE—Over the course of its 28-year career, the Nitty Gritty Dirt Band has made regular appearances on Billboard's pop and country charts, but, like so many of country's "older" generation, the band today finds itself caught in a squeeze. An unprecedented number of young contenders are crowding the group's latest singles off the country playlists, ending a run of 15 top 10 singles that began when "Dance Little Jean" went to No. 9 in 1983 and ended when 1992's "Not Fade Away" failed to yield one hit single.

"We kind of got trampled in the country boom," says NGDB singer/guitarist Jeff Hanna. "When you come off of several big country records in a row and then all of a sud-



THE NITTY GRITTY DIRT BAND

den the airplay starts falling, you start second-guessing yourself. We've analyzed it from every possible angle and basically come down to, 'Hey, let's just play our music.'"

With the June 1 release of the self-produced "Acoustic," the group's second album for Liberty Records, Hanna and company hope to regain some commercial ground by getting back to the bare-bones aesthetic that brought them together in 1966. Ironically, by disregarding radio's boundaries and letting artistic instincts rule over commercial concerns, the Nitty Gritty Dirt Band has made its most country-sounding record in years.

The origins of "Acoustic" lie in the Dirt Band's live concerts, during which, for the past year, the band has featured a midshow "unplugged" segment. Overwhelming audience response led to the idea of an entire album of back-to-basics acoustic music. After attending a band rehearsal, Liberty president Jimmy Bowen gave the band the green light to "go ahead and make a Nitty Gritty Dirt Band album." And though the company's plan for the record doesn't follow the usual Nashville blueprint, Liberty is putting

(Continued on page 32)

Continuum Quits RED, Inks Contract With Uni

BY DON JEFFREY

NEW YORK—Continuum Records, whose acts include Roger Daltrey and the Rolling Stones' Charlie Watts and Ronnie Wood, has broken its distribution deal with Sony's RED unit and signed a three-year pact with Uni Distribution.



DALTREY

This move comes after more than a year of disappointing financial results for the independent label, whose publicly traded parent company reported lower sales and higher losses for all of 1993 and the first quarter of this year.

The first Continuum release to be distributed by Uni will be Roger Daltrey's new album, "A Celebration—The Music Of Pete Townshend And The Who," due

June 28. The new distribution deal represents good timing as well as good fit, since MCA Records, a sister company of Uni, plans to release a four-CD box set of Who recordings on July 5, called "The Who: Thirty Years Of Maximum R&B."

Continuum's status as a publicly traded label is unusual, but the deal with Uni, a subsidiary of Matsushita Electrical Industrial Co.'s MCA Music Entertainment, does not involve any change in ownership. "We retain all the equity," says Tim Brack, president of the Cranford, N.J.-based label.

The new distribution pact should help Continuum's bottom line because its terms appear more generous for the label than the previous deal's. It is a standard pressing and distribution arrangement, with Uni taking a percentage of product sales—estimated by sources at 18%-22%. According to Continuum's financial filings, *(Continued on page 105)*

Geffen Puzzles Out Its CD-ROM Bow Multiple Labels Represented in 'Vid Grid'

BY DEBORAH RUSSELL and MARILYN A. GILLEN

LOS ANGELES—The music video becomes a moving jigsaw puzzle in Geffen's debut CD-ROM game, "Vid Grid." The release, due Sept. 13, is the first computer software game that allows users to manipulate multiple segments of moving video pictures.

Nine eye-catching clips make up the content of the game, which carries a suggested retail price of \$34.95. Artists include Geffen's Peter Gabriel, Aerosmith, and Guns N' Roses; Elektra's Metallica; MCA's Jimi Hendrix; Warner Bros.' the Red Hot Chili Peppers and Van Halen; Epic's Ozzy Osbourne; and A&M's Soundgarden.

Players must unscramble a kaleidoscopic screen of up to 36 moving squares before the music video ends. Points are earned based on the speed at which the video puzzles are solved, and varying levels of play—up to 60 degrees of difficulty per puzzle—intensify the challenge.

One option for play, called "Perfection," rescrambles the entire video image as soon as the player makes a single mistake.

"This is a title for people who like puzzles or rock'n'roll," says Norman Beil, head of new media for Geffen and producer of "Vid Grid." "It's easy enough, initially, that those who like music will give it a try. And it's sophisticated enough as you graduate from level to level that, if you're a games person, you'll be attracted to it."

Geffen produced "Vid Grid" in conjunction with leading CD-ROM developer and publisher Jasmine Multimedia, based in Van Nuys, Calif. The title is the first major consumer product using Microsoft's new Video For Windows 1.1 software with its four-times-larger 320-by-240 pixel video aspect ratio. The nontechnical translation, says Jay Alan Samit, Jasmine president, is that "the video in 'Vid Grid' is four times bigger than the video on most computer games. Normally it looks like a postage stamp. This allows it

to fill more of your screen."

Geffen distributor Uni Distribution Corp. and Jasmine Multimedia distributors Abco, Ingram, Merisel, and Tech Data will take "Vid Grid" to traditional music and video retailers as well as computer and electronics outlets, mass merchandisers, and bookstores.

Beil is confident Geffen's approach to music and interactivity will attract a wide audience to "Vid Grid." Multimedia projects from other record labels thus far have been artist driven, using limited game elements that users encounter as they navigate through the database. Geffen turned the concept on its head, focusing on the game first, with the added element of a musical bed. Players who prefer silence can turn down the volume, using a control that appears onscreen at all times.

Geffen A&R man John Kalodner compiled the track list, stepping outside the Geffen roster to assemble a slate of rock acts with some of *(Continued on page 19)*

ASCAP Hires Gold For New CEO Post

BY IRV LIGHTMAN

NEW YORK—In hiring Daniel E. Gold as its new CEO, ASCAP is bringing on a former business adversary.

Gold, who will begin his new position July 1 in ASCAP's headquarters here, has held positions in the broadcast and cable industries and served as a legislative assistant to a U.S. senator.

Gold will report to ASCAP president and soon-to-be chairman Marilyn Bergman.

The creation of the CEO post (and, in some respects, Bergman's elevation to chairman this spring) is *(Continued on page 105)*



Birthday Girl. MCA artist Patti LaBelle, center, celebrates her 50th birthday at the House Of Blues in Los Angeles with 500 friends and well-wishers, among them, from left, MCA Records chairman Al Teller; actress Jackee; MCA black music division president Ernie Singleton; and MCA Records president Richard Palmese.

Rippington Russ Freeman Bows New Label With GRP

BY CHRIS MORRIS

LOS ANGELES—Russ Freeman, guitarist/composer/producer for top contemporary jazz group the Rippingtons, has established a new L.A.-based vocal label, Peak Records.

Freeman will serve as the CEO and principal creative force behind Peak; the musician's longtime manager Andi Howard will be president.

The company—a subsidiary of New York-based jazz label GRP Records, distributed by Uni Distribution—bows June 21 with the release "Time Slipping By," the

debut of English singer/songwriter Mark Williamson.

Peak's relationship with GRP is a natural one, since the latter has released the Rippingtons' albums since the late '80s.

GRP president Larry Rosen says, "The exciting part of this is taking our relationship with Russ, which is primarily a production thing . . . and being able to give him the latitude to produce other *(Continued on page 96)*



FREEMAN

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS. Steve Wonsiewicz is named managing editor of Country Airplay Monitor in Nashville. He was executive editor at Music & Media, Billboard Music Group's weekly industry magazine covering European music radio.

RECORD COMPANIES. Steve Kleinberg is promoted to senior VP of marketing for EastWest Records America in New York. He was VP of marketing.

Patti Conte is promoted to senior VP of media and artist relations for Atlantic Records in New York. She was VP of media and artist relations.

Paul Hutchinson is appointed VP and CFO of Hollywood Records in Los Angeles. He was senior VP of finance and operations for Imago.

Sony Music Entertainment in New York names Arthur Levy VP of editorial services, communications, and Michele Mena senior director of communications. They were, respectively,



WONSIEWICZ



KLEINBERG



CONTE



HUTCHINSON



LEVY



MENA



STEDMAN



JAMES

national director of media services for Columbia and director of publicity for Columbia.

Vartan is promoted to VP of creative packaging for MCA Records in Los Angeles. He was senior art director.

Tim Stedman is promoted to VP of the art department of MCA Records in Los Angeles. He was art director.

Michelle Dupuis is promoted to VP of employee relations and administration for Warner Bros. Records in Los Angeles. She was director of personnel.

Sony Music Entertainment U.K. in London promotes Dej Mahoney to director of business affairs and new media development and Jonathan Sternberg senior counsel. They were, respectively, business affairs manager for Columbia and director of legal, corporate, and business affairs at Sony Music Entertainment U.K.

Gerry Kuster is appointed senior director of production at Jive Records in New York. He was director of production at Arista.

Suzanne MacNary is named senior director of publicity for Virgin Records

in New York. She was senior director of publicity at RCA.

Cheryl Valentine is appointed director of metal marketing and promotion for Epic Records in New York. She was national manager of metal promotion at Mercury.

Sean Fernald is appointed director of video promotion at Relativity in New York. He was national director of video promotion at Capitol.

Kira Florita is promoted to director of catalog development for Mercury Nashville. She was manager of catalog development.

Eva Ries is named marketing manager for RCA Records International, U.S., in New York. She was label manager at Geffen in Hamburg, Germany.

PUBLISHING. Scott James is promoted to senior VP of motion pictures, television, and new technologies worldwide for MCA Music Publishing in Los Angeles. He was VP of motion pictures, television, and new technologies.

Brian Roberts is appointed CFO of the Zomba Music Publishing Group in New York. He was VP of finance at EMI Music Publishing.

Dickinson Steps Out Of Iron Maiden Free To Bend Rules On Mercury Solo Set

BY JIM BESSMAN

NEW YORK—Officially, "Balls To Picasso," which Mercury Records will release July 26, is Bruce Dickinson's second solo album. Production-wise, it's his fourth. However, in terms of being a true solo artist, it's his first. But it's not as confusing as it sounds.

When Dickinson's first solo album, "Tattooed Millionaire," came out in 1990, Dickinson was still lead singer of heavy metal powerhouse Iron Maiden—a 12-year post he amicably relinquished only last year.

"It was a solo album, but to my mind it doesn't count as such because it was done under the collective banner of Iron Maiden, which meant having to obey the traditional rules of the band," says Dickinson. "I could stretch the envelope a wee-bit, but not much."

But "Balls To Picasso"—the title comes from lavatory graffiti encountered while Dickinson was a London University student—allowed the newly emancipated front man "unrestricted visibility"—so much so that he actually completed two

unsatisfactory solo albums before "Balls To Picasso" passed muster.

"It was really a question of trying to unlearn rigid ways of thinking," says Dickinson. "After writing with the same bunch of guys and working with the same producer for 12 years, there wasn't a great deal of pressure to be innovative."

As long as they produced "solid and reliable Iron Maiden albums within their own terms," he explains, everything was OK. The trouble was, Dickinson had so much going on creatively that "solid and reliable" proved limiting. He had published a pair of "obscene comic farces" ("The Adventures Of Lord Iffy-Boatrace" and "The Missionary Position") and had optioned a film script ("The Chemical Wedding") and "began to wonder that if I was doing all these things and other stuff as well as Iron Maiden, maybe there was something I could do in music that I wasn't doing."



DICKINSON

Deciding then to fully "jump into the bath to see if I could deliver the goods," Dickinson ditched Iron Maiden and made "Balls To Picasso" after the two false starts.

"Each one was good, but not good enough," says Dickinson, who says that some of this material will surface as extra album tracks and B sides in Europe. Work on the third and final version commenced after finishing his last show with Maiden last summer.

Shay Baby, the engineer on the second version, had played Dickinson a demo by Los Angeles Latino (Continued on next page)



We're With The Band. Epic Records chairman Dave Glew, second from left, and Epic's VP of A&R Michael Caplan, right, meet with members of the Allman Brothers Band following one of the group's eight sold-out shows at New York's Beacon Theater. From left, the band's Allen Woody; Glew; band members Gregg Allman, Dickey Betts, Butch Trucks, Marc Quinones, Jaimoe, and Warren Haynes; and Epic's Caplan.

Dazed, But Not Confused: Chrysalis' Gaines Delivers

BY MOIRA MCCORMICK

When Jeffrey Gaines' self-titled debut album was released two years ago, the singer/songwriter, then 26 years old, was hailed as a supremely sensitive, folkie kind of artist. But even then, Philadelphia-based Gaines—whose primary influences were trailblazing rockers like John Lennon, David Bowie, and Elvis Costello—was making it known that his second effort would be much more "physical."

Gaines has made good on his promise with "Somewhat Slightly Dazed," his Chrysalis/EMI Records release, due July 26. He comes out with guitar blazing on leadoff track "I Like You" (also the first single and video), and over the course of the album exhibits an eclectic, rocked-up side only hinted at on his midtempo acoustic debut.

Gaines had very specific reasons for styling his releases the way he did. To him, a hard-rocking first album would have been "too obvious."



JEFFREY GAINES

Everybody does that, flexing every muscle, walking around with your shirt off. I did that at 17." In contrast, he says, he wanted to project "clarity. That's what would catch my attention, as a listener—something cool and confident."

Gaines' record company is rolling out an extensive promotional campaign for the new record, according to Dane Venable, senior director of marketing for ERG. "We want to take full advantage of the first album's strongest points, and expand them to include this one. Jeffrey's first album did very well at album rock and alternative radio. But at that time, there was no Triple A format. Now, with so many stations of that format in existence, they will be the natural launching pads; it's like Jeffrey was born for this format."

Also, says Venable, "A lot of Jeffrey's influences are alternative staples, like Bowie and Costello, so we think we have a great shot at alternative and college stations." In fact, Venable says, four formats will be serviced simultaneously with "I Like You" on July 11: album alternative, album rock, alternative, and college. "Then after 12 weeks, we release it to Top 40."

According to Venable, Gaines is the first act to be marketed via a new "breaking artist" program for Cema Distribution. The program involves retail discounts and guarantees for a six-month period; the discount's dollar amount is three-tiered, changing as retailers achieve percentages set at the beginning. "Above and beyond the six months, we have a major commitment to co-

(Continued on page 16)

Artists Line Up To Play Woodstock '94; Pete Drogé's First-Rate 'Necktie Second'

NO ONE'S ANNOUNCING IT OFFICIALLY yet, but God knows the rumors are flying. Here's who we have confirmed to play Woodstock '94: Aerosmith, Peter Gabriel, Cypress Hill, Johnny Cash, Nine Inch Nails, Spin Doctors, Red Hot Chili Peppers, Bob Dylan, Crosby, Stills & Nash, the Allman Brothers Band, Arrested Development, and the Rollins Band. Tickets, which should go on sale in mid-June, will be \$135 for the Aug. 13-14 festival in Saugerties, N.Y. Tickets for individual days will not be available.

As many of you know, CS&N played the first Woodstock—it was the act's second live gig. As such, this year marks the group's 25th anniversary and they are celebrating with a 25th anniversary tour and a new album coming in August.

RECORD Recommendation: Who among us hasn't felt like a lowdown "two-steppin' monkey" at one time or another? That's the question Pete Drogé asks on his startlingly refreshing American Recordings debut, "Necktie Second." The 25-year-old sounds like an acoustic Elvis Costello with touches of Lowell George, Matthew Sweet, and the requisite Bob Dylan thrown in. Confused? The truth is, while Drogé is clearly influenced by all of the above, he comes across as fresh at the same time. The best cuts are the relentlessly upbeat (despite the lyrics) and jangly "If You Don't Love Me (I'll Kill Myself)," the touchingly somber "Fourth Of July" and "Two Steppin' Monkey," which has the same kind of twangy rock feel as the Rolling Stones' "Dead Flowers."

The only misstep is the overwhelmingly Dylan-esque "Sunspot Stopwatch." With its run-on, rambling phrases, the song sounds more like sloppy imitation than an homage to Dylan.

The haunting album, sparsely produced by Brendan O'Brien, touches on road themes, Jack Kerouac, growing up, and those twentysomething emotions that vacillate between inspiration and desperation.

Drogé, who lives in Oregon, was raised in Seattle. He came to O'Brien's attention via Pearl Jam's Mike McCready, who produced a demo for Drogé.

THIS AND THAT: The H.O.R.D.E. tour starts July 14 in Cleveland. Joining the already-announced roster of the Allman Brothers Band, Blues Traveler, Big Head Todd & the Monsters, and the Screamin' Cheatah Wheelies will be a revolving slate of bands that includes Dave Matthews Band, Big Mountain, Ugly Americans, Cycnotogoat, Little Sister, Roll-

over, G-Love, and April's Motel Room. The eight-week tour will hit 35 cities... Stevie Nicks, who has just released her first album of new material in five years, starts an outdoor amphitheater tour July 22 in Boston. The trek will also take her to Europe and the Far East... Harry Connick Jr.'s "She" features the artist performing tunes with a Southern R&B and rock flair. He and his new band, Funky Dunky, start a tour in late July to support the July 12 release... A cappella group Rockapella is working on a new prime-time sitcom that its producer, Lancit Media Productions, calls a cross between "Seinfeld" and "A Hard Day's Night." This we'd like to see. The group will also begin working on a new album in July... Staying on the TV beat, Johnny Cash has recorded "The Legend Of Wyatt Earp" for the July 2 CBS movie, "Wyatt Earp: Return To Tombstone"... Lita Ford and Joe Walsh have recorded "A Future To This Life,"

the closing theme for the "RoboCop" television series... Mary Black is in the middle of a seven-date U.S. tour. Dates for the Irish singer include a New York Beacon Theater show Saturday (18), the same day Ireland plays Italy in a World Cup match in New Jersey... MCA will release a four-CD box set chronicling Judy Garland's years on Decca Records. The collection starts with her demo recordings made when the singer was 14. This year marks the 25th anniversary of Garland's death and Decca's 60th birthday... The first slate of releases on Henry Rollins/Rick Rubin's joint imprint, Infinite Zero, will come out Aug. 16. The label is devoted to reissuing classic recordings, as determined by its owners, on CD. Among the first batch are Tom Verlaine's "Dreamtime" album, a live Troublefunk album, Devo's "Duty Now For The Future" and "Def Jam/The Maroon Singles," a collection of Rubin's earliest productions... Poison's Bret Michaels is recovering from a single-car collision that occurred May 24 when Michaels' auto crashed into a telephone pole. The band is taking a break from recording its sixth album until the singer recovers... The Mets have adopted Francis Dunnery's tune "American Life In The Summertime" as the team's 1994 theme song... The Auteurs embark on a seven-city tour July 6 in Boston... The members of Yes have been inducted into Hollywood's Rock Walk, joining previous honorees such as Aerosmith, Johnny Cash, Jimi Hendrix, B.B. King, and Les Paul. The band is preparing for its upcoming tour... John Paul Jones is in the studio producing the new Diamanda Galas album.



by Melinda Newman

London's Consolidated Gets Down To Business Of 'Punishment'

BY LARRY FLICK

NEW YORK—Consolidated made a hard decision while assembling its forthcoming London Records debut, "The Business Of Punishment." After a series of sensory-assaulting indie releases that overflowed with politically charged lyrics, the trio opted for a more traditional album structure that allows the listener to catch a breather and absorb the wave of information offered.

"We are well aware of the fact that our records have been difficult to get through, because it was nonstop, relentless," says band member Mark Pistel. "It was an intentional statement on our part. Our next logical step was to rethink our approach to making records, and dole out our ideas in pieces that are a little more accessible."

That, however, should not imply



CONSOLIDATED: Mark Pistel, Philip Steir, and Adam Sherburne.

that the edgy, radical act is softening its attack. Quite the contrary. "The Business Of Punishment" addresses topics like feminism, sexuality, AIDS, environmentalism, and animal rights with enough energy and intensity to fuel a revolution. Produced by the act with assistance from Meat Beat Manifesto's Jack Dangers on the tune "Born Of A Woman," the set also clicks with state-of-the-streets hip-hop and funk rhythms topped with pop hooks and melodies. In fact, tracks like "No Answer For A Dancer" and "Meat, Meat, Meat, and

Meat" are downright contagious. But true to form, just when it appears that a top 40-friendly musical formula might be in place, Consolidated slices through the groove with shards of heavy metal and grunge guitars.

"For a moment, I think there was some fear from their hardcore audience that we were going to try and change them or alter their sound," says George Maniatis, director of A&R at London, who discovered the band when he worked at Nettwerk Records in Toronto roughly four years ago. "It's an understandable

fear since so many majors take bands with a strong underground fan base and then completely ignore them. But I listen to this album, and I hear a band that is getting more focused and a band that is fleshing out its initial creative and political vision."

To that end, London will launch the project at alternative radio and club level during the first half of July with two caustically industrial remixes of the first single, "Butyric Acid," one produced by Dangers and the other by Mike Kandel, that are geared directly to Consolidated diehards. Man-

iatias says the next single, which will be either "Worthy Victim" or "Cutting," will begin the label's focus on building a transition into the pop radio realm.

In early July, before "The Business Of Punishment" is issued in the U.S. August 9, the band will embark on a U.K./European concert trek with House Of Pain. An extensive state-side jaunt is in the early planning stages, and will likely commence late summer/early autumn.

"I think the time is right for this (Continued on page 16)

BRUCE DICKINSON STEPS FREE OF IRON MAIDEN

(Continued from preceding page)

rock band Tribe Of Gypsies, and Dickinson was so blown away that he enlisted the group to cut what became the final version with Shay Baby producing in London. Much of the end product was co-written with Roy Z, guitarist for the Gypsies, who, incidentally, have also been signed to Mercury, with their debut set for October.

"It's basically a heavy metal album with a groove and with lyrics which are founded in reality—but with influences that don't come within a million miles of a heavy metal album," says Dickinson of "Balls To Picasso." "There's African and Latin percussion with raging

slabs of heavy guitar, but lots of facets of my voice that you've never heard before. You'll go, 'Oh, my God! The guy can sing!'"

The nature of the album, says Mercury VP of marketing John Mazzacco, has sparked the label to "snap him out of his Iron Maiden shell and show all the dimensions of Bruce Dickinson."

Still, Mercury will tap into Dickinson's Iron Maiden base immediately with the June 27 release of the album's lead track, "Cyclops," to metal stations. But the album-closing "Tears Of A Dragon," the focus track, will go simultaneously to album rock stations; its video will be

serviced to MTV's "Headbangers Ball" Friday (17). "It's a more mid-tempo, passionate, and ambient musical presentation that shows he can still rock with the best while fitting into more mainstream programming," says Mazzacco.

Mercury will advertise in the rock press and on "Headbangers Ball," but a novel aspect of its Dickinsonian promotional plans involve the singer's airplane pilot status. Starting the second week of June, Dickinson, who is also an accomplished fencer, will man the controls of a twin-engine plane in visiting the branches and stopping off for radio station drop-ins and retail in-stores.

"Journalists and programmers and retailers who are daring enough will be invited to accompany Bruce," says Mazzacco of the three-week jaunt. Adds Dickinson, jokingly, "The last time anybody did this they got elected president."

Meanwhile, Dickinson has assembled a power trio to back him on a concert tour starting in September.

"We've kicked out the monsters and the vaudeville stuff of Iron Maiden concerts and won't play any Maiden songs at all," says Dickinson. "There's a perfectly serviceable band called Iron Maiden who will play Iron Maiden songs who don't need me to do bad versions."

NERVOUS NEW YORK

home of the real underground

WRECK RECORDS: hip hop

black moon

debut album, *Enta Da Stage* - over 33 weeks on Billboard's heatseekers' chart

smif-n-wessun

debut single, "Buck Town" - #1 four weeks in a row on Billboard maxi-single sales chart

funkmaster flex



WEEDED RECORDS: reggae

mad lion

look for new single - "Take It Easy", the follow-up to the smash hit - "Shoot To Kill"



NERVOUS RECORDS: house

loni clark
kim english
nu yorlean soul
and weekly house tracks



SORTED RECORDS: trance

josh wink
micro
and weekly trance tracks



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ASCAP Ceremonies Honor Pop & Screen Composers

LOS ANGELES—ASCAP recently held its 11th annual Pop Music Awards and its ninth annual Film and Television Music Awards at the Beverly Hilton Hotel here. The Pop Awards were held May 7 and honored the writers and publishers of the most-performed songs in the ASCAP repertoire for the 1993 survey year (Oct. 1, 1992-Sept. 30, 1993). The Film and Television Awards were held April 20 and honored the composers of the most-performed TV themes and background scores, themes, and underscores from the top TV series, and top box office film scores. Each awards banquet drew more than 700 attendees.



Ennio Morricone is congratulated on his ASCAP Golden Soundtrack Award at the Film and Television Music Awards. Shown, from left, are producer George Martin; composer Bill Conti, who spoke about Morricone at the presentation; Morricone; ASCAP president Marilyn Bergman; actor Warren Beatty, who presented the award; composer/producer/recording artist Quincy Jones, and film producer Jeff Apple.



Recording group Toad The Wet Sprocket gets an ASCAP Pop Award for its song "All I Want," published by Sony Tunes Inc. and Wet Sprocket Songs. Shown, from left, are band members Todd Nichols and Glen Phillips; ASCAP membership rep Tom DeSavia; band manager Chris Blake; band member Dean Dinning; ASCAP director of membership Todd Brabec; and band member Randy Guss.



Marc Beeson performs ASCAP song of the year "When She Cries" at the ASCAP Pop Awards. The song was written by Beeson, recorded by Restless Heart, and published by EMI Music Publishing.



Jimmy Jam and Terry Lewis took home a Pop Award for "That's The Way Love Goes." Jimmy Jam, left, is shown chatting with his fiancée, Lisa Padilla, center, and ASCAP membership rep Loretta Munoz.



Warner/Chappell executives celebrate after Warner/Chappell Music Inc. is named ASCAP publisher of the year, with a total of 10 award-winning songs. Shown, from left, are Jay Morgenstern, executive VP/GM of Warner/Chappell and president of Warner Bros. Publications; ASCAP president Marilyn Bergman; and Warner/Chappell chairman/CEO Les Bider, who accepted the award.



Nick Ashford and Valerie Simpson are a winning duo, receiving an ASCAP Pop Award for their song "I'm Every Woman," recorded by Whitney Houston. Ashford and Simpson also hosted part of the ceremony, presenting awards to other winning songwriters. Shown, from left are ASCAP director of membership Todd Brabec; Simpson; Ashford; and ASCAP membership rep Alonzo Robinson.



Glenn Frey, left, and Don Henley are honored with ASCAP's prestigious Founders Award at the Pop Awards ceremony.



Recording artist Jackson Browne congratulates Diane Warren on her two ASCAP Pop Awards, for the songs "I'll Never Get Over You Getting Over Me" and "Nothing Broken By My Heart." During the Founders Award ceremony, Browne also paid tribute to his longtime friends Glenn Frey and Don Henley.



Quincy D. Jones III, left, wins a top TV series award at ASCAP's Film and Television Music Awards for his work on "Fresh Prince Of Bel Air." Presenting the award is his father, Quincy Jones.



Clint Black, center, won an ASCAP Pop Award for "Burn One Down For Me," co-written by Frankie Miller (PRS) and Hayden Nicholas, and published by Howlin' Hits Music. Shown with Black are his wife, Lisa Hartman-Black, and Warner/Chappell chairman/CEO Les Bider.

CISAC Congress Set For Fall; Song Says It All For Writers

BACK IN THE U.S.A.: Under the theme of "Protecting Creativity In The Next Century," the first CISAC World Congress to be held in the U.S. since 1946 will take place Sept. 18-22 in Washington, D.C. The biennial event, staged by the global performing rights association, and co-hosted by U.S. performing rights groups ASCAP and BMI, is expected to draw senior officials from the Clinton administration as well as members of Congress. In fact, one highlight will be the presentation of CISAC's gold medal to Sen. Edward Kennedy (D-Mass.) in recognition of his career-long advocacy of the rights of copyright owners.

Sponsors say the event will focus "on the opportunities and challenges offered to creators and artists by the rapid advancement in digital tools, media, and networks." Nicholas Negroponte, founder and director of the Media Laboratory of the Massachusetts Institute of Technology, will be the keynote speaker, formally launching the congress' discussions Sept. 19.

Proceedings, set for Sept. 19 and 20, will include panels and roundtable discussions with a global scope, while World Congress internal sessions are scheduled for Sept. 21 and 22. As a global umbrella group of rights organizations, CISAC, now 68 years old, will be marking its 39th World Congress this year. For further information, contact media staffers at ASCAP and BMI who are the U.S. contacts for CISAC.

THE SONG IS US: The audience at the 25th anniversary gathering of the Songwriters Hall of Fame, June 1 in New York, was treated to particularly apt expressions of songs' meanings. Carly Simon, Lionel Richie, Otis Redding, and the Bee Gees (Barry, Robin, and Maurice Gibb) were inducted into the hall at the gathering.

Hall president Bobby Weinstein, himself a songwriter, said, "[When it's] difficult to express a feeling, there's always a song that says it for us."

As recipient of the patron of the arts award, chairman/CEO of ad agency BBDO New York Philip B. Dusenberry, whose ad agency has created some of the most successful music jingles in recent years, said, "When words fail, music speaks."

New inductees and others honored had interesting things to say: Simon, for instance, said she came by writing and singing because of a stammer she suffered as a child. If she wanted something at the dinner table, her mother would say, "Sing it, darling," and the stammer would disappear; in presenting the Johnny Mercer award

to 99-year-old songwriter Irving Caesar (who could not attend), conductor Skitch Henderson noted, "Irving Caesar is from a generation that came to you with their new songs and sang them to you."

In her presentation to Simon, lyricist/ASCAP president Marilyn Bergman said, "She has warmth, wit, and wisdom [and] ideas that concern today's woman."

As recipient of the lifetime achievement award, singer Lena Horne said she loved songwriters and has been surrounded by them since she was 16

when she met Harold Arlen and Ted Koehler, writers of "Stormy Weather," the standard closely identified with Horne since she performed it in the musical film of the same name.

And BMI chairman/CEO Frances Preston put the value of a song thusly: "[It's] your property and you deserve protection as much as Donald Trump's property."

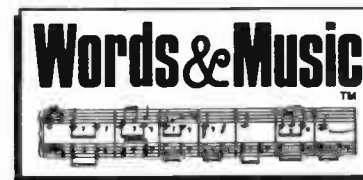
With that, Preston called for Congress to extend copyright in the U.S. from life plus 50 years to life plus 70 years, which would be in conformity with European countries.

The music publishing community was also part of the awards proceedings, with the Abe Olman award going to E.H. Morris founder Buddy Morris, who was given his award by composer Charles Strouse, who noted that Morris was "a man of few words. I will try to emulate him. He was there for Jerry Herman, Cy Coleman, Carolyn Leigh, Charles Strouse, and Lee Adams." Morris, who lives in California, has had a 60-year career in music publishing. His company was sold years ago to Paul McCartney's MPL Communications.

GOULD NEWS: Morton Gould, the composer who retired as president of ASCAP earlier this year, is one of several composers commissioned to pen a musical setting to the poem "No Longer Very Clear," written by Pulitzer Prize-winning poet John Ashbery. The poem and the music were commissioned to commemorate the 50th anniversary of WNYC-FM, the New York City-owned station. Gould also created "WNYC-FM Rag" for solo piano; it will end the program, which takes place Monday (13) at 8:30 p.m. at Alice Tully Hall in New York. Gould will be the pianist for both works.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Soundgarden, Superunknown
2. Roxette, Crash! Boom! Bang!
3. Van Halen, Anthology
4. Metallica, Riff By Riff
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by Irv Lichtman

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JEFFREY GAINES: DAZED, BUT NOT CONFUSED

(Continued from page 12)

op ads," he says.

For his new release, which, like the first, was produced by Richard Gottehrer, Gaines says he took his cues from the artist formerly known as Prince. "When Prince did 'Sign O' The Times,' he got to jump and explore and put on different clothes, musically," says Gaines. "It was like he was saying, 'This is my paintbox; I can dabble and play.' That's the way it should be."

And that's the way "Somewhat Slightly Dazed" turned out: as though it were painted from a broad palette of colors, from the muscular, trippy guitar pop of "I Like You" to the Celtic-flavored ballad "Safety In Self" to the impassioned, soulful "Elliot." Gaines says his first single's psychedelic aura is something of a tribute to the original Manchester, England, rave scene. "I don't want to go there [stylistically], but I do want to stop there and say hello,"

he says.

As for the sweet, sunny lyrics of "I Like You"—which underscore the importance of being friends in a romantic relationship—Gaines says, "Some people think it's all about love, but it's more like, 'Right now, it's cool that me and you have this moment.' It's like how it is between 5-year-olds—not contaminated or weird. I wanted to write a song that would translate that feeling."

Gaines says he's particularly pleased with "Safety In Self," which concerns the death of his mother last year. "It's about those of us on the surviving side," he says. "She was a strong individual. Everyone lived their lives seeking her approval. When someone like that goes away, you're out of gas—but you need to get on with it." The song's Celtic elements, provided by the uilleann pipes of Black 47's Chris Byrne, was inspired both by a family joke that

Gaines was an Irish name (the artist and his relations are African-American), and by the fact that Gaines' mother had "many characteristics of the classic Irish mother."

Another track Gaines is partial to is "In Her Mind," for which Gaines drew on his experiences with "tragic beauties, girls who have had some heavy stuff in their lives" and created one amalgamated character. "It's one of those power-of-Prozac-type songs," he says with a grin.

To support his new record, Gaines will be touring with a full band, though he will likely do some solo acoustic shows, which was how he toured with his debut album. In fact, Gaines performed more than 200 dates on that first go-round, many of them supporting Tom Petty (with whom he toured Europe) and Melissa Etheridge.

EMI Records Group president Daniel Glass says he sees Gaines as a performer whose "albums support his live show. You look at someone like Melissa Etheridge, an amazing live act who happens to put out records every few years; I look at Jeffrey as an artist like that. I saw him five times at the Bitter End in New York, even before he signed to Chrysalis."

But video will also be an important component, according to Glass, who notes that the "evolution of VH-1, with [new president] John Sykes aboard" will be a significant factor. The "I Like You" video was directed by Danny Jacobs, whose credits include Tears For Fears and Texas.

If anything, the chameleon-like musical nature Gaines has exhibited thus far is part of an effort to expand the conventional wisdom about his work, he says. "I see a lot of different music, and interact with a lot of different people and cultures. I don't look like anyone in my audience; you could say that's because they are predominantly white, but if black people came to my shows, I wouldn't look like them either. The moment you can stereotype me, it's time to change."

CONSOLIDATED

(Continued from page 13)

band," Maniatis says. "This album is less in your face, which helps. But the bottom line is that they basically started this wave of political correctness among hardcore bands. So many have jumped onto their bandwagon; it's time for them to enjoy some of that success."

The guys in Consolidated, however, are dubious about their possible future as mainstream stars. "It's all a silly game that we choose to play for our own selfish reasons," says band member Adam Sherburne. "I don't think I could live with myself if I took the whole industry thing seriously. This is a venue and catalyst for an exchange of ideas and enlightenment. Yeah, it would be real nice to have a lot of people listening to what we have to say. But if we can keep the people who already care about what we do, I think that'll be just fine with us."

Continental Drift

UNSIGNING ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

DALLAS: With a touring schedule as demanding as that of any group signed to a major label, the thrash/bluegrass band Killbilly can deliver with the best of them. According to Craig "Niteman" Taylor, vocalist and harmonica player, the band has traveled more than 300,000 miles and played 1,000 dates in front of Killbilly fans. "We're the kind of band that's not middle of the road," he says. "We have fanatical followers that have seen us dozens of times. Either the people like us or they don't." Apparently, mainland China loves Killbilly music, which sounds a bit like a Flatt & Scruggs album played at 45 rpm, since the band was able to whip



KILLBILLY

100,000 people into a frenzy at the annual Tsingtao Festival there last August. The fans were so turned out to the first Western bluegrass-style band to play China that the police had to keep shutting down the shows. The group has played nationally since 1991 and made appearances in six countries in Europe last year. Since the China gig, Killbilly has also released its second CD, "Foggy Mountain Anarchy," on the Crystal Clear Records label. Not being signed to a major label has not cramped the band's style, Taylor says. In fact, he says the band members are happy right where they are. "We're really happy with the deal we have with Crystal Clear," he says. "We have complete control and own our masters. We're happy with the direction the band is going. We know who we are and what we want to do." Contact Sam Paulos at 214-630-2957.

CHARLENE ORK

CHARLOTTE, N.C.: You could say that Shiner is on the fast track. Together scarcely six months, this Charlotte power-pop trio knocked out its five-song demo tape (engineered by Spongetones bassist/North Carolina pop guru Jamie Hoover) in just one day. Despite the rush job, however,



SHINER

the demo is strong enough to have earned Shiner a berth in this year's North Carolina Music Showcase. Even before Shiner played the June 3 showcase, the tape was arousing serious record label interest, and no wonder. The band's three members come from a variety of Charlotte-area pop and metal bands, which shows in Shiner's sound—razor-sharp pop hooks and choirboy vocal harmonies, powered by distorted overdrive guitars à la Teenage Fanclub or old Hüsker Dü. "It's inevitable that people will hear the influences we have," says Shiner guitarist/vocalist Will Marley. "I just hope people will think it ends up sounding like us. My tastes run toward heavy, heavy pop, especially British pop bands like Swervedriver or Catherine Wheel. I like to get that pop basis in there, and then dump in the noise." Contact Marley at 704-375-8235.

DAVID MENCONI

BOSTON: Continuing this city's longstanding tradition as a breeding ground for singer/songwriters is the promising Maria Sangiolo. For six years, Sangiolo has spent her days as a Boston University career counselor and evenings and weekends playing the region's many folk houses and listening rooms. Now that her stunning Brooks Williams-produced debut CD, "Eyes Of The Heart," is out on her own Raging River Records, Boston University may need to start looking for a replacement. "I always knew music would be a big part of my life," says Sangiolo, 30, who booked her own cross-country tour two years ago, visiting 26 states in two months. The singer, whose vibrato has been compared to that of Joan Baez, sports her own sweet, wistful style and flair for songwriting. She reports that "Eyes" is about to go into a second 1,000-copy pressing. Also in store: a major cross-country tour this fall. "Boston is a great environment to learn from," she continues. "I really relish being part of this community and then branching out from there." Contact: Toby Goldberg at Center Stage Management, 617-623-0808.

SANGIOLO

GREG REIBMAN



AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE EAGLES	Irvine Meadows Amphitheatre Irvine, Calif.	May 27-29, May 31- June 1	\$5,077,875 Gross record \$115/ \$75/ \$35	75,000 ATTEN- DANCE RECORD five sell- outs	Avalon Attractions
THE EAGLES	Jack Murphy Stadium San Diego	June 4	\$2,518,415 Gross record \$85/ \$50/ \$35	45,927 sellout	Fey Concert Co
THE EAGLES	Glen Helen Blockbuster Pavilion San Bernardino, Calif.	June 3	\$1,611,310 Gross record \$115/ \$65/ \$55/ \$35	35,000 sellout	PACE Concerts
PHIL COLLINS	Miami Arena Miami	May 30-31	\$765,126 \$50/ \$28.50	22,674 two sellouts	Cellar Door Concerts
SALT-N-PEPA R.KELLY KID CAPRI	Radio City Music Hall New York	May 27-28	\$618,350 \$50/ \$37.50/ \$35	15,854 17,352 three shows, one sellout	Radio City Music Hall Prods
BETTE MIDLER	ThunderDome St. Petersburg, Fla.	May 27	\$524,250 \$60/ \$35	11,407 12,500	Fantasma Prods
PHIL COLLINS	Orlando Arena Orlando Centroplex Orlando, Fla.	June 2	\$387,675 \$50/ \$28.50	11,390 sellout	Cellar Door Concerts
MICHAEL BOLTON	Charlotte Coliseum Charlotte, N.C.	May 22	\$377,052 \$35.50/ \$25.50	13,527 16,000	C&C Entertainment
JIMMY BUFFETT & THE CORAL REEFER BAND THE IGUANAS	Jones Beach Theatre Wantagh, N.Y.	June 1	\$363,383 \$32.50	11,181 sellout	Delsener/Slater Enterprises
DEPECHE MODE PRIMAL SCREAM STABBING WESTWARD	Coca-Cola Starplex Amphitheatre Dallas	June 3	\$313,886 \$30/ \$25/ \$19	14,541 20,111	MCA Concerts PACE Concerts

Copyrighted and compiled by Amusement Business, a publication of BPI Communications. Boxscores should be submitted to: Marie Rattliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Marie Rattliff, (615)-321-4295.

Bhangra Music Comes Stateside Via Multitone

■ BY DAVID STANLEY

LONDON—U.K.-based Multitone Records will bring its bhangra music roster to Minneapolis this month when it launches its U.S. operations there June 27.

Bhangra, a genre of traditional northern Indian folk music that has been fused with a wide range of Western dance beats by second- and third-generation Anglo-Asians, has been pioneered by Multitone, which formed a partnership deal with BMG (U.K.) last year. It is already gaining some acceptance throughout Europe, the Far East, Canada, and the U.S.

Paul Bernard, former director of international at KUOM Minneapolis, the University of Minnesota's eclectic and influential radio outlet, has been appointed Multitone's U.S. representative with responsibilities for marketing and promotion.

"Bernard was one of the first people in the U.S. who picked up on bhangra," says Multitone managing director Pran Gohil. "He's a well-organized and well-informed person who will have all the resources of the BMG group at his disposal in order to tap into radio and the media on the market."

Multitone's U.S. product will be distributed by Chicago-based M.S. Distributing Co., which, through a new link with Select-O-Hits, will guarantee nationwide distribution.

"We had the option of being part of the BMG network," says Gohil. "We still have that option, but the problem is that the company is geared to handling BMG U.S. labels and its stars. Our label requires special nursing, care, and devotion, and we felt it could best be given by a company that could devote time and enthusiasm. M.S. was one of the five or six companies recommended to us by Pete Jones, head of distribution at BMG [U.S.]. BMG's Bob Morelli also did a lot of investigation for us."

Multitone will launch June 27 with the release of four albums: "Belle Belle" by female artist Pamnis, "RU Ready" by multi-ethnic act XLNC, plus compilations "The Bangra Dimension" and "Culture Clash." A "Culture Clash" single sampler will be released on the same date, featuring

(Continued on next page)



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WORLD CUP USA SCORES MAJOR MUSICAL ACTS

(Continued from page 10)

Oprah Winfrey.

Gayton says Houston "is the single hottest performer right now."

According to Gayton, World Cup officials attempted to match each host city with appropriate performers for opening celebrations.

In Dallas, for example, the featured performers at the June 17 Cotton Bowl opening will be country artists Lee Greenwood and Tucker.

June 18 at Giants Stadium in New Jersey, Liza Minnelli and Hall and

Sounds Of Blackness will be featured.

At the Rose Bowl in Pasadena, Calif., Rhino/Forward artist Poindexter has been signed to perform June 18.

The artists, save for Hall and Sounds Of Blackness, will likely stick with their best-known songs rather than perform material from their new releases.

David Johansen, better known as his alter ego Poindexter, says he would rather play his new single,

"Breakin' Up The House," than the big hit "Hot Hot Hot," which he has been igned to perform. Quips Johansen, "But [the World Cup organizers] were going on about football hooliganism. Why can't 'Breakin' Up The House' be a football anthem?"

Warner Bros. act the B-52's will headline the Boston opening at Foxboro Stadium June 21.

At the Pontiac Silverdome in Detroit, Larry Gatlin and dance diva Martha Wash will appear June 18.

At the Citrus Bowl in Orlando, Fla., Secada will be featured June 19, while Carlos Santana, members of the Grateful Dead, and Clarence Clemons will be the star performers at the Stanford Stadium opening in the San Francisco area June 20.

"We really tried to get a diverse selection of artists to give it an American feel," Gayton says. "With artists ranging from Tanya Tucker to Jon Secada, we are really covering the spectrum."

The Washington D.C., opening June 19 at RFK Stadium will feature Chaka Khan, Hall and Sounds Of Blackness, Johnny Gill, and Norwegian singer Sissel.

In addition, World Cup Week at the Hollywood Bowl will coincide with tournament finals week, running July 10-16.

The series will open July 10 with JVC Jazz at the Bowl, an annual event that will be staged early this year to coincide with the World Cup. Featured performers will be Lou Rawls, Khan, Buddy Guy, and Stanley Jordan.

Pianist Van Cliburn with the Moscow Philharmonic Orchestra conducted by Vassily Sinaisky will be featured July 11.

Violinist Itzhak Perlman, Linda Ronstadt, and the Los Angeles Philharmonic, conducted by John Williams, will perform July 12.

On July 14, Brooks will perform a special acoustic concert, with portions of the show backed by the Hollywood Bowl Orchestra.

Gipsy Kings and Jose Luis Rodriguez will headline a show with comedian Paul Rodriguez July 15.

The series will conclude with "Aladdin's Lamp—An Arabian Nights Fantasy With Fireworks" July 16. The program will feature the Hollywood Bowl Orchestra conducted by John Mauceri, singer/actress Lea Salonga, and Reece Holland.

Also, opera tenors Jose Carreras, Placido Domingo, and Luciano Pavarotti will reprise their 1990 World Cup concert with a July 16 Dodger Stadium appearance.

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BHANGRA MUSIC

(Continued from preceding page)

ing the Moodswings-produced "I Feel No Pain" by female artist Bindu and "Shakin' Shankar" by the act DMF. Bindu and XLNC will share top billing at an Aug. 7 concert in New York's Central Park. This will be followed by a gig at New York's SOB (Sounds Of Brazil) club, plus concerts in other major cities.

Multitone director Jitesh Gohil, who has been involved in setting up the firm's U.S. operation, says, "It's an interesting development in our history, and we weren't really sure how the U.S. was going to shape up. But it's much more of an open market than people in the U.K. realize. There is an acceptance of new styles of music at many different levels. Tribal house is very big at club level, and it's unbelievable on the radio side with all the different types of music played."

BMG owns a stake in Multitone and also is looking to acquire a stake in one of its Indian licensees, Crescendo (Billboard, April 23). Sources say long-term plans include cooperation between the two companies.

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GEFFEN CD-ROM

(Continued from page 11)

the most ground-breaking videos on TV. Beil says that while he initially expected—and encountered—some resistance from labels approached about having their music used in Geffen's game, "once I showed it to them, they were sold."

The clips include Gabriel's "Sledgehammer," Guns N' Roses' "November Rain," Metallica's "Enter Sandman," Van Halen's "Right Now," and Hendrix's "Are You Experienced?"

"If this had been purely a music video compilation, it would have been a great compilation," Beil says. "But it wouldn't do one-tenth of the sales it will do if it catches on as a game. If you look at what's selling right now, it's the games."

Video directors will be pleased to know that their work may come under closer scrutiny as a result of the game, he adds.

"You have to be familiar with the videos to play the game well," says Beil. Each artist was provided a full screen on which to list information about themselves and the specific video to the players.

"We've found in tests that people liked the videos more because they noticed more detail [as a result of unscrambling the clips]," Beil says.

MTV likely will be a key factor in the label's promotional efforts, he notes.

Geffen Puts Aerosmith Music On Line Users Access Previously Unreleased Track

NEW YORK—Although "Vid Grid" represents the first interactive product to fall under Geffen's aegis, the label has been active in the on-line arena, having established, among other things, a forum on CompuServe allowing 'netters to tap into such information as tour schedules, new artist releases, and 30-second sound bites of its product.

Geffen takes the latter concept a leap forward June 20 when it will offer the estimated 2 million CompuServe subscribers the opportunity to down-

load an entire song over computer lines. Better still, says Geffen, the song will be a previously unreleased one: "Head First" by Aerosmith, which was recorded during the band's studio sessions for the "Get A Grip" album but not included on the set. CompuServe members then will have several weeks' access to the file (the exact time window is still being worked out, says a Geffen spokesperson).

Downloading a single three-minute pop song, though getting easier as technology advances, is still a time-

consuming process. "Head First," compressed into a 4.3 megabyte file, is likely to require from 30 minutes to an hour to download, depending on the speed of an individual user's modem. CompuServe is waiving connect-time charges for the promotion, Geffen says, and Aerosmith is waiving all royalties for the song.

"If our fans are out there driving down that information superhighway, then we want to be playing at the truck stop," said Aerosmith's Steven Tyler. **MARILYN A. GILLEN**

The Geffen executive says he conceptualized "Vid Grid" in late 1993 while he was working on a jigsaw puzzle with his kids. The idea of a moving jigsaw puzzle intrigued him. As a lawyer at the label, it occurred to Beil that music videos would provide the perfect pieces, he says.

Beil contacted Jasmine Multimedia Publishing, with whom he'd worked before, and pitched the idea in early 1994. By June, a working prototype was ready for demonstration, and the release date was set for September.

The production schedule proceed-

ed at a relatively quick pace because the design itself was fairly straightforward, says Beil, once Jasmine's engineers had broken the video barrier. "This is the first time any company came up with the technology or had the idea to go *inside* the video, within the borders of the video, and move the pieces around while it's still playing," Samit says. Compression of the videos, some of which were nine minutes long, was another challenge. It takes a day to digitize one minute of video, he notes.

Beil worked closely with Jasmine

Multimedia engineers (after conferring with his 10-year-old child) to create the game's strategies and tiers of difficulty.

Beil says he fought to offer the participating artists a "fairer" royalty in licensing the clips than is common in current Silicon Valley practice. As a label executive himself, he says he hopes to set a new financial standard and send a message to the multimedia industry that the content producers are licensing is worth more money than they have been paying.

Geffen is kicking around a num-

ber of ideas with its artists for future interactive projects, including music-driven titles, but Beil says the label won't do anything just to be doing *something*.

"We are 100% a music company," he says. "This happened to be a game idea that [Geffen] decided to go with. But we are not setting ourselves up to be in the business of producing CD-ROM titles one right after the other. We have a couple of ideas that we love and we are going to follow our passion on that."

For now, Geffen is focusing on "Vid Grid." The label will likely team with Microsoft for a cross-promotional campaign to introduce the game, which is an ideal way for Microsoft to demonstrate the capabilities of its computer and operating system, Beil notes. A big push is expected at the Summer Consumer Electronics Show, June 23-25 in Chicago, where Jasmine will have a booth.

System requirements to play the game include a 486 SX, 25 MHz, IBM-compatible computer with a mouse, double-speed CD-ROM drive, and 4 MB RAM. The system must have 8-bit Digital Sound or be SoundBlaster (TM) compatible, and have a monitor with 640-by-480 pixel resolution capable of displaying 256 colors.

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These highlights are bolstered by gatherings of such professional organizations as the **International Managers Forum** and the **Music Video Association**; the second annual **Kids Music Seminar**; a rock and roll **art and photo exhibit**; an **alternative fashion show** presented by Cotton Inc; and a special performance by British percussion sensation **Stomp**.

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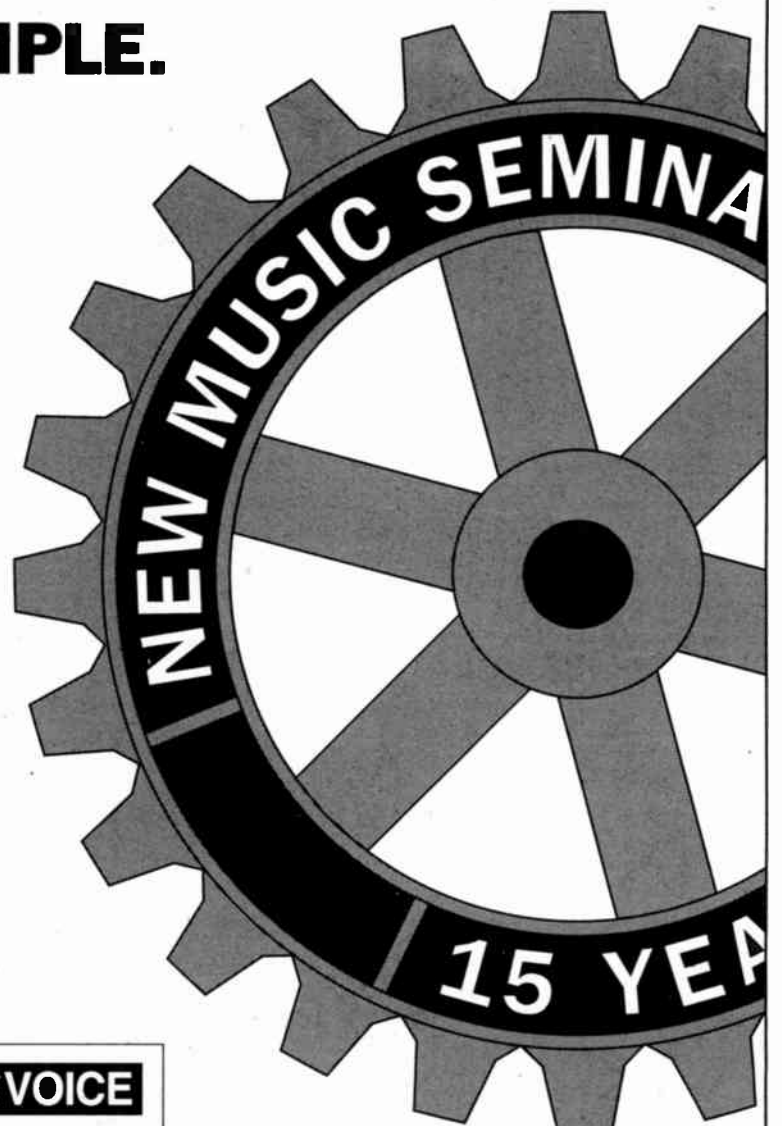


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THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★★★ No. 1 ★★★	
1	4	7	OFFSPRING EPITAPH 86432* (8.98/14.98)	SMASH
2	5	18	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
3	3	33	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
4	2	2	FRANK BLACK 4AD 61618/ELEKTRA (10.98/15.98)	TEENAGER OF THE YEAR
5	6	67	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
6	12	38	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
7	8	34	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
8	9	12	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9.98/15.98)	12 GAUGE
9	10	19	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
10	7	8	JIMMIE VAUGHAN EPIC 57202 (10.98 EQ/15.98)	STRANGE PLEASURE
11	14	20	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
12	17	3	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
13	16	2	AHMAD GIANT 24548/REPRISE (10.98/16.98)	AHMAD
14	19	2	CAUSE & EFFECT ZOO 11056 (10.98/15.98)	TRIP
15	18	14	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
16	24	8	CELLY CEL SICK WID' IT 1724 (8.98/13.98)	HEAT 4 YO AZZ
17	13	27	GABRIELLE GOLDISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
18	—	1	69 BOYZ DOWN LOW 6901/RIP-IT (9.98/15.98)	NINETEEN NINETY QUAD
19	22	25	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
20	28	16	PAVEMENT MATADOR 92343*/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN

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	26	9	SUBDUDES HIGH STREET 10323/WINDHAM HILL (9.98/15.98)	ANNUNCIATION
22	—	1	NAPALM DEATH EARACHE 64361/COLUMBIA (10.98 EQ/15.98)	FEAR, EMPTINESS, DESPAIR
23	21	5	ANOTHA LEVEL PRIORITY 53867* (9.98/15.98)	ON ANOTHA LEVEL
24	27	4	BLACKGIRL KAPER 66359/RCA (9.98/15.98)	TREAT U RIGHT
25	11	6	LINDA DAVIS ARISTA 18749 (9.98/15.98)	SHOOT FOR THE MOON
26	23	4	MILLA SBK 27984/ERG (10.98/15.98)	THE DIVINE COMEDY
27	20	18	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTERHOUSE
28	15	9	SAUSAGE PRAWN SONG/INTERSCOPE 92361*/AG (10.98/15.98)	RIDDLES ARE AROUND TONIGHT
29	—	1	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT
30	32	14	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE
31	25	3	MANDY PATINKIN NONESUCH 79330/ELEKTRA (10.98/16.98)	EXPERIMENT
32	—	1	SEAGRAM RAP-A-LOT 53908/PRIORITY (9.98/15.98)	REALITY CHECK
33	30	13	SAM PHILLIPS VIRGIN 39438 (9.98/13.98)	MARTINIS & BIKINIS
34	29	28	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
35	36	8	KOKANE RUTHLESS 5512*/RELATIVITY (9.98/16.98)	FUNK UPON A RHYME
36	35	54	DOUG SUPERNOW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
37	—	1	KENNY CHESNEY CAPRICORN 42033 (9.98/16.98)	IN MY WILDEST DREAMS
38	37	6	PRIMAL SCREAM SIRE 45538/WARNER BROS. (9.98/15.98)	GIVE OUT BUT DON'T GIVE UP
39	33	14	SASS JORDAN MCA 10980 (9.98/15.98)	RATS
40	38	2	TISH HINOJOSA WARNER BROS. 45566 (9.98/15.98)	DESTINY'S GATE

POPULAR • UP RISING S

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

INNU ROCK: Kashtin's emotive, compelling, and culturally rich music on "Innu" is sung in the Native-American language the album is named for, yet it will likely transcend any language or cultural barrier.

The folk-rock Canadian duo found success above the border with its self-titled 1989 debut on Canadian indie label Concept Music and with

there is no language barrier because of the emotion of the music."

The label is working "Innu" at album alternative and public radio outlets and is focusing on three emphasis tracks, "Nikanish," "Nekash-tuamani," and "Harricana."

Gabriel is hoping in-store play and press will help break the band in the U.S.

"We're also focusing heavily on the informational news shows and cultural shows, such as 'All Things Considered' and CNN," Gabriel says. He adds that the label also will market the album to Indian radio, newspapers, and specialty stores.

Kashtin will have one song in the upcoming Ted Turner-produced "Native Americans" documentary, set to air on TBS in October.

Kashtin already has received interest from its musical peers. The band has landed opening slots for Daniel Lanois and Gypsy Kings, an act the group has been compared to. It also has had a few songs featured on the television show "Northern Exposure."

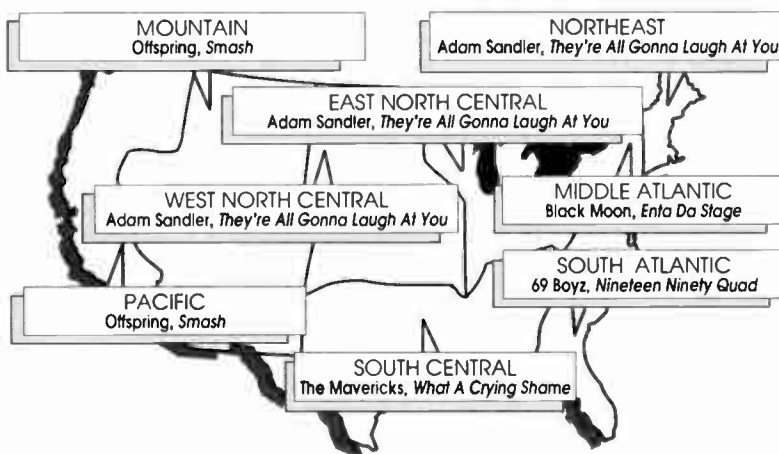
Robbie Robertson is producing the upcoming album, which will feature Peter Gabriel's drummer, Manu Katche.

SLEEPYHEADS: There's been much talk these days about the alternative Chi-



Wright Stuff. Country newcomer Chely Wright is hoping to find acceptance at radio with her version of Harlan Howard's "He's A Good Ole Boy," the first single from her Polydor Nashville debut, "Woman In The Moon." The 23-year-old country artist penned several songs on the album.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Adam Sandler, <i>They're All Gonna Laugh...</i>	1. Black Moon, <i>Enta Da Stage</i>
2. Big Head Todd/Monsters, <i>Sister Sweetly</i>	2. Frank Black, <i>Teenager Of The Year</i>
3. The Mavericks, <i>What A Crying Shame</i>	3. Adam Sandler, <i>They're All Gonna Laugh...</i>
4. Frank Black, <i>Teenager Of The Year</i>	4. Crystal Waters, <i>Storyteller</i>
5. Martina McBride, <i>The Way That I Am</i>	5. Mandy Patinkin, <i>Experiment</i>
6. Offspring, <i>Smash</i>	6. Me'Shell Ndegeocello, <i>Plantation Lullabies</i>
7. Prong, <i>Cleansing</i>	7. Milla, <i>Divine Comedy</i>
8. 12 Gauge, <i>12 Gauge</i>	8. Offspring, <i>Smash</i>
9. Jimmie Vaughan, <i>Strange Pleasure</i>	9. Big Head Todd/Monsters, <i>Sister Sweetly</i>
10. Smokin' Armadillos, <i>Out Of The Burrow</i>	10. Blackgirl, <i>Treat U Right</i>

cago-based rockers known as Catherine. The band moved from small indie March Records toTVT Records, which re-released the band's debut

EP, "Sleepy," May 3. Smashing Pumpkins front man Billy Corgan produced the disc.

The Smashing Pumpkins

connection runs deep as Catherine drummer Kerry Brown tied the knot with the Pumpkins' D'arcy June 8. And, more importantly, an upcoming limited-edition 7-inch single, due in August, will feature Star Children, the "mystery" band composed of Brown on drums and Corgan on guitars and vocals. The B side will be "Songs About Girls" from Catherine.

TVT is working "Idiot" from "Sleepy" full-force to college and modern rock outlets. WKQX (Q101) Chicago, WXRT Chicago, and CFNY Toronto are playing the record. The videoclip is receiving exposure on MTV's "120 Minutes," and the band is set to perform July 22 at a Q101-sponsored music festival.

Catherine's full-length debut, "Sorry," due on TVT this fall, will feature a cover of the 1969 Bee Gees' song "Every Christian Lion Hearted Man Will Show You."

POSITIVITY: Rapper Sweet MSJ and Street Street Communications are hoping to bring positivity through music to school-aged kids with his debut, "NaCl."

Sweet MSJ, a fifth-grade teacher at Deerfield Park Elementary School in Broward

County, Fla., is known to his students as Mark St. Juste. The rapper and his students will perform the first single, "We Got A Lesson To Learn," July 13 at the National Drug Abuse Resistance Education (DARE) convention in Orlando.

Sweet MSJ also has hosted "The Fun Zone," a children's feature on the South Florida Fox affiliate, WDZL-TV.



Blind Appetizer. Miramar is using a six-song EP to whet the appetites of modern and album rock PDs and fans for Blind Tribe's full-length debut, due later this year. "Set Me Free" and "Mold," from the self-titled EP, are the emphasis tracks. The San Diego-based, Seattle-based band will hit the road in August.

WEDR Miami and WRBD West Palm Beach, Fla., are playing "NaCl." "We're trying to put some positivity in rap," says Michael Howard, Street's VP of marketing. The Boynton, Fla.-based label is distributed by Alliance Distributors.

Assistance in preparing this column provided by Silvio Pietrolungo.



BESLA At Its Best. The Black Entertainment & Sports Lawyers' mid-year conference broke its previous attendance record with more than 300 registrants during the Los Angeles meeting. The daylong summit on the state of African-American attorneys in the fields of entertainment and sports addressed such issues as black-on-black client/counsel representation and free agency for athletes. BESLA's annual conference is scheduled for November in Nassau, Bahamas. Pictured are Gary Watson, BESLA conference chairperson, and vocalist Mary Wilson.

Silas' Lofty Launch For London Jones Image, Sound Share Billing In Singer's Bow

■ BY BRETT ATWOOD

LOS ANGELES—Silas/MCA Records is banking on strong crossover appeal and striking good looks to help break singer London Jones' debut album, "For You." The labels are launching the debut with a "one-two" promotional punch at radio and retail, which they hope will send the artist's career into orbit when the album streets Aug. 2.

Louil Silas Jr., president/CEO of Silas, has lofty ambitions for Jones. "London is the Michael Jackson of the next generation," says Silas. "He has more than just urban appeal—he has universal appeal. We're going to introduce him to [R&B] radio, then hit top 40. I think he has an image and sound that both formats will embrace."

brace."

The first single, "Joi," will go to R&B and rhythm crossover radio June 20. A commercial cassette single will street June 28, followed by a remixed maxi-single July 11.

The label wants to secure a promotional tie-in with a major video channel, according to Sara Melendez, VP of marketing and artist development for Silas Records. The video clip for "Joi" will be serviced to national and local video channels later this month.



JONES

Executives at Silas hope to integrate the album at listening post programs in national retail chains in August. In late April, Silas and MCA regional promotion staffers received advance tapes of the album and distributed them to key retail buyers and radio programmers.

An extensive promotional tour is planned to begin in August or September; it will include in-store appearances, club dates, and local video show appearances.

Early fanzine ink includes Fresh and Right On!, with general consumer press expected closer to the August release date for the album.

The influence of Michael Jackson on Jones is apparent, as the 14 tracks on the debut tap into the innate soul and raw groove sensibilities that characterize Jackson.

"I don't mind the comparison at all," says Jones. "If people feel the same magic that Michael brings to his music, then I'm honored. My sound and style comes natural to me, though Michael was obviously an important influence."

Jones came to the attention of Silas after the singer sent an unsolicited videotape performance to the label. "We sent a raw video tape with me and my brother performing four songs," recalls Jones. "They saw it and wanted to know if it was really me singing on the tape. After a personal meeting, they obviously found out that I really could sing and that I hadn't lip-synched on the tape."

The recording of the debut was quick and crazed, according to Jones. "It all came together so fast," says Jones. "We were laying tracks in one room, while I was still writing lyrics in another."

The result is a collection of diverse soul, ranging from the uptempo "Joi" to the spacious, swooning ballad "Over & Over."

"I love to write under pressure," says Jones. "That's when I am at my absolute best. I know exactly where I want to go with the sound of my music. I don't even know how to write notes. I just find my way on the keyboard."

For Jones, the release of his first album is the fulfillment of a life-long dream. "I feel like I've been held back my entire life," says Jones. "I'm very excited about the future. This album is just the beginning."

IAAAM '94 Focuses On Opportunity, Creativity, & A Wonder-ful Performer

YOU SHOULD HAVE BEEN THERE: "If it came down to it, I'd lay down my life for my people," said Stevie Wonder in his socially punctuated Diamond Award acceptance speech at this year's International Assn. of African American Music conference June 2-5 in Washington, D.C.

Emphasizing his commitment to helping end the violence that holds many urban communities hostage, Wonder indicated that he was a staunch supporter of gun control and said, "You can't say people are not hurt by those [gangsta rappers] who speak out graphically about what's happening in the community."

Less a radio promotion vehicle than other R&B conventions, IAAAM presented some of the most comprehensive and insightful meetings offered. The seminars were well-focused, delivered knowledge, and encouraged self-determination among attendees.

The role of technology within the music business was emphasized by a number of participants. "I was one of the first people at Columbia to embrace BDS," said Pendulum chief Ruben Rodriguez, "but a lot of radio PDs out there are just using computer data alone to make programming decisions. You have to remember that this is also a creative business, and instinct is very important."

MCA A&R exec Andre Fischer suggested that technology has developed the capacity to make music perfect—but at the expense of its soul, and that some producers have let that technology rob them of their capacity for creativity. Said Fischer, "Today, a lot of guys have to go back to the '70s to catch a groove."

Fischer urged young producers not to forget their creative side. "It's important to focus on the personality of an artist, and not the technique of the production," he said.

On another front, the subject of old vs. new was explored in several meetings, and there was some sense of generational bonding, as up-and-coming industry soldiers powwowed with the veterans—discovering the two camps have much in common.

At the same time, veteran producer Bernard Belle ex-

pressed concern over longtime producers not getting the same opportunities as less experienced producers.

"A lot of young label owners are giving even younger producers with . . . one hit their own label deals," he said. "There are a lot of older producers out there who are not getting a chance."

Belle thinks more emphasis should be placed on nurturing new talent before putting them in a position they may not yet be ready for. "I've always been about getting as much knowledge as possible from older veterans in the business," he said.

Developing a broad business education was a key idea at the IAAAM conference, with seminars crossing creative boundaries and exploring publishing rights, entertainment law, management, and methods of business empowerment.

En Vogue vocalist Dawn Robinson said she attended IAAAM seminars for information that will help her with her new production company, Break A Dawn. "It's important to know that I can be successful in other aspects of the business as well as with En Vogue," she says.

"As long as En Vogue works, I'll be there. But in the meantime, I'm also working on other avenues for expanding my horizons in the business. The challenge is to grow and learn." Robinson says her company is developing Christon, a male R&B duo from the San Francisco Bay Area.

Rounding out the IAAAM conference was a well-attended showcase and the fourth annual Diamond Awards Gala Dinner. Along with Wonder and Fischer, Black Uhuru, Grandmaster Flash, Koko Taylor, Andre Crouch, and Dr. Billy Taylor earned IAAAM's Diamond Awards for Excellence.

The fast-paced but lengthy dinner also presented IAAAM's Contributors Award winners: Walt Love, Myrna Williams, Vernon Slaughter, Lee Bailey, Larkin Arnold, James Jones, and Russell Simmons.

But the highlight of the evening was clearly Wonder's
(Continued on page 26)

**The
Rhythm
and the
Blues™**



by J. R. Reynolds

ARTIST DEVELOPMENTS

JAZZING UP THE STREET

They be Jaz B. Lat'n, and with their debut EP on Mercury, "Street Gamins," the group is shopping for props by fusing new and historic music—a blend that label executives feel will attract cutting-edge listeners.

The group's sound is "totally on the abstract A Tribe Called Quest/Gang Starr tip," says Eddie Santiago, a marketing manager at Mercury.

"We sampled a lot of obscure music from the '20s and '30s," says Winston Rice-N-Beenz, who produced "Street Gamins" with Dose, half of the Cutting Records duo 2 In A Room.

Adds Cool Baby Finster, 18, a member of the group along with Bugs (18) and DJ Ed Noodles (15), "The relationship [Jaz B. Lat'n] has with the past is, basically, in the depression days, kids used to roll the same way kids do now—on the streets, in packs, doing what they have to to survive."

The title of the set, which ships Aug. 23, came straight out of the Merriam-Webster dictionary.

According to that source, a gamin is "a boy who hangs out on the streets; an urchin." Finster says, "That's what we are."

Continues Rice-N-Beenz, "We tried to combine hip-hop with old jazz and also funk. It's something that we wanted to hear for the longest. What we learned from the past is what we're trying to bring out for the future."

With a sense of history, the rappers and their producers view their efforts as part of a musical continuum. "There are a lot of jazz players and composers that are Latin," says Rice-N-Beenz. "A lot
(Continued on page 27)



JAZ B. LAT'N



TERRI ROSSI'S RHYTHM SECTION

PHAT LIKE THAT: Two singles made huge leaps into the Hot R&B Singles chart's top 15. "Funkdafied" by Da Brat (So So Def) jumps up 10 places, 24-14, after earning the Greatest Gainer/Sales honors for the past two weeks. This week, single sales increase 21% and the song moves 5-4 on the sales-only chart. Radio continues to grow, and it ranks No. 9 at KIPR Little Rock and No. 11 at KKDA-FM Dallas and WZAK Cleveland. Airplay points increased 49%, moving it 70-50 on the airplay-only chart. "I Swear," by All-4-One (Atlantic), moves 23-13, making its largest gains in sales points. "I Swear" moves up two places from No. 6 on the sales-only chart, increasing nearly 40%. It ranks top 10 at four stations: WCKU Lexington, Ky., WJHM Orlando, WJBT Jacksonville, Fla., and WNOO Chattanooga, Tenn.

CLOSER TO THE TOP: The records in the top 10 of the singles chart benefited most from large increases in airplay points. "Sending My Love" by Zhane (Illtown) increases 25%, lifting it 11-7. It ranks top five at 12 stations and No. 1 at four others: WBLN New York, KJLH Los Angeles, WWVZ Charleston, S.C., and WQOK Raleigh, N.C. It moves to No. 6 in airplay-only rank. "Willing To Forgive" by Aretha Franklin (Arista) shines bright on the singles chart, rising to No. 6. On the radio-only chart, it increases 20%, giving her a top 10 national radio record. It ranks No. 1 at five, including KACE Los Angeles, KSJL San Antonio, and WWIN Baltimore. "I Miss You" by Aaron Hall (Silas) earns the former Guy vocalist a top five single, rising 6-4. Radio continues to build along with strong video play. It increases 14% in airplay points and lands at No. 4 on the airplay-only chart. "Miss You" gets top-ranked airplay at 14 stations, including KKDA-FM and KJMZ, both in Dallas, WJBT Jacksonville, Fla., and WXYV Baltimore.

GREATEST GAINER/SALES: This week's sales gainer is "Tootsee Roll" by 69 Boyz (Down Low), fueling the single 69-51. Sales grew 59%, and it ranks No. 20 on the Hot R&B Singles Sales chart. The album, "Ninety-Nine Quad," debuts on the Top R&B Albums chart at No. 34.

ANY TIME YOU WANT: "When Can I See You" by Babyface (Epic) earns the Greatest Gainer/Airplay award. It moves up the overall chart 51-38, mainly from a 38% increase in airplay points. It ranks top five at WYLD-FM New Orleans. It has top 10 exposure at WBLX-FM Mobile (No. 8), WZAK (No. 7), and WFXC Raleigh, N.C. (No. 10).

IT'S THAT OLD BOOTY SEASON: There are a number of booty records vying for the public's attention. Three are bubbling under the singles chart: "Late Night Creep (Booty Call)" by M.C. Breed (Wrap); "Da Booty Call" by Da Ko Boyz (Maverick); and "Butt Booty Naked" by AMG (Select Street). The biggest booty record this week is "Booty Call" by Blackstreet (Interscope). It slides up the overall singles chart 49-37, as radio increases 11%. It ranks top five at WIZF Cincinnati and KVSP Oklahoma City.

"SOMEWHERE" by Shanice (Motown) drives up the singles chart 44-31 with a 21% increase in radio points. This week, it is top 10 at WZFX Fayetteville, N.C., and it is top 15 at five others, including WENN Birmingham, Ala., WWDM Columbia, S.C., and KMJM St. Louis.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	23	2	FUNKY Y-2-C	THE PUPPIES (JOEY BOY/CHAOS/COLUMBIA)
2	14	2	SEE ME	DRAMA (PERSPECTIVE)
3	1	3	LUV 4 DEM GANGSTA'Z	EAZY E (MCA)
4	7	6	PROPS OVER HERE	THE BEATNUTS (VIOLATOR/RELATIVITY)
5	5	13	PUMP	VOLUME 10 (RCA)
6	6	5	U GO GIRL	TAG TEAM (LIFE/BELLMARK)
7	4	8	FLOW ON	LORDS OF THE UNDERGROUND (PENDULUM)
8	16	2	WHAT U DO 2 ME	NIKKI KJXX (STREET LIFE/SCOTTI BROS.)
9	9	8	GIVE IT TO YA	CHANTAY SAVAGE (I.D./RCA)
10	19	2	LATE NITE CREEP (BOOTY CALL)	MC BREED (WRAP/CHIBAN)
11	—	1	DA BOOTY CALL	DA KO BOYZ (MAVERICK/SIRE/WB)
12	15	9	BACK IN THE DAY	DREO SCOTT (TUFF BREAK/A&M)
13	—	1	THE MOON	ERIC ROBERSON (WARNER BROS.)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	BUTT BOOTY NAKED	AMG (SELECT STREET)
15	17	3	VISIONS OF NEFERTITI	NEFERTITI (MERCURY)
16	11	5	SLOW	SMOOTHE SYLK (MCA)
17	18	7	COME WITH ME	RONNY JORDAN (4TH & B'WAY)
18	20	3	I'M KURIOUS	KURIOUS (COLUMBIA)
19	—	7	CLOSE THE DOOR	DONALD HARRISON (CTI)
20	24	3	NOBODY RIDES FOR FREE	BIGGY SMALLZ (LIFE/BELLMARK)
21	10	12	I WANT TO THANK YOU	ROBIN S. (BIG BEAT/ATLANTIC)
22	21	3	PARLAYIN'	ANT BANKS (JIVE)
23	12	5	INNER CITY BLUES	GARY (C-FOUR/PAR)
24	25	2	JUST A STEP FROM HEAVEN	ETERNAL (EMIVERG)
25	22	2	LET ME C-YA WORK IT	SPLACK PACK (PANDISC)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

"FUNKDAFIED" IT'S A FUNKIN' SMASH!



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SUPER CLUB 146-41
 ABBEY ROAD #1 SINGLE
 SOUTHWEST WHOLESALE 10-2
 BLOCKBUSTER 5-5
 MUSICLAND 20-15
 TRANS WORLD 24-15
 NATIONAL RECORD MART 25-20

THE BOX TOP 10 MOST REQUESTED STRAIGHT WEEKS

PRODUCED BY JERMAINE DUPRI AND MANUEL SEAL.
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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Main chart table for Hot R&B Airplay with columns for This Week, Last Week, Weeks On, Title, and Artist.

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

HOT R&B RECURRENT AIRPLAY

Table of recurrent airplay tracks, including 'STAY ETERNAL', 'GROOVE THANG', 'CAN WE TALK', etc.

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

- Vertical list of R&B singles A-Z, including titles like '100% PURE LOVE', '90'S GIRL', 'ALL OR NOTHING', etc.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores...



Main chart table for Hot R&B Singles Sales with columns for This Week, Last Week, Weeks On, Title, and Artist.

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

- Vertical list of singles with increasing sales, including titles like 'THE PLACE WHERE YOU BELONG', 'TAKE IT EASY', 'THAT'S THE WAY LOVE GOES', etc.

ARTIST DEVELOPMENTS

(Continued from page 21)

of people don't know that, and basically, [what we're doing] is presenting a new angle for everybody—like Chano Pozo, who stirred Dizzy Gillespie's salsa experiments in the '40s, and Cach, who invented Cuba's mambo beat, Jaz B. Lat'n uses jazz as a guide into unexplored areas of the sonic universe."

The first single from "Street Gamins" will be "Set It Off," due to hit retail racks Aug. 1. The 12-inch

and cassette single will feature remixes by DJ Evil E from Black Moon, and Lounge from Black Sheep. Other cuts on the set are "Boombatta," which brings to light a jail term for rumbling; "Dirty & Grimy," a back-to-basics freestyle romp; and "The Spliff," a smoking, high-on-life rhyme.

Jaz B. Lat'n members are from the Bronx and Manhattan, and came to Mercury two years ago. "It took about a year to get their

contract situated," recalls Santiago. Between then and now, the label has been "attempting to plant them in people's minds." The group has been hanging at parties and performing whenever they can.

The group's logo and style will play a large role in its marketing strategy. Its visuals will attempt to conjure up the roaring '20s—the Little Rascals and the Eastside Kids, says Santiago. "Stickers, flyers, and their logo, which is being designed by Ron Jaramello [who created Naughty By Nature's logo], is also a big part, too."

Once Jaz B. Lat'n becomes known to radio, retail, and the press, the focus will be getting rap fans involved. "We'll really capitalize on the summer, when the kids are out of school, and have [the group] do some shows," says Santiago. "If we can place them as an opening act on the right tour, we'll do that. Then we'll go from there and see how much mileage we can get out of the EP through fall."

Santiago expects Jaz B. Lat'n will have a full album by January 1995. "We're using the EP to lay the foundation, to get people really hooked into what Jaz B. Lat'n is about."

HAVELOCK NELSON

THE RHYTHM AND THE BLUES

(Continued from page 21)

tribute presentation and his acceptance speech, after which an enthusiastic crowd joined the artist in singing the reggae-influenced single, "Tomorrow Robins Will Sing," from Wonder's forthcoming album, "Conversation Piece," due this fall.

IAAAM has a global agenda that focuses on the proliferation of African-American music around the world. As testament to this commitment, the group will journey to London for its annual Global Music Confab Oct. 1-9.

OTHER NEWS: Varnell Johnson moves from Jive to take on senior VP/GM duties in the black music department at Elektra... IAAAM co-founder Sheila Eldridge replaces Juanita Ste-

phens as VP of communications at Perspective... EastWest's Sylvia Rhone unveiled a series of powerful video PSAs against armed violence. The campaign, called "Peace, Live It Or Rest In It," features popular rap artists and other celebrities. They are produced in association with Time Warner Communications, HBO, and Atlantic Records.

AMPLIFICATION: Warner's new VP of black music A&R, Kerry Gordy, says the department restructuring continues, with A&R personnel reporting to Gordy, who in turn reports to black music department general manager Benny Medina.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	3	*** NO. 1/GREATEST GAINER *** FUNKDAFIED (C) (T) 50 50 DEF/CHAOS 77523/COLUMBIA	DA BRAT 1 week at No. 1
2	1	1	7	REGULATE (C) DEATH ROW/WINTERSCOPE 98280/AG	WARREN G. & NATE DOGG
3	3	2	13	GOT ME WAITING (C) (T) UPTOWN 54815/MCA	HEAVY D. & THE BOYZ
4	4	5	13	SWEET POTATOE PIE (C) (M) (T) OUTBURST/RAL 77350/CHAOS	DOMINO
5	5	4	15	PUMPS AND A BUMP (C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS.	HAMMER
6	7	8	5	CROOKLYN (C) (T) 40 ACRES AND A MULE 54837/MCA	THE CROOKLYN DODGERS
7	6	6	21	PLAYER'S BALL (C) (M) (T) (X) LAFACE 2-4060/ARISTA	OUTKAST
8	17	27	3	TOOTSEE ROLL (C) (M) (T) (X) DOWN LOW 691 1/RIP-IT	69 BOYZ
9	10	12	7	BACK IN THE DAY (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	AHMAD
10	8	9	14	WORKER MAN (C) (M) (T) EPIC 77289	PATRA
11	9	7	29	DUNKIE BUTT (PLEASE PLEASE PLEASE) (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	12 GAUGE
12	12	10	4	EASE MY MIND (C) (M) (T) (X) CHRYSALIS 58158/ERG	ARRESTED DEVELOPMENT
13	11	11	16	COMIN' ON STRONG (C) (T) EASTWEST 98334/AG	SUDDEN CHANGE
14	13	17	7	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617*	COOLIO
15	14	13	20	BORN TO ROLL (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG	MASTA ACE INCORPORATED
16	21	23	4	CAPTAIN SAVE A HOE (C) (T) SICK WID' IT 42230 JIVE	E-40
17	16	19	11	I GOT CHA OPIN (C) (T) WRECK 20083/NERVOUS	BLACK MOON
18	15	16	18	YOU KNOW HOW WE DO IT (C) (T) PRIORITY 53847	ICE CUBE
19	18	14	18	C.R.E.A.M. (C) (M) (T) (X) LOUD 62829/RCA	WU-TANG CLAN
20	19	15	7	BUCKTOWN (M) (T) WRECK 20069*/NERVOUS	SMIF-N-WESSUN
21	20	18	19	GIN AND JUICE (C) (M) (T) (X) DEATH ROW/WINTERSCOPE 98318/AG	SNOOP DOGGY DOGG
22	22	20	15	SOMETHING TO RIDE TO (C) (T) SCARFACE 53851/PRIORITY	CONSCIOUS DAUGHTERS
23	NEW ▶	1		OH MY GOD (C) (T) (X) JIVE 42212	A TRIBE CALLED QUEST
24	27	28	5	HERE IT IS, BAM! (C) (D) (T) LIFE 79520/BELLMARK	TAG TEAM
25	23	22	17	IT AIN'T HARD TO TELL (C) (M) (T) COLUMBIA 77385	NAS
26	24	21	12	BACK IN THE DAY (C) (D) (M) (T) ROWDY 3-5031/ARISTA	ILLEGAL
27	30	32	27	FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583*/ISLAND	DOUG E. FRESH
28	25	45	3	NAPPY HEADS (M) (T) RUFFHOUSE 77431*/COLUMBIA	FUGEES (TRANZLATOR CREW)
29	29	26	19	IT'S ALL GOOD (C) (D) (T) GIANT/REPRISE 18217/WARNER BROS.	HAMMER
30	28	24	15	PLAY MY FUNK (C) (T) (X) BEACON 10004/FOX	SIMPLE E
31	36	40	41	WHOOPI! (THERE IT IS) ▲ (C) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
32	34	42	10	PUMP (C) (M) (T) IMMORTAL 62844/RCA	VOLUME 10
33	26	30	3	LOVE 4 DEM GANGSTA'Z (C) (D) (V) MCA 54870	EAZY-E
34	32	29	22	WHATTA MAN ▲ (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	SALT-N-PEPA FEATURING EN VOGUE
35	39	31	5	U GO GIRL (C) (D) LIFE 79522/BELLMARK	TAG TEAM
36	31	33	6	WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET	KING JUST
37	NEW ▶	1		FUNKY Y-2-C (C) (M) (T) (X) JOEY BOY 77461/CHAOS	THE PUPPIES
38	37	49	3	BLACK HAND SIDE (C) MOTOWN 2249	QUEEN LATIFAH
39	35	25	5	D. ORIGINAL (C) (T) PAYDAY 7022/FFRR	JERU THE DAMAJA
40	NEW ▶	1		THE WORLD IS YOURS (C) (T) COLUMBIA 77514	NAS
41	33	36	3	CODE OF THE STREETS (C) (T) (X) CHRYSALIS 58148/ERG	GANG STARR
42	50	50	4	WHERE MY HOMIEZ? (C) (M) (T) MERCURY 858 462	ILL AL SKRATCH
43	46	43	5	YOU GO GIRL (C) (M) (T) LUKE 175	THE NEW 2 LIVE CREW
44	40	35	14	ELECTRIC RELAXATION (C) (T) (X) JIVE 42179	A TRIBE CALLED QUEST
45	38	34	6	CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG	BORN JAMERICANS
46	45	—	2	LATE NITE CREEP (BOOTY CALL) (C) (M) (T) (X) WRAP 94225/CHIBAN	MC BREED
47	43	41	16	HEY D.J. (C) (T) MERCURY 858 402	LIGHTER SHADE OF BROWN
48	44	—	4	PROPS OVER HERE (C) (T) VIOLATOR 1219/RELATIVITY	THE BEATNUTS
49	41	37	28	CANTALOOP (FLIP FANTASIA) ● (C) (T) (X) BLUE NOTE 44945/CAPITOL	US3
50	NEW ▶	1		BUTT BOOTY NAKED SELECT STREET 25029	AMG

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.

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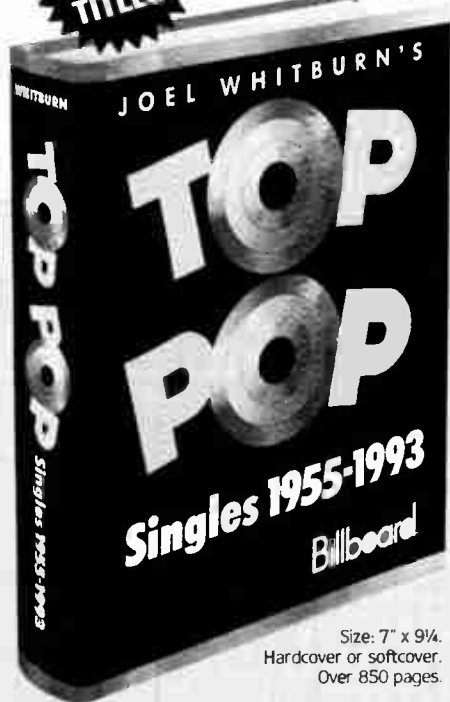
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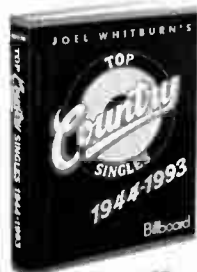


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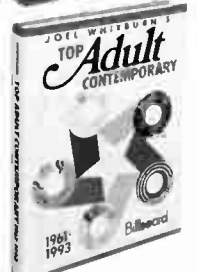
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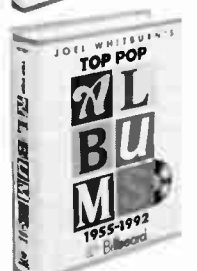
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NEARLY 5,000 ARTISTS!

DEBUT DATE	PEAK POS	WKS CHR	ARTIST - Title	Label & Number
THE ANIMALS				
ANIMALS, The **188** SUB/CLP '66 Rock group formed in Newcastle, England in 1958 as the Alan Price Combo. Consisted of Eric Burdon (vocals), Alan Price (keyboards), Bryan "Chas" Chandler (bass), Hilton Valentine (guitar) and John Steel (drums). Price left in May 1968, replaced by Dave Robey. Chandler pursued a management career and discovered Jimi Hendrix in 1966. Steel left in 1966, replaced by Barry Jenkins. Group disbanded in July 1968. After a period with War, Burdon and the other originals reunited in 1976 and again in 1983. Inducted into the Rock and Roll Hall of Fame in 1994.				
1) The House Of The Rising Sun 2) San Franciscan Nights 3) See See Rider				
8/9/64	1	11	1 The House Of The Rising Sun	87 ■ MGM 13264
9/12/64	57	3	2 Gonna Send You Back To Walker (Gonna Send You Back To Georgia)	87 ■ MGM 13242
9/26/64	19	9	3 I'm Crying	87 ■ MGM 13274
12/5/64	43	7	4 Boom Boom	87 ■ MGM 13298
2/8/65	15	10	5 Don't Let Me Be Misunderstood	96 ■ MGM 13311
5/15/65	32	6	6 Bring It On Home To Me	96 ■ MGM 13339
8/14/65	13	11	7 We Gotta Get Out Of This Place	96 ■ MGM 13382
11/6/65	23	12	8 It's My Life	96 ■ MGM 13414
all of above produced by Mickie Most; above 4 from the album Animal Tracks				
2/26/66	34	7	9 Inside-Looking Out	96 ■ MGM 13488
5/21/66	12	10	10 Don't Bring Me Down	96 ■ MGM 13514
ERIC BURDON & THE ANIMALS:				
9/17/66	10	10	11 See See Rider	96 ■ MGM 13582
#14 hit for Mr Rainey in 1925 (as "See See Rider Blues")				
11/26/66	29	9	12 Help Me Girl	96 ■ MGM 13636
4/8/67	15	9	13 When I Was Young	96 ■ MGM 13721
8/5/67	9	10	14 San Franciscan Nights	96 ■ MGM 13769
12/16/67	15	9	15 Monterey	96 ■ MGM 13868
story-in-song of the famed Monterey International Pop Festival, June 1967				
4/13/68	80	4	16 Anything	96 ■ MGM 13917
6/1/68	14	14	17 Sky Pilot (Part One)	96 ■ MGM 13939
above 9 produced by Tom Wilson				
11/23/68	67	8	18 White Houses	96 ■ MGM 14013
8/13/83	48	10	19 The Night	94 ■ I.R.S. 9920
ANIMATION LP '85				
Pop group formed in 1984, several personnel changes. 1989 lineup included Paul Engemann (formerly of Devise) and actress/singer Cynthia Rhodes (in movie Staying Alive and Dirty Dancing, married Richard Marx on 1/8/99)				
1/26/85	6	24	1 Obsession	83 ■ Mercury 880266
Sales 45 / Airplay #5				
6/1/85	39	13	2 Let Him Go	83 ■ Mercury 880737
3/8/86	76	8	3 The Engineer	83 ■ Casabl. 864433
5/17/86	84	4	4 I Want You	83 ■ Casabl. 864729
2/15/89	9	18	5 ROBBIE TO MOVE	83 ■ Polydor 671418
Airplay #9 / Sales #12; from the movie My Stepmother Is An Alien starring Dan Aykroyd and Kim Basinger				
6/10/89	53	9	6 Calling It Love	83 ■ Polydor 689054
ANITA AND THE SO-AND-SO'S '62				
The Anita Kerr Singers. Anita was born Anita Jean Grob on 10/1/27 in Memphis. One of the most prolific studio backup vocal groups for Pop and Country artists during the '50s and '60s				
2/17/62	91	3	1 Hello Young Lovers	98 ■ RCA 7974
I LOVE YOU IN THE SAME OLD WAY				
ANKA, Paul **25** SUB/CLP '59				
Born on 7/30/41 in Ottawa, Canada. Performer since age 12. Father financed first recording, "Concha", on RPM 472 in 1956. Wrote "She's A Lady" for Tom Jones and the English lyrics to "My Way" for Frank Sinatra. Also wrote theme for TV's Tonight Show. Own variety show in 1973. Cameo appearances in the 1962 movie The Longest Day and the 1992 movie Captain Ron. Longtime popular entertainer in Las Vegas.				
1) Lonely Boy 2) You're Having My Baby 3) Diana 4) Put Your Head On My Shoulder 5) Puppy Love				
7/15/57	1	29	1 Diana	912 ■ ABC-Para. 9631
Best Seller #1 / Top 100 #2 / Jockey #2. Diana was Anka's family's babysitter. #1 R&B hit (2 weeks)				
12/16/57	67	1	2 I Love You, Baby	912 ■ ABC-Para. 9655
1/20/58	7	17	3 You Are My Destiny	910 ■ ABC-Para. 9860
Top 100 #7 / Best Seller #9 / Jockey #9				
4/21/58	15	14	4 Crazy Love	910 ■ ABC-Para. 9860
Best Seller #15 / Top 100 #19				

PLUS PAGE AFTER PACKED PAGE OF POP CHART FACTS & FEATS:

- THE HITS...**
- Complete A-Z Song Title Section
 - Complete A-Z "Christmas Singles" Sections
 - Separate "Airplay" & "Sales" Singles Section
 - Top Hits Of All-Time & Each Decade
 - Records Of Longevity
 - Songs With The Most Charted Versions
 - Most Valuable Platters
 - Top 50 Record Labels
 - Chronological #1 Hits
- THE ARTISTS...**
- Top 500 Artists In A-Z & Rank Order
 - Top 25 Artists Of Each Decade
 - Top Male & Female Vocalists
 - Top Duos, Groups & Instrumentalists
 - Rock & Roll Innovators
 - The British Invasion '64
 - Superstar Heaven
 - "Rock & Roll Hall Of Fame" Inductees
 - Artists With The Most: Charted Hits, Top 40/Top 10/ #1/#2 Hits, Weeks at #1, Consecutive #1/Top 10 Hits, 2-Sided Hits, Gold/Platinum Hits
 - Artists With Longest Chart Careers & Longest Span Between Chart Hits
 - Top 200 Artist Debuts
 - One-Hit Wonders
 - And Much More!

Paul Parker Lives It Up; M-People's Epic Endeavors

PAUL PARKER IS NOT DEAD. That is among the most important bits of information the enduring hi-NRG icon wants to spread as he steps out to promote his latest ZYX single, "It's Your Destiny."

"It's strange to have people show up at your gigs to see if it's really you," he laughs. "You can imagine how hard it is to get work when a rumor like that follows you."

Parker attributes the confusion to a record he made during the '80s with late producer/musician Patrick Cowley, "Technological World," which was credited solely to Cowley.

"Add to that the fact that we were traveling on the first wave of AIDS out of San Francisco, and people began to draw conclusions."

Healthy and more photogenic now than during his post-disco club reign, which included the hits "Right On Target" and "One Look," Parker is still exploring unexplored creative avenues. "It's Your Destiny" is his most satisfying effort to date, with its blend of spiritually up-

lifting lyrics and aggressive pop/rave beats. After several years of covering pop/rock songs like Chris Isaak's "Wicked Game," he has resumed writing and producing his own

material, this time with West Coast up-and-comers Johnny Morales and Lester Temple.

"I just felt like it was time to get back to making music that could mean something to people," he says. "Every song I've ever written was about a broken-hearted lover. ['It's Your Destiny'] was an attempt to push for something higher, something a little more introspective. Why not write about moments from childhood that reflect into adulthood?"

The track gains further depth from Parker's vocal: a wall-shattering turn that swells from low-register darkness to a full-bodied belt that has a rich, soulful edge.

"Once again, it was important to sidestep what I usually do," he says. "This time, I didn't labor too much

this summer touring and penning material for a possible album on ZYX. He is also writing songs for other artists, most recently Debbie Jacobs and Pamela Stanley.

"I love the idea of working behind the scenes and putting together songs with other voices in mind," he says. "The bottom line is that I have never felt as creative and energized as I do right now. All I need is to be in a situation with people who respect what I have to offer. Everything else comes naturally."

CLIMBING HIGH: It seems like a lifetime since M-People first wooed import-smart DJs with such pop-injected house anthems as "One Night In Heaven" and "Movin' On Up" from the genius "Elegant Slumming" collection. While Epic Records prepares to issue its 1993 set in the U.S. at the end of this month, the band has already returned to its London recording studio to begin work on its third album. With five songs already at the demo stage, Mike Pickering, one of the act's masterminds, expects a new single to be out in the U.K. by October—around the same time Epic likely will be wrapping up the stateside campaign behind the just-completed David Morales mixes of "One Night In Heaven."

"It feels like we're in a bit of a time warp," Pickering says. "It's weird to be actively promoting one album while we're also deep into working on the next one. At the rate we're going, everyone should be synchronized in about five years."

Pickering is not expecting any dramatic stylistic shifts from these new sessions, noting that M-People music tends to grow gradually. "If anything, we get sharper and more focused with each record, and that solidifies our sound."

Collectors will want to know that deConstruction Records, M-People's U.K. label, will soon offer "Elegantly American," an EP of U.S. remixes. Pickering and primary collaborator Paul Heard also have just completed production of "Time Will Pass You By" for label mate Kylie Minogue's next album, as well as "Spiritual World," a single by Feargal Sharkey.

IN THE MIX: As much as we live for a fully realized dance tune, there is no denying the physical catharsis that comes from a dub that turns out every trick in the book—with a few new ones to keep ya alert. Norman Cook does exactly that with the latest in his "Pizzaman" singles series for the U.K.-headquartered Loaded Records. This time, he lifts punters into the air with "Tripping On Sunshine," a jam that deftly melds a thick house vibe with racing rave aggression and tight trance rhythm precision. Ultimately, pretty bright stuff that is shaded with necessary drama and darkness



by Larry Flick

by the Playboys, whose remix is a wicked, murky journey that should connect with harder heads.

It's been a while since the folks at New York's Vinylla Records served up something new from 22 Large. But the wait was more than worthwhile, given the potency of "I Like The Warm Weather," a stomper designed to lead off the soundtrack to 1994 summer soirees. Grand X-9 kicks an organ-grinded deep-house groove that is topped with seductive, deep male chatting, fluid singing, and a steamy sax solo. Scott Kinchen (yep, he is Marc's brother) has a moment with the track, transforming it into a sticky tribal affair that oozes with sex. What a treat!

We're getting a real charge out of watching Johnny Vicious grow into the club stardom we always

anthem that is a fine showcase for his ebullient, note-scaling style. Producer Charles McDougald has constructed a musical setting fueled by rolling piano lines and a deceptively subtle bass line—it takes tight hold of the spine when you're not looking. The always underrated Kerri Chandler delivers another of his solid remixes, laying some new rhythms that will shine a warm, lovely light on underground programs.

John Rocca's ever-blossoming Midi Rain project takes an interesting turn with the onset of "Always" (Columbia), a smashing instrumental exploration from the overlooked set "One." Rocca's expansive melody and disco-friendly beats are taken to a percolating tribal-house groove plateau by Red Jerry, who deserves a whole lot more studio work than he's getting right now. The cut is awash in ear-catching samples, loops, and sound effects, breaking down into a parade-whistle/marching-band drum pattern à la the Goodmen at the halfway point. J. Saul Kane and Andrew Meecham also contribute mixes to the B side that are interesting, but not as compelling as Red Jerry's (or Rocca's original version, for that matter).

NOW HEAR THIS: Way-hip Chicago indie Organico Records checks in with a pair of projects that bravely hang left of center. First, trance/rave innovator Dubtribe follows its revered "Mother Earth" anthem with the equally powerful "Sunshine's Theme." A preview into the act's upcoming "Dubtribe Sound System" debut album, which is due in stores by the end of July, the track is a lofty, well-conceived effort that nicely expands on their sound, holding promise for an eventual move into mainstream consciousness. Derrick Carter also flies the Organico banner proudly with another of his phat "Sound Patrol" EPs. With the aid of collabora-



Vicki Turns It Around. Disco siren Vicki Sue Robinson strikes a dramatic pose during a recent stint at New York's Eighty Eights cabaret. This singer, best known for the classic disco hit "Turn The Beat Around," has completed her first album in more than a decade, which will be out in the fall. In the meantime, Robinson will be making a slew of TV and concert appearances, including an all-star tribute to producer Phil Ramone this month. (Photo: Tina Paul)

tor Chris Nazuka, he digs a tunnel between the ambient and house camps, uniting them on four wildly imaginative and progressive cuts that feed the brain as well as the booty. Each track has solid playability, though we're most bonded with "An Open Secret" and the wonderfully titled "The Eternal Insomnia Of Living" . . . Atlantic is now the proud promoter of Loveland's gorgeous "Let The Music Lift You," which has been filling dancefloors throughout much of the world on U.K. import for a couple of months. No new mixes are here, and that is just fine with us. Sometimes, the definitive version is the first one completed. Why distract attention from the mix that works best? . . . Warmest regards to fierce diva Mi-

(Continued on next page)

Billboard.
HOT Dance Breakouts
FOR WEEK ENDING JUNE 18, 1994



Crap In Motion. West Coast underground club act Urban Motion celebrates the breakout success of its first EP, "The Urban Motion Project," on the Los Angeles-based Crap Records. The increasingly active indie label will follow this record with "Dream Strate" by Es En Em, aka DJ/producer Markus Schulz. Pictured, from left, are DJ/JD, Urban Motion; Randy Sills, president of Crap; and Erik Wikman, Urban Motion.

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	3	5	10	I WANT IT, I NEED IT (REAL LOVE) BOLD! SOUL 25066/IMAGO 1 week at No. 1	SAUNDRA WILLIAMS
2	4	6	10	WORKER MAN EPIC 77290	◆ PATRA
3	1	3	9	GOOD TIME LOGIC 62839/RCA	◆ SOUND FACTORY
4	7	8	7	I'M NOT OVER YOU A&M 0575	◆ CE CE PENISTON
5	8	11	6	IN DE GHETTO MERCURY 858 657	DAVID MORALES & THE BAD YARD CLUB
6	12	18	4	MISLED 550 MUSIC 77451/EPIC	◆ CELINE DION
7	10	13	7	IF 60'S WAS 90'S CONTINUUM 13315	◆ BEAUTIFUL PEOPLE
8	2	2	10	HOW LONG WARNER BROS. 41415	◆ ULTRA NATE
9	6	4	11	100% PURE LOVE MERCURY 858 485	◆ CRYSTAL WATERS
10	5	1	10	I'LL TAKE YOU THERE (FROM "THREESOME") EPIC SOUNDTRAX 77460/EPIC	◆ GENERAL PUBLIC
11	13	15	6	ALWAYS MUTE 66225/ELEKTRA	◆ ERASURE
12	11	12	8	CHEBBA COHIBA/MANGO PROMO/ISLAND	KHALED
13	14	16	6	I'VE GOT THE MUSIC MOONSHINE MUSIC 88400	MOUNT RUSHMORE
14	16	19	7	DON'T LET IT GO TO YOUR HEAD RCA 62767	CHANTAY SAVAGE
15	18	33	3	(MEET) THE FLINTSTONES (FROM "THE FLINTSTONES") MCA PROMO	◆ THE B.C. 52'S
16	20	36	4	LOVE COME HOME CHAMPION 95907/EASTWEST	OUR TRIBE FEATURING FRANKE PHAROAH
17	15	10	11	DREAM ON DREAMER DELICIOUS VINYL 95952/EASTWEST	◆ THE BRAND NEW HEAVIES
18	9	7	10	SOMEDAY WE'LL BE TOGETHER MOTOWN 6381	DIANA ROSS
19	21	29	5	NEVER LEAVE YOU LONELY RADIKAL Q 15002	DIVA CONVENTION FEAT. MICHELLE WEEKS
20	25	35	4	RENEGADE SOUNDWAVE MUTE PROMO/ELEKTRA	◆ RENEGADE SOUNDWAVE
21	22	30	6	GOIN' UP IN SMOKE COLUMBIA 77266	TEN CITY
★★★ POWER PICK ★★★					
22	31	46	3	WHEN YOU MADE THE MOUNTAIN EASTWEST 95906	◆ OPUS III
23	24	28	5	IF YOU REALLY LOVE SOMEONE TRIBAL AMERICA 58086/IRS	LIBERTY CITY
24	32	45	3	REACH POSITIVA IMPORT	JUDY CHEEKS
25	36	—	2	THAT SOUND MIAMI SOUL 004	RALPH FALCON FEATURING DOROTHY MANN
26	26	32	8	RESTE SUR MOI COLUMBIA PROMO	PATRICIA KAAS
27	19	21	8	WHAT'S UP ZYX 6691	◆ DJ MIKO
28	34	41	4	WHEN I FELL IN LOVE PENDULUM 58151/ERG	◆ LISA LISA
29	23	20	9	UNFULFILLED DESIRE KK PROMO/RESTLESS	SWAINS
★★★ HOT SHOT DEBUT ★★★					
30	NEW ▶	1	1	CAUGHT IN THE MIDDLE REPRISE 41573/WARNER BROS.	JULIET ROBERTS
31	42	—	2	RHYTHM OF LIFE IMAGO 25063	◆ CAPTAIN HOLLYWOOD
32	44	—	2	TREE FROG ZYX 7228	◆ HOPE
33	46	—	2	NO LOVE LOST GROOVE ON 06/STRICTLY RHYTHM	CE CE ROGERS
34	38	44	5	PUMPS AND A BUMP GIANT/REPRISE 41260/WARNER BROS.	◆ HAMMER
35	48	—	2	VOILA VOILA FFRR 120 021	RACHID TAHA
36	40	37	7	EL TRAGO (THE DRINK) CUTTING 297	◆ 2 IN A ROOM
37	NEW ▶	1	1	YOU WON'T SEE ME CRY ATLANTIC 85657	B-TRIBE
38	NEW ▶	1	1	ANYTHING 550 MUSIC 77495/EPIC	◆ CULTURE BEAT
39	39	31	6	PARTY HAPPENIN' PEOPLE ELEKTRA 66223	DEEE-LITE
40	NEW ▶	1	1	ROCK TO THE RHYTHM OF LOVE ATLANTIC 85716	THE BELOVED
41	29	25	10	COME ON AND DO IT MOONSHINE MUSIC 88402	FPI PROJECT
42	NEW ▶	1	1	THE RIGHT KINDA LOVER MCA 54851	◆ PATTI LABELLE
43	17	9	12	I BELIEVE PERSPECTIVE 7447/A&M	◆ SOUNDS OF BLACKNESS
44	NEW ▶	1	1	EMERGENCY ON PLANET EARTH COLUMBIA 77529	◆ JAMIROQUAI
45	NEW ▶	1	1	FEEL WHAT YOU WANT CHAMPION 95899/EASTWEST	◆ KRISTINE W
46	NEW ▶	1	1	FREE, GAY, & HAPPY PERFECT PAIR 02	THE COMING OUT CREW
47	45	50	3	LIFESTYLE EASTWEST IMPORT	ELEKTRIC MUSIC
48	27	17	13	MOVING ON UP EPIC 77417	◆ M PEOPLE
49	28	24	12	STOMP IMAGO 25035	◆ BIG FUN
50	30	14	13	LOVE & HAPPINESS STRICTLY RHYTHM EP4	RIVER OCEAN FEATURING INDIA

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 SOUNDSCAN, INC.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	40	3	ANY TIME, ANY PLACE/THROB (T) (X) VIRGIN 38435 2 weeks at No. 1	◆ JANET JACKSON
★★★ HOT SHOT DEBUT ★★★					
2	NEW ▶	1	1	OH MY GOD (T) (X) JIVE 42211	◆ A TRIBE CALLED QUEST
3	3	3	8	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
★★★ GREATEST GAINER ★★★					
4	15	9	12	MOVING ON UP (T) (X) EPIC 77417	◆ M PEOPLE
5	2	2	8	BACK & FORTH (T) (X) BLACKGROUND 42173/JIVE	◆ AALIYAH
6	NEW ▶	1	1	THE WORLD IS YOURS (T) COLUMBIA 77513	◆ NAS
7	4	1	7	BUCKTOWN (M) (T) WRECK 20069/NERVOUS	◆ SMIF-N-WESSUN
8	5	23	4	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
9	NEW ▶	1	1	ANYTIME YOU NEED A FRIEND (M) (T) (X) COLUMBIA 77499	◆ MARIAH CAREY
10	NEW ▶	1	1	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	◆ DA BRAT
11	6	11	4	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617	◆ COOLIO
12	8	4	4	YOUR BODY'S CALLIN' (T) (X) JIVE 42221	◆ R. KELLY
13	7	6	4	EASE MY MIND (M) (T) (X) CHRYSALIS 58157/ERG	◆ ARRESTED DEVELOPMENT
14	10	5	4	CODE OF THE STREETS (T) (X) CHRYSALIS 58147/ERG	◆ GANG STARR
15	11	12	29	FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
16	31	14	3	WILLING TO FORGIVE/JUMP TO IT (M) (T) ARISTA 1-2702	◆ ARETHA FRANKLIN
17	9	8	10	WORKER MAN (M) (T) EPIC 77290	◆ PATRA
18	46	—	2	ANYTHING (T) (X) 550 MUSIC 77495/EPIC	◆ CULTURE BEAT
19	12	13	13	SWEET POTATOE PIE (M) (T) OUTBURST/RAL 77349/CHAOS	◆ DOMINO
20	49	—	2	I WANT IT, I NEED IT (REAL LOVE) (T) (X) BOLD! SOUL 25066/IMAGO	SAUNDRA WILLIAMS
21	24	21	7	ALWAYS (T) (X) MUTE 66225/ELEKTRA	◆ ERASURE
22	13	7	9	ANYTHING (FROM "ABOVE THE RIM") (T) (X) RCA 62823	◆ SWV
23	22	24	3	90'S GIRL (T) (X) KAPER 62882/RCA	◆ BLACKGIRL
24	23	38	5	WHERE MY HOMIEZ? (M) (T) MERCURY 858 463	◆ ILL AL SKRATCH
25	39	20	7	WHAT'S UP (T) (X) ZYX 6691	◆ DJ MIKO
26	43	47	3	YOUR LOVE IS SO DIVINE (M) (T) (X) SUNSHINE 12822	◆ MIRANDA
27	28	26	5	D. ORIGINAL (T) PAYDAY 120 022/FFRR	◆ JERU THE DAMAJA
28	27	36	9	I'M NOT OVER YOU (T) (X) A&M 0575	◆ CE CE PENISTON
29	16	18	5	SENDING MY LOVE (T) ILLTOWN 4854/MOTOWN	◆ ZHANE
30	32	37	3	MISLED (T) (X) 550 MUSIC 77451/EPIC	◆ CELINE DION
31	26	27	10	I BELIEVE (M) (T) (X) PERSPECTIVE 7447/A&M	◆ SOUNDS OF BLACKNESS
32	37	49	7	GOOD TIME (T) (X) LOGIC 62839/RCA	◆ SOUND FACTORY
33	30	25	7	GOT ME WAITING (T) UPTOWN 54825/MCA	◆ HEAVY D. & THE BOYZ
34	25	28	12	I GOT CHA OPIN (T) WRECK 20083/NERVOUS	◆ BLACK MOON
35	20	16	18	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (M) (T) (X) LOUD 62766/RCA	◆ WU-TANG CLAN
36	40	34	4	PUMPS AND A BUMP (T) (X) GIANT/REPRISE 14194/WARNER BROS.	◆ HAMMER
37	33	30	9	LOVE ON MY MIND (M) (T) (X) SO SO DEF 77408/COLUMBIA	◆ XSCAPE
38	19	19	6	WARRIOR'S DRUM (T) BLACK FIST 27491/SELECT STREET	◆ KING JUST
39	21	17	19	IT AIN'T HARD TO TELL (M) (T) COLUMBIA 77320	◆ NAS
40	RE-ENTRY	4	4	DON'T TURN AROUND (M) (T) ARISTA 1-2692	◆ ACE OF BASE
41	36	31	3	BACK IN THE DAY (M) (T) (X) GIANT/REPRISE 41416/WARNER BROS	◆ AHMAD
42	41	50	15	GIN AND JUICE (M) (T) (X) DEATH ROW/INTERSCOPE 95951/AG	◆ SNOOP DOGGY DOGG
43	17	29	5	PART TIME LOVER/I'M STILL... (M) (T) (X) DEATH ROW/INTERSCOPE 98283/AG	◆ H-TOWN/AL B. SURE!
44	35	15	6	FLOW ON (M) (T) PENDULUM 58146/ERG	LORDS OF THE UNDERGROUND
45	RE-ENTRY	4	4	STOMP (T) (X) IMAGO 25035	◆ BIG FUN
46	RE-ENTRY	4	4	PROPS OVER HERE (T) VIOLATOR 1219/RELATIVITY	◆ THE BEATNUTS
47	NEW ▶	1	1	FOLLOW ME (M) (T) STRICTLY RHYTHM 1288	ALY-US
48	34	32	13	THE MOST BEAUTIFUL GIRL IN THE WORLD (T) NPG 72514/BELLMARK	◆ R. KELLY
49	14	10	18	BUMP 'N' GRIND (T) (X) JIVE 42206	◆ R. KELLY
50	RE-ENTRY	3	3	STIR IT UP/ROCK MY HEART (M) (T) (X) ARISTA 1-2699	HADDAWAY

○ 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.

DANCE TRAX

(Continued from preceding page)

chelle Weeks, who gave birth to a bouncin' baby boy Friday, June 3. She's riding the Billboard Club Play Chart as the lead voice on Diva Convention's "Never Leave You Lonely" . . . Whilst we're on the subject of divas, Gloria Gaynor is prepping to hit the comeback trail, with her first full-length U.S. release in years. Radikal Records will issue a set of covers this fall, with selections including new recordings of her own "Never Can Say Goodbye" and "I Will Survive," as well as disco ver-

sions of chestnuts like Barry White's "First, Last, My Everything" and Dionne Warwick's "I Say A Little Prayer" . . . Also back on active duty is Viola Wills, who has been signed to ZYX Records' IMG subsidiary. "No News Is Good News," her first single with the label, has just shipped to club DJs. It's a festive Darryl Payne production that will tickle the fancy of mainstream pop and hi-NRG DJs . . . Mark your calendar. Members of Toronto's club community will gather Sept. 6-10 at

the Sheraton Centre for the first Can-Am Dance Music Exchange. The confab aims to build a bridge between the Canadian and U.S. dance scenes with a series of artist/DJ showcases and think-tank discussions . . . Dance music insiders may know 3rd Floor Productions as the headquarters for the ever-popular DJ EFX and DJ Digit. In recent months, however, the company has added another name to its remixer roster, Tyler Stone. She has brought a retro-funk intensity to her growing list

of projects, which include a radio version of "100% Pure Love" by Crystal Waters and Janice Robinson's lovely "Children." Stone also is writing and producing her own vocal material and will begin shopping for a label deal shortly. Keep a close eye (and ear) on this promising new talent, she is quite the dynamo . . . It's the end of an era. Venerable 14-year-old indie label Megatone Records has moved from its founding roots of San Francisco to Hollywood, Calif., the result of a management change.

John Hedges has handed the baton to longtime artist manager Terrence Brown, who is taking on the role of label president. Hedges remains as chairman of Megatone. Megatone is rightly credited as one of the forerunners of the '80s era, and was once the creative home of Sylvester, Patrick Cowley, David Diebold, and Marty Blecman, all of whom have been lost over the years to complications resulting from AIDS. There is no word yet on roster revisions.

Traditional Country's Youthful Outlook Polydor Hopes Green Roster Strikes Gold

BY EDWARD MORRIS

NASHVILLE—You can't fault the symbolism. Polydor Records invaded the country market on D-Day with its June 6 release of Chely Wright's single "He's A Good Ole Boy." The song is also a fitting symbol of the newly reactivated label's tilt toward young performers and traditional country music.

"Tradition is [usually] related to [an artist's] age," says Polydor president Harold Shedd. "But we've been able to find some young country singers who really are into traditional music. And right now that's an important part of what we're trying to do. We've got a great opportunity to explore that in the younger demos with the right kind of music."

Polydor is making its spinoff from Mercury Records with a roster of seven acts: Wright, Amie Comeaux, Shane Sutton, the Moffatts, Clinton Gregory (formerly with Step One Records), and Davis Daniel and Toby Keith (both of whom followed Shedd from Mercury). British singer Graham McHugh was supposed to be on the label but signed to Giant Records at the

last minute.

Working with Shedd are VP/GM Steve Miller, VP of A&R Buddy Cannon, VP of promotion Ralph Carroll, and a staff of 15.



WRIGHT

Shedd, who rose to prominence as Alabama's producer, says he will focus his attention on the creative side, while Miller will handle "the everyday workings" of the label.

In addition to the exposure she's receiving through her new single and video, the 23-year-old Wright (whose first name is pronounced "Shelly") will be on the road this summer promoting the Marlboro Country Nights Dance Showdown. Shedd says Wright grew up on a Kansas farm, where she absorbed such traditional country influences as Connie Smith and Buck Owens.

Wright came to Nashville after graduating from high school and enrolled at Middle Tennessee State University. During this period, she also worked

several part-time jobs in the music business and eventually earned a performing slot on Opryland's General Jackson showboat. Grand Ole Opry star Porter Wagoner brought her to Shedd's attention.

"She's at a point in her career where she's pretty well aware of what she wants to do," Shedd says, noting that she chose him and Barry Beckett to co-produce her first album—rather than waiting for the label to suggest a producer. "Chely's done a lot more homework than most artists do at this point," Shedd says admiringly. Her album, for which she co-wrote five songs,

(Continued on page 32)



Chuck's Crowd. Chuck Long, center, host of "Chuck's Country Lightning" on Americana Television Network, gabs with some of his guests. From left are recording artists Doug Stone, Sweethearts Of The Rodeo's Kristine Arnold and Janis Gill, and Mike Henderson.

Opry Fashion Show Leads T.J. Martell Fund-Raiser

NASHVILLE—Local involvement with this year's T.J. Martell Foundation fund-raising activities began June 6 with a fashion show and will conclude Dec. 3 with a flag football game between teams fielded by country record labels. More than \$170,000 was raised last year, according to events coordinator Tod Minnich.

The Grand Ladies Of The Grand Ole Opry Luncheon & Fashion Show took place June 6 at the Spring House Golf Club at Opryland, with tickets tagged at \$30 each. The Castner Knott department stores presented the show, using both their own models and Grand Ole Opry stars Carol Lee Cooper, Jan Howard, Jeannie Seely, Jean Shepard, Connie Smith, and Kitty Wells. Singer Lisa Stewart co-hosted the show with Castner Knott's fashion director.

On July 29, there will be a silent auction held to benefit the Foundation as part of the National Assn. of Music Merchants' meeting at the Nashville Convention Center.

Through the summer, the Foundation will oversee the Country Dream DISCOVERY Song Contest, sponsored by Gibson Guitars. Minnich says there will be an entry fee of about \$35 for each song. All fees will be donated to the Foundation. Volunteers from Music Row will screen the tapes, Minnich explains, after which the top 10-15 songs will be put on a CD and "distributed throughout the music industry."

Minnich says a similar contest was held recently in Los Angeles on a smaller scale and resulted in winners being signed to both major and independent labels. And, he adds, the activity generated "such an overwhelming response that people in the general

public wanted to buy the album." He says there is discussion about selling the Gibson-sponsored compilation.

For the second year, there will be a "Best Of Carl P. Mayfield" album compiled from the local air personality's best skits and sold in local convenience stores. Last year's album, available only on cassette, raised \$16,000. Minnich says the upcoming edition may be issued in both cassette and CD.

The bulk of fund-raising will occur through a series of events from Sept. 23-Oct. 3, beginning with the T.J. Martell Concert. It stars John Anderson, Marty Stuart, Tracy Lawrence, and John Berry and is a part of the Crown Royal Concert series. It will be staged at the Starwood Amphitheatre, just outside Nashville.

For those involved in the charity, BMI will host a cocktail reception Sept. 30 at Nashville's Hard Rock Cafe. The Celebrity Tennis Tournament is set for Oct. 1 at Vanderbilt University. A celebrity host has not yet been selected.

On Oct. 2, the Celebrity Golf Tournament will be held at the Hermitage Golf Course, with Vince Gill hosting. And on Oct. 3, Billy Dean and Faith Hill will host the Bowling Bash, which also includes a billiards contest and a silent auction, at Hermitage Lanes.

Each month during the fund drive, the Texana Grill will feature a celebrity bartender, who will give the tips and donations generated by the appearance, plus a percentage of the bar receipts.

The interlabel football game, dubbed the "Turkey Bowl," is set for Dec. 3. Funds will be raised through label entry fees. Minnich says it will probably be held at David Lipscomb High School.

EDWARD MORRIS

New Country: How Much Is Too Much? Influx Of Young Talent Raises Genre's Standards

NEVER TOO MANY: A recurring lament among label execs and radio programmers nowadays is that there are too many new country acts for the market to absorb. Perhaps this is true—if radio is the only nexus to the market. But the unparalleled influx of talent has many wholesome effects that cannot be measured by radio's standards alone.

The first, of course, is the general enrichment of the music that occurs when young artists discover and rush to it. As more of these artists compete for a finite number of places on the labels and at radio, video, and retail, the good talent squeezes out both the marginal and the dabblers. Those few who ultimately make it to the top, then, will have done so because of their extraordinary appeal—an appeal that may emanate from their vocal charm, personality, song selection, or from other alluring qualities even less tangible. A generally high level of talent doesn't mean, of course, that there will be a surplus of Merle Haggards, Tammy Wynettes, or other such once-in-a-generation stars. But it does create a situation in which the giants have to work hard at their art to maintain their stature and audiences—instead of just going through the motions.

The wealth of new acts also brings out the best from songwriters, since, in most cases, a good voice needs a great song to get itself noticed. The 200 or so acts now recording on country labels have survived withering competition. That being the case, they are likely to produce more memorable music than did the smaller and less artistically adventurous rosters of 10 and 20 years ago. And that prospect alone makes the "talent glut" seem almost benign.

MAKING THE ROUNDS: Sony Tree has moved back into its old—but newly renovated—headquarters at 8 Music Square West. It contains, among other amenities, a new recording studio... Word is out that Malaco Records will soon start a country label and is closing in on a major distributor for it... Fresh from his Academy Of Country Music triumphs in May, Alan Jackson maintained his prize-winning momentum by copping five honors at the TNN/Music City News Country Awards show June 6. In addition to taking the entertainer of the year honor, Jackson won in the male artist, video, album, and single categories. Other winners: Lorrie Morgan, female artist; the Statler Brothers, vocal group; Sawyer Brown, vocal band; Brooks & Dunn, vocal duo; Reba McEntire & Linda Davis, vocal collaboration; John Mi-

chael Montgomery, Star Of Tomorrow; Ray Stevens, comedian; Vince Gill, instrumentalist; and Paul Overstreet, Christian country artist. Dolly Parton was voted winner of the Minnie Pearl and Living Legend awards.

The best new book on the music business we've seen in years is "Music, Money, And Success: The Insider's Guide To The Music Industry." Written by Jeffrey Brabec, VP of business affairs for the Chrysalis Music Group, and Todd Brabec, director of membership for ASCAP, the guide is not only detailed and thorough (both Brabecs are attorneys) but also readable. One of its most informative features is explaining precisely how much money records and songs should earn in different contexts, such as commercials, movies, stage, TV, foreign, etc. The book is in hardback and published by Schirmer.

Congratulations to Tim McGraw and to his label, Curb Records, on earning their first double-platinum for McGraw's debut album, "Not A Moment Too Soon"... Charley Pride donated proceeds from the first evening performance at his new theater in Branson, Mo.—more than \$20,000—to Junior Achievement of the Ozarks... Nashville native Elaine Wood has returned to her hometown to



by Edward Morris

head up PR for the soon-to-open Hard Rock Cafe... Trifecta Entertainment, a PR, marketing, and promotion firm, has opened in Nashville. Dixie Pineda runs it... Brian Jones and Tony Lee have joined Buddy Lee Attractions as booking agents... Guy Parker has been hired to head Five Star Music's gospel division.

MARK YOUR CALENDAR: The Old Joe Clark Bluegrass Festival is set for July 1-3 at Renfro Valley, Ky. Headliners include the Osborne Brothers, J.D. Crowe, Jim & Jesse, the Del McCoury Band, the Lewis Family, Lonesome River Band, Rarely Herd, Lost & Found, IIIrd Tyme Out, and the New Coon Creek Girls... MCA Records' Mark Collie will host the first "Mark Collie Celebrity Race For Diabetes Research" Oct. 13 at the Nashville Motor Speedway.

SIGNINGS: Mark Chesnutt to Decca Records... Asylum Records artist Bob Woodruff and the McCarters to the Bobby Roberts Co. for booking... Jennifer Saint John to S.I.R. Management, Nashville... Riley Coyle to Playback Records... T.W. Hale and Bill Whitbeck to songwriting deals with Life Music Group, Nashville.

Selena Grabs Top Spot On Latin 50

SELENA REIGNS: After 48 weeks, the Billboard Latin 50 welcomed its second chart topper ever last week as Selena's sizzling "Amor Prohibido" (EMI Latin) unseated Gloria Estefan's award-winning smash, "Mi Tierra" (Epic/Sony). Album sales of "Amor Prohibido" were so robust last week that the title nearly entered The Billboard 200. Also, the title track to "Amor Prohibido" enters its second week atop the Hot Latin Tracks singles chart. The peppy cumbia cut is Selena's first No. 1 entry as a solo act.

Interestingly, in the mucho macho Latino record world, the two artists who have scaled the Billboard Latin 50 have been women. Moreover, Estefan's track record at the top of the retail chart is not likely to be replicated any time soon. Meantime, Selena becomes the first Tejano artist to top the chart. She had two other titles on the Billboard Latin 50 last week, including the Grammy-winning "Live!" set.



by John Lannert

Selena is fitting recording sessions into her string of tour dates. With her SBK debut due late this year or early next year, the Corpus Christi, Texas, native would be the third SBK act—after Jon Secada and the Barrio Boyzz—to cut albums in both Spanish and English (Selena's EMI Latin label colleague Emilio Navaira probably will follow suit). In any event, what cannot be argued is that Selena now is the hottest artist in the Latino market.

440 LP DUE IN JULY: Karen/BMG is set to ship "Fogaraté!," the latest effort by merengue mega-act Juan Luis

Guerra Y 440, on July 19. South African singer/songwriter Dibo Dibala, who contributed to 440's only No. 1 Hot Latin Track hit, "El Costo De La Vida," once again adds his musical insight to several tracks. Also appearing on 440's new album is Francisco Ulloa, creator of "perico ripiao."

VIVES CATCHING FIRE: On the heels of three standout showcases in Spain last month, Colombia's neo-val-lenato star Carlos Vives is planning an assault on Argentina, and summer dates set for Miami and New York. His PolyGram Latino premiere, "Clásicos De La Provincia," has sold 1 million copies in Colombia alone and has hit gold in Mexico (100,000 units sold).

Other PolyGram acts snaring gold records in Mexico are Marcos Llunas and Pedro Fernández. The label claims that Marta Sánchez's "Mujer" is closing in on gold, as well. Sánchez's "Desesperada" also continues to ascend the playlist at Miami's WPOW-FM ("Power 96").

ARGENTINA NOTAS: Speed-metal heroes Sepultura and opening act Títas played four sold-out shows at the 5,000-seat Obras Stadium in Buenos Aires last month. Sepultura's latest album, "Caos AD," has sold 22,000 units, according to Carlos Parise, publicist of Roadrunner Records Argentina, whose domestic catalog includes Brit thud-rockers Motorhead and salsa queen Celia Cruz. Gold is struck at 30,000 units sold in Argentina, with platinum coming in at 60,000 units sold... Alejandro Lerner, whose most recent BMG album, "Amor Infinito," sold a whopping 150,000 units in Argentina, has finished up his newest album with co-producer Humberto Gatica. Multi-Grammy winner David Foster appears on the album, which contains an English-language entry penned by Lerner and Air Supply's Graham Russell... Sony Argentina has presented José Luis Rodríguez with a gold record for his most recent album, "Razones Para Una Sonrisa," plus platinum plates for "Esta Vez," "20 Grandes Exitos," and "Piel De Hombres." The Venezuelan pop stylist is due to tour Argentina in October and November... BMG/Ariola alternative rock imprint Culebra and Argentinian counterpart Iguana Records have embarked on an innovative project that calls for the labels to release product from each other's rosters in their respective countries. Albums by Mexican

(Continued on page 39)



Chico's The Man. Luiz Oscar Niemeyer, left, managing director BMG Brazil, hands a gold disc to Brazil's famed singer/songwriter Chico Buarque to commemorate sales exceeding 100,000 units of his latest album, "Paratodos." Buarque's album also earned a platinum record for sales surpassing 250,000 units.

Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	1	2	9	SELENA EMI LATIN	*** No. 1 *** AMOR PROHIBIDO 2 weeks at No. 1
2	2	1	11	LA MAFIA SONY	VIDA
3	4	8	5	LOS FANTASMAS DEL CARIBE RODVEN	MAS Y MAS
4	5	4	7	LUIS MIGUEL WEA LATINA	TU Y YO
5	6	5	8	ANA GABRIEL SONY	HABLAME DE FRENTE
6	7	6	7	GLORIA ESTEFAN EPIC/SONY	AYER
7	3	3	12	PIMPINELA POLYGRAM LATINO	CON UN NUDO EN LA GARGANTA
8	15	28	4	JON SECADA SBK/EMI LATIN	SI TE VAS
9	10	11	7	OLGA TANON WEA LATINA	PRESENCIE TU AMOR
10	16	29	4	THE BARRIO BOYZZ SBK/EMI LATIN	UNA NOCHE DE AMOR
11	12	25	7	MARC ANTHONY Y INDIA RMM/SONY	VIVIR LO NUESTRO
12	8	9	11	CARLOS VIVES POLYGRAM LATINO	LA GOTA FRIA
13	9	10	7	LOS FUGITIVOS RODVEN	MI LINDA AMIGA
14	14	15	9	HECTOR TRICOCHÉ RODVEN	SOY CULPABLE
15	20	26	5	ALVARO TORRES EMI LATIN	TU MEJOR AMIGO
16	13	14	8	REY RUIZ SONY	LUNA NEGRA
17	11	16	8	JERRY RIVERA SONY	NO HIERAS MI VIDA
18	18	12	8	MAZZ EMI LATIN	SIN TI NO PUEDO VIVIR
19	23	31	3	RICARDO ARJONA SONY	TE CONOZCO
20	22	19	9	M. A. SOLIS Y LOS BUKIS FONOVISIA	YO SIN TI
21	17	17	7	LUIS ANGEL SONY	BUENA FORTUNA
22	25	27	4	LOS TITANES FUENTES/VEDISCO	ZODIACO
23	19	13	10	VICENTE FERNANDEZ SONY	NI CON LA VIDA TE PAGO
*** POWER TRACK ***					
24	27	36	3	MAGGIE CARLES RODVEN	HOY VOY A INVENTARTE MIO
25	24	20	5	BIG MOUNTAIN RCA/BMG	BABY TE QUIERO A TI
26	29	—	2	PANDORA EMI LATIN	EL CANALLA
*** HOT SHOT DEBUT ***					
27	NEW ▶	1	1	RICARDO MONTANER EMI LATIN	QUISIERA
28	26	37	3	LAS CHICAS DEL CAN RODVEN	TE QUIERO VER
29	NEW ▶	1	1	YOLANDITA MONGE WEA LATINA	COMO PUEDES
30	21	7	14	EDNITA NAZARIO EMI LATIN	PENSANDO SIEMPRE EN TI
31	28	30	4	JESSICA CRISTINA SONY	TE SIENTO
32	33	—	2	LAS TRIPLETS EMI LATIN	MI MUNDO ENTERO
33	NEW ▶	1	1	TITO ROJAS M.P.	LO QUE TE QUEDA
34	32	—	2	LOS TIGRES DEL NORTE FONOVISIA	SI NO ME FALLA EL CORAZON
35	38	35	4	GRUPO NICHE SDI/SONY	UN ALTO EN EL CAMINO
36	NEW ▶	1	1	BRAULIO SONY	ESTA CLASE DE AMOR
37	NEW ▶	1	1	LOS TEMERARIOS AFG SIGMA	LA MUJER QUE SONE
38	31	32	5	FRANCO DE VITA SONY	Y TE PIENSO
39	34	23	8	LUCERO MELODY/FONOVISIA	ME ESTAS QUEMANDO
40	39	34	10	LOS TEMERARIOS AFG SIGMA	TU ULTIMA CANCION

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

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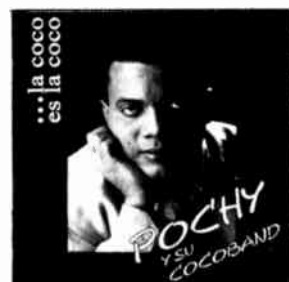
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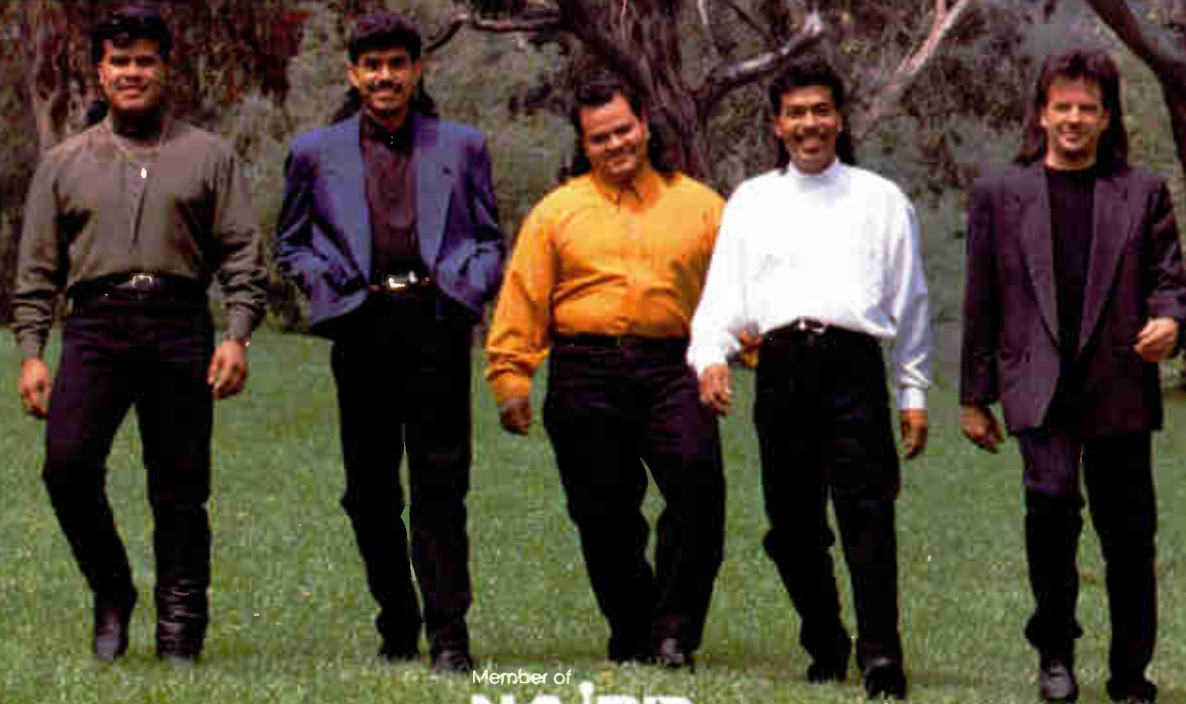
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THE Billboard Classical 50™

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 (SUGGESTED LIST PRICE OR EQUIVALENT)
★ ★ ★ No. 1 ★ ★ ★			
1	1	13	BENEDICTINE MONKS ▲ ANGEL 55138 (10.98/15.98) 12 weeks at No. 1 CHANT
2	2	19	MICHAEL NYMAN ● VIRGIN H8274 (10.98/15.98) THE PIANO
★ ★ ★ GREATEST GAINER ★ ★ ★			
3	3	2	LONDON ORCH. RCA 62526 (9.98/15.98) SYMPHONIC ROLLING STONES
4	4	23	WILLIAMS/PERLMAN MCA 10965 (11.98/17.98) SCHINDLER'S LIST
5	5	4	SILOS MONKS DG 445399 (5.98 EQ/10.98) MYSTERY OF SANTO DOMINGO
6	6	195	CARR/DOM/PAV ▲ LONDON 430433 (10.98 EQ/15.98) IN CONCERT
7	7	26	GERSHWIN NONESUCH 79287 (10.98/15.98) GERSHWIN PLAYS GERSHWIN
8	8	20	VARIOUS ARTISTS MADACY 0330 (4.99/6.99) ROMANTIC CLASSICS
9	9	6	CINCINNATI POPS (KUNZEL) TELARC 80342 (10.98/15.98) GREAT FANTASY
10	10	16	VARIOUS ARTISTS MADACY 0201 (4.99/6.99) 20 CLASSICAL FAVORITES
11	12	13	PAVAROTTI LONDON 433260 (10.98 EQ/15.98) MY HEART'S DELIGHT
12	11	13	WURTTEMBERG ORCH. VOX ALLEGRETO 8098 (2.99/4.49) PACHELBEL CANON
13	14	63	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98) PAVAROTTI & FRIENDS
14	15	3	CARR/DOM/PAV SONY MASTERWORKS 64394 (5.98 EQ/9.98) ALL-STAR TENORS
15	18	109	UPSHAW/ZINMAN NONESUCH 79282 (10.97/15.97) GORECKI: SYMPH. NO. 3
16	32	12	VARIOUS ARTISTS INFINITY DIGITAL 57219 (4.98 EQ) BEETHOVEN: OVERTURES
17	16	5	GLENN GOULD SONY CLASSICAL 46686 (9.98 EQ/15.98) 32 SHORT FILMS
18	24	14	VARIOUS INFINITY DIGITAL 57234 (4.98 EQ) PROKOFIEV: PETER AND THE WOLF
19	13	14	KONRAD RUHLAND SONY CLASSICAL 53899 (9.98 EQ/15.98) GREGORIAN CHANT
20	17	15	VARIOUS INFINITY DIGITAL 57213 (4.98 EQ) VIVALDI: FOUR SEASONS
21	23	13	VARIOUS INFINITY DIGITAL 57244 (4.98 EQ) THE ITALIAN BAROQUE
22	19	30	ROYAL PHIL.(CLARK) K TEL 611 3 (5.98/12.98) HOOKED ON CLASSICS: VOL. 1
23	22	14	VARIOUS INFINITY DIGITAL 57217 (4.98 EQ) BAROQUE VIOLIN CONCERTOS
24	27	25	LONDON SYM. (WILLIAMS) ARISTA 1.1012 (54.98) STAR WARS TRILOGY
25	21	15	VARIOUS INFINITY DIGITAL 57232 (4.98 EQ) MOZART: ELVIRA MADIGAN
26	42	13	VARIOUS INFINITY DIGITAL 57222 (4.98 EQ) BEETHOVEN: EMPEROR
27	RE-ENTRY		CECILIA BARTOLI LONDON 43627 (10.98 EQ/15.98) IF YOU LOVE ME
28	35	15	VARIOUS INFINITY DIGITAL 57253 (4.98 EQ) RIMSKY-KORSAKOV: SCHEHERAZADE
29	RE-ENTRY		JAMES GALWAY RCA 61379 (9.98/15.98) LARK IN THE CLEAR AIR
★ ★ ★ HOT SHOT DEBUT ★ ★ ★			
30	NEW ▶		MICHAEL NYMAN ARGO 443382/LONDON (10.98 EQ/15.98) THE PIANO CONCERTO
31	29	11	CLEVELAND ORCH. (THOMAS) SONY 33172 (14.98 EQ) CARMINA BURANA
32	46	7	VARIOUS ARTISTS RCA 61953 (5.98/9.98) POWER CLASSICS
33	44	80	JAMES GALWAY RCA 60862 (9.98/15.98) THE WIND BENEATH MY WINGS
34	28	15	VARIOUS INFINITY DIGITAL 57231 (4.98 EQ) GREAT MOZART SYMPHONIES
35	20	16	VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ) CHOPIN: ROMANTIC PIANO
36	NEW ▶		UPSHAW/HAMPSON TELDEC 77310 (10.97/15.97) COPLAND: LONG TIME AGO
37	30	15	VARIOUS ARTISTS INFINITY DIGITAL 57254 (4.98 EQ) GREAT CHORAL MUSIC
38	RE-ENTRY		VARIOUS ARTISTS DG 439520 (5.98 EQ/10.98) MAD ABOUT PIANO
39	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57264 (4.98 EQ) SCHUMANN: CARNAVAL
40	47	29	LONDON ORCH. RCA 61938 (9.98/15.98) SYMPHONIC YES
41	36	22	VARIOUS ARTISTS DG 439513 (5.98 EQ/10.98) MAD ABOUT THE CLASSICS
42	RE-ENTRY		VAN CLIBURN RCA 61961 (6.98/10.98) RACHMANINOFF: CONCERTO NO. 2
43	RE-ENTRY		VARIOUS INFINITY DIGITAL 57227 (4.98 EQ) GRIEG & SCHUMANN
44	34	59	ANONYMOUS 4 HARMONIA MUNDI 907080 (13.98/18.00) AN ENGLISH LADYMASS
45	RE-ENTRY		POPS(FIEDLER) RCA 60835 (5.98/9.98) FIEDLER-GREATEST HITS
46	39	9	JOHN WILLIAMS SONY CLASSICAL 46347 (3.98 EQ/7.98) SPANISH GUITAR MUSIC
47	31	15	VARIOUS ARTISTS INFINITY DIGITAL 57246 (4.98 EQ) BAROQUE FESTIVAL
48	33	15	VARIOUS ARTISTS INFINITY DIGITAL 57238 (4.98 EQ) STRAUSS: WALTZES
49	40	49	POPS (WILLIAMS) SONY CLASSICAL 53380 (9.98 EQ/15.98) UNFORGETTABLE
50	RE-ENTRY		VARIOUS ARTISTS ENCORE 67782/EMI CLASSICS (3.98/4.98) PUCCINI: ARIAS

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. EQ indicates equivalent prices for labels that do not issue list prices. © 1994, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

Classical KEEPING SCORE



by Christie Barter

ALL OF US know about the AIDS quilt, begun in 1987 by the NAMES Project of San Francisco in response to the growing number of deaths in that city's gay community. The quilt that assembles the 3-by-6-foot memorial panels sewn by the families, friends, and lovers of those who have died. The quilt that today comprises some 24,000 of those panels and, in various and incomplete forms, has been shown in so many major cities and small towns across the nation over these past few years. That quilt we know.

We in the music business, and many among the audiences we try to reach, also know of the AIDS Quilt Songbook, a body of work, a song cycle, that stitches together the songs of 15 American composers and poets, which was first performed two years ago at Lincoln Center's Alice Tully Hall. The concert was recorded a couple of days after that first performance, uptown at the American Academy of Institute of Arts & Letters, and it has just been released by Harmonica Mundi USA as produced by that label's Robina G. Young and the late baritone William Parker.

Parker was the prime mover on this one. "For singers," he once said, "we are being pretty unvocal about AIDS."

The AIDS quilt songbook is thus performed by four baritones: Parker, Kurt Oilman, William Sharp, and Sanford Sylvan. And the composers of the 15 specially commissioned songs include William Bolcom, Chris DeBlasio, John Harbison, Fred Hersch, Lee Hoiby, John Musto, and Ned Rorem. Some of the participants, in addition to Parker, have fallen victim to the disease—DeBlasio and the poets Melvin Dixon and Charles Barber—since the recording was made. All (and the several estates) have joined the publisher, Boosey & Hawkes, and Harmonica Mundi USA in donating the proceeds from sales of the recording to the AIDS Resource Center, a not-for-

profit, community-based agency dedicated to "developing and sponsoring supportive housing for homeless people with AIDS."

Harmonica Mundi, in its June release book, also invites retailers to follow this generous example.

AT THIS POINT, it's worth recalling that late last year BMG Classics' new Catalyst label released a collection of four instrumental pieces under the title "Memento Bittersweet." Each of the composers—DeBlasio, Hersch, Kevin Oldham, and Lee Gannon—is or was infected with the HIV virus. For every album sold, Catalyst makes a royalty contribution to Classical Action: Performing Arts Against AIDS, a New York-based nonprofit organization that funds charitable AIDS organizations throughout the U.S.

Upcoming from Philips Classics' subsidiary label Point is an album by cellist/singer Arthur Russell, a prolific composer and, I'm told, an influential figure on the New York music scene downtown, who died of AIDS a little over two years ago. (Russell was a co-founder of the Sleeping Bag label, which produced the club hit "Go Bang.") A portion of the proceeds from the new album of his music, "Another Thought," will go to LIFEbeat, a magazine serving the gay community.

THE PBS TELECAST of Puccini's "La Boheme" (June 8) was a co-production of the Australian Opera and the Australian Broadcasting Corp. (ABC). It derived from a wildly successful production directed by Baz ("Strictly Speaking") Luhrmann, who moved the time frame up to the existential Paris of the 1950s, and it starred a couple of young singers drawn from Australian Opera's ranks: Cheryl Barker as Mimi and David Hobson as Rodolfo. (Hobson, who apparently has become quite a heart-throb locally, makes his American debut this fall in San Francisco Opera's world premiere performances of Conrad Susa's "The Dangerous Liaisons.")

I mention all this because ABC Music has produced a home video of its "La Boheme" and a highlights album on CD, both of which they say are brisk sellers. No distribution yet in the U.S. Any takers? Call 'em.

Jazz BLUE NOTES



by Jeff Levenson

IN 1964, STAN GETZ WAS RIDING THE crest of an improbable wave known as the bossa nova. His classic recording "Jazz Samba," with Charlie Byrd, started the craze, but then a subsequent disc, "Getz/Gilberto," with Antonio Carlos Jobim and Joao Gilberto (which yielded, of course, the runaway hit "The Girl From Ipanema") didn't just catapult the new music to new heights—it launched him as a voice belonging to the mainstream, to music lovers other than the jazz cognoscente of 52nd street.

At last, Getz's lighter-than-light lyricism was being heard by record-buyers who knew accessible music when they heard it, even if they couldn't tell Getz and his swing-to-bop roots from a niblick named Ike and a TV dinner. Getz made money, to be sure (as did a few label execs), but he paid a dear price for his success with Brazilian music; he obsessed about being typecast, about being straight-jacketed to a style that tapped only one side of his musical personality.

In later years, until the time of his death, Getz reluctantly played those bossa hits, but it was hard to understand his discomfort with them. His sound maintained that floating-groove, helium-bounce quality that came to define the bossa's luxurious languidity, and he sounded so darned convincing. A drag for him, perhaps, but sublime stuff for us.

To balance the love/hate relationship he felt with

this music, Getz continued to record other material that reconnected him with his roots. And that's what brings us up to speed. Verve has just unearthed tapes from 1964 (featuring the newest member of Getz's group, a wet-behind-the-ears vibist named Gary Burton) that underscore the tenorist's predilection for keener, hard-edged play. The stuff is rare Getz.

The recordings were never issued because the bossa trend was in full bloom and the powers that be didn't want to confuse the public by messing with a winning formula. Thus, the tapes got buried. In effect, the newly found music represents, if not the underside of Getz' rhythmic personality, then his parallel universe. His solos still float, but they're not carried by tropical currents; instead, they're lifted by a sense of melodic purpose and swingful affirmation. Getz is doing what he knows he does best (no dis to the bossa intended).

Verve plans to release the Getz, titled "Nobody Else But Me," in August as part of its new "Verve Discoveries" series. Also forthcoming: never-released works from Lee Konitz (also in August) and Joe Henderson (October). The label promises more discoveries in the future.

MORE: The tenorist once told Herb Alpert, "... when I'm playing, I think of myself in front of the wailing wall with my saxophone in my hands, and I'm davening, I'm really telling it to this wall." A perfect segue, this: The National Center for Jewish Film has just released a video titled, "Stan Getz: A Music Odyssey." The 60-minute piece captures the saxist on a three-week jaunt through Israel in 1977, encountering a Kurdish drummer, Arab quintet, Hasidic wedding band, and Yemenite dance troupe. Getz often spoke of examining his religious upbringing. This film documents the journey.

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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	3	4	DIANE SCHUUR/B.B. KING GRP 9767	HEART TO HEART <small>3 weeks at No. 1</small>
2	2	29	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
3	5	3	LENA HORNE BLUE NOTE 28974/CAPITOL	WE'LL BE TOGETHER AGAIN
4	4	8	JOHN SCOFIELD & PAT METHENY BLUE NOTE 27765/CAPITOL	I CAN SEE YOUR HOUSE FROM HERE
5	1	31	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
6	6	10	ETTA JAMES PRIVATE 82114	MYSTERY LADY
7	7	3	ROY HARGROVE QUINTET VERVE 523 019	WITH THE TENORS OF OUR TIME
8	10	35	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
9	8	51	HARRY CONNICK, JR. ● COLUMBIA 53172	25
10	9	10	TERENCE BLANCHARD COLUMBIA 57793	THE BILLIE HOLIDAY SONGBOOK
11	12	6	ARTURO SANDOVAL GRP 9761	DANZON (DANCE ON)
12	13	2	CHICK COREA GRP 9774	EXPRESSIONS
13	14	11	WYNTON MARSALIS SEPTET COLUMBIA 53220	IN THIS HOUSE ON THIS MORNING
14	11	3	THE FREE SPIRITS FEAT. JOHN MCLAUGHLIN VERVE 521 870	TOKYO LIVE
15	15	29	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
16	18	37	JOSHUA REDMAN WARNER BROS. 45365	WISH
17	16	6	MACEO PARKER NOVUS 63175/RCA	SOUTHERN EXPOSURE
18	22	4	CLEO LAINE RCA VICTOR 61419	BLUE & SENTIMENTAL
19	20	8	KEITH JARRETT/GARY PEACOCK/PAUL MOTIAN ECM 21531	AT THE DEER HEAD INN
20	NEW ▶		DAVID SANCHEZ COLUMBIA 57848	DEPARTURE
21	23	28	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
22	19	6	BILLIE HOLIDAY VERVE 519 825	VERVE JAZZ MASTERS VOL. 12
23	17	11	HANCOCK/SHORTER/CARTER/RONEY/WILLIAMS QWEST 45059/REPRISE	A TRIBUTE TO MILES DAVIS
24	21	7	NINA SIMONE VERVE 518 198	VERVE JAZZ MASTERS VOL. 17
25	25	17	CHET BAKER BLUE NOTE 28262/CAPITOL	MY FUNNY VALENTINE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	1	79	KENNY G ▲ ⁶ ARISTA 1B646	BREATHLESS <small>41 weeks at No. 1</small>
2	2	2	AL JARREAU REPRISE 45422/WARNER BROS.	TENDERNESS
3	3	3	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
4	5	2	BONEY JAMES WARNER BROS. 45611	BACKBONE
5	6	5	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
6	4	10	PAUL HARDCASTLE JVC 2033	HARDCASTLE
7	8	9	INCOGNITO VERVE FORECAST 522 036/VERVE HS	POSITIVITY
8	7	15	GERALD ALBRIGHT ATLANTIC 82552	SMOOTH
9	10	5	NANCY WILSON COLUMBIA 57425	LOVE, NANCY
10	11	16	THE BENOIT/FREEMAN PROJECT GRP 9739	THE BENOIT/FREEMAN PROJECT
11	9	13	BOB JAMES WARNER BROS. 45536	RESTLESS
12	12	41	FOURPLAY WARNER BROS. 45340	BETWEEN THE SHEETS
13	13	12	MARION MEADOWS NOVUS 63167/RCA	FORBIDDEN FRUIT
14	17	4	PATTI AUSTIN GRP 4023	THAT SECRET PLACE
15	14	47	DAVE KOZ CAPITOL 98892	LUCKY MAN
16	16	18	CANDY DULFER RCA 66248	SAX-A-GO-GO
17	15	5	GIL SCOTT-HERON TVT 4310	SPIRITS
18	19	39	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
19	20	29	RONNY JORDAN 4TH & B'WAY 444060/ISLAND HS	THE QUIET REVOLUTION
20	18	8	DONALD HARRISON CTI 67237	THE POWER OF COOL
21	NEW ▶		CARL ANDERSON GRP 9778	HEAVY WEATHER SUNLIGHT AGAIN
22	24	20	TOM SCOTT GRP 9752	REED MY LIPS
23	22	49	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
24	21	59	THE JAZZMASTERS FEAT. PAUL HARDCASTLE HS JVC 2021	THE JAZZMASTERS
25	RE-ENTRY		YELLOWJACKETS GRP 9754	RUN FOR YOUR LIFE

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



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Music Video

ARTISTS & MUSIC

Denver Vid Show Flexes Promo Muscle Gigs Link Label With TV, Radio, Retail

BY DEBORAH RUSSELL

LOS ANGELES—Mike Drumm of Denver-based music video outlet "KTCL's Live Music Link" proved the power of the regional programmer recently when he produced back-to-back live gigs for Elektra's Afghan Whigs and They Might Be Giants.

The May dates, broadcast live from Denver's Mercury Cafe on alternative radio outlet KTCL Denver, were videotaped for broadcast on Drumm's music video show, carried by the full-power, independent UHF station KUBD Denver.

The concerts drew hundreds of fans, boosted ticket sales for each act's Denver tour dates, solidified the bands' relationships at KTCL, increased album sales at local retail, and—in the Whigs' case—resulted in three live tracks that soon will appear on a new EP.

"We actually made a record," says David Saslow, manager of video promotion at Elektra Records. "To walk out of a date like this with live B sides and a radio station hookup is just great."

Drumm has been producing the live multimedia dates since October 1992, when he launched the programming concept with a Concrete Blonde concert. He serves as event producer and production manager, as well as video director and interviewer.

Management at the Mercury Cafe allowed Drumm's crew to build a recording room at the venue for a 24-channel split of all the live audio, which results in a "quiet room mix" vs. a mix from the P.A. board. That "quiet room" feed goes live to the radio and is simultaneously taped to two-track DAT for video and audio use.

Local engineer Tom Payetta mixes most of the live performances. He often brings his own gear and effects, and Denver-based recording studio Kerr-Macy Music Group donated some equipment, as well.

Once KTCL and Drumm agree to feature an act on the "KTCL Live Music Link" series, the radio station unleashes an aggressive cross-promo-



The Afghan Whigs' Greg Dulli and John Curley performed for "KTCL's Live Music Link" in Denver.

tional campaign encouraging listeners to tune in to the live broadcast, attend the gig itself, or watch for it on Drumm's KUBD TV program. Advertising in local papers and on the video program further pushes the event.

In addition, Drumm augments his efforts at retail. He recently installed video monitors in two Wax Trax retail stores in Denver and Boulder. Monitors also are in place at a Replay Records store in Boulder and a Doubleday outlet in Aurora, Colo. Each store plays a tape loop of Drumm's programming during business hours. A CD endcap display, featuring the acts who appear on the monitor, is placed close by.

Saslow was optimistic about the

Afghan Whigs and They Might Be Giants shows, but he admits he had trouble convincing his nonvideo labelmates and band management that regional video outlets can be a viable promotional vehicle.

"They were all skeptical," he notes, but the radio promotion staff and the Afghan Whigs' management were familiar with KTCL. "Having the radio station behind it really helped," Saslow says.

So, on May 10, the Afghan Whigs appeared on stage at the Mercury Cafe, blazing through three tunes for an audience of about 50 radio/video contest winners. The afternoon gig, broadcast live to KTCL listeners, was a warm-up for an evening concert at the Ogden Theater. Drumm also videotaped an interview, which will be featured in a forthcoming 60-minute TV program about the band.

"This was a much better use of Elektra's money than straight-up advertising," says Saslow.

The following day, They Might Be Giants performed a 40-minute set prior to their evening show. This mid-week event attracted more than 700 fans, and Saslow credits Drumm's efforts with selling additional concert tickets and boosting SoundScan figures on album sales.

He now looks forward to the release of the Giants' album, which he is confi-

(Continued on next page)

Sony, Box Enlist Artists For Anti-Gun Promotion

DO IT YOURSELF: The Box and Sony Hardware have joined forces to spread the message that "guns suck."

Sony provided its SnapCam Hi-8 video cameras to Hammer, Coolio, Queen Latifah, Johnny Gill, K7, Heavy D, Melle Mel of the Furious Five, and members of the Sugarhill Gang, and all are shooting their own personalized PSAs about the pointless tragedies violence has caused in their lives.

The Box began airing the 60-second spots in early June; the PSAs are just one element in the network's ongoing "Guns Suck" promotion.

CHANNEL SURFING:

VH-1 president John Sykes says viewers will see "a whole new network" by January, as the VH-1 programming team continues to enhance the network's hip factor. Significant changes should appear as early as September, he says. VH-1 will demonstrate its commitment to break new artists by launching its own version of MTV's "Alternative Nation," says Sykes ... BET On Jazz is expected to launch in about 1 million homes this October, says network president Jeff Lee. BET On Jazz is warming up for the launch by linking with the Festival Productions 1994 International Jazz Festival Tour. BET On Jazz is co-sponsoring 12 of FPI's 40 concerts this year, including the JVC Jazz Festivals in Chicago, Atlanta, Dallas, and Newport, R.I. ... The Americana Television Network begins production on its new blues series in late August. The network recently brought together country legend Roy Clark and jazzman Joe Pass. The two joined forces in early May, a few weeks before Pass' death, for an Americana tribute to the music of Hank Williams ... Survey company Mediastat reports that TNN is the largest U.S. specialty service in Canada. With more than 5.37 million Canadian subscribers, TNN outperforms cable nets CNN, Arts & Entertainment, and the Learning Channel.

SHORT CUTS: At a recent luncheon to celebrate her status as "Playboy Playmate Of The Year," Jenny McCarthy referred to her stint as host of the Playboy TV music video show, "Playboy's Hot Rocks," as "the best job I ever had" ... The Benedictine Monks Of Santo Domingo De Silos graced the airwaves June 10 on "ABC In Concert" ... The FX Network's "Sound FX" is airing a 90-minute music special featuring Peter Gabriel, Phil Collins, and Meat Loaf June 18 ... Marxman's A&M video "All About Eve" addresses the issue of domestic violence and closes with a phone number for the National Coalition Against Domestic Abuse. The act, which is enjoying crossover suc-

cess at hip-hop and alternative video outlets, also reeled a PSA about the issue ... New Order held an on-line press conference via CompuServe June 4 to introduce their new long-form video, "New Order Story," on Reprise/Warner.

JAZZED ABOUT MULTIMEDIA: Denver-based programmer Kenny Burgmaier, who produces "Jazz Alley," is working with multimedia producer Ebook Inc. to create a CD-ROM title featuring jazz legend Benny Carter. Performance and interview footage reeled by Burgmaier's crew will be included on the multimedia disc. Ebook's Herb Wong is co-producer.

THE EYE



by Deborah Russell

BOOTLEGGERS Beware: The New York-based Rap Coalition is rallying support to produce a video to educate kids about bootleggers, and to encourage them to avoid counterfeit product. The music industry organization is seeking artists, such as Grand Puba, Brand Nubian, Chubb Rock, Onyx, and Naughty By Nature (all of whom have been violated by bootleggers), to contribute to the educational street campaign.

REEL NEWS: Video producer Antony Payne of L.A.-based Gasp! Productions is teaching a course titled "The Music Video Industry Today: The Process, The Players, The Opportunities." The six-week class begins June 28 as part of the UCLA Extension series ... Director Jay Torres and producer Dean Mauro recently partnered under the auspices of L.A.-based Fugitive Films.

NETWORK NEWS: Mark Bozek is senior VP of programming and broadcast operations at entertainment/shopping network Q2 ... Carol Donovan and Lauren Levine recently were named executive producers ... MTV News upped Michael Alex to supervising producer and Michael Shore to editorial supervisor ... MTV Latino named Barbara Corcoran VP and executive producer.

SHOW TIME: "The New Music Showcase" is an Omaha, Neb.-based video show designed for unsigned acts only. Producer/host Ray Bass programs up to eight clips in a variety of genres every week on the 30-minute show. Some 750,000 viewers in Omaha and Lincoln can see the public access program via the Cablevision system. Bass says he often sends videos along to other like-minded programmers when he is finished with them. Unsigned acts should send 3/4-inch or SVHS tapes to 6809 Mayberry, Omaha, Neb. 68106.

PRODUCTION NOTES

LOS ANGELES

- Babyface's new Epic video, "When Can I See You Again," is a Planet Pictures production directed by Randee St. Nicholas and produced by John Hoppood. The same duo is behind Danielle Brisebois' Epic clip "What If God Fell From The Sky" and El DeBarge's Warner Bros. video "Can't Get Enough." Michael Trim directed photography on the Babyface shoot; Robert Brinkman was DP on

the Brisebois and DeBarge productions.

- Fatal Films director Brian Lockwood is the eye behind Motley Crue's "Misunderstood" video for Elektra. Mark Fetterman produced.

- Kevin Kerlake directed Stone Temple Pilots' latest Atlantic outing, "Vaseline."

- Hero Films director Graeme Joyce reeled "Return To Me" for Epic's October Project. Toby Phillips directed photography; Barry Fink produced. Joyce also lensed Rob Rule's "She Gets Too High" video for Mercury. Martin Coppen directed photography; Lawrence Novitch produced.

- Power Films director Craig Henry shot Craig Mack's Bad Boy Records clip "Flava In Ya Ear." Phillipa Davis produced the shoot; Malik Sayeed directed photography.

NEW YORK

- Island's Royal Jelly video "Ceiling" is a Woo Art production directed by Matthew Badger. Ian Hunter produced. In addition, Woo Art's Charles S. Stone III lensed the Roots' Geffen video "Distortion." George Wieser produced.

- Portfolio Artists Network's Marcus Nispel directed Take 6's latest Reprise/Warner Bros. clip, "You're The Biggest Part Of Me." David Knauss directed photography; Brendan Heath was supervising producer. Anouk Nora executive produced.



Feed The Freaks. White Zombie's latest video outing, "Feed The Gods," is featured on the Arista movie soundtrack to the film "Airheads." Pictured on the set of the Visages production, from left, are director of photography Martin Coppen, director George Dougherty, Jimmy the Clown, White Zombie's Shawna Reynolds, Dark Sevier, White Zombie's J, and Rob Zombie, who co-directed the shoot. Georgia Archer (not pictured) executive produced.

International

Changing Times For France's Music Retailers

Nuggets Chain In Financial Trouble FNAC Up For Sale Again

■ BY EMMANUEL LEGRAND

PARIS—The French market could lose an entire section of its retail structure unless the owners of the 75-store Nuggets chain find a way out of the company's difficulties.

The chain's stock continues to trade after being placed in the hands of administrators by its owners, financial holding company Apax, which acquired the chain in 1986.

Nuggets is believed to have lost 20 million francs (\$3.6 million) in 1993 and 18 million francs (\$3.2 million) in 1992 on yearly sales of some 400 million francs (\$71.4 million).

Sources speculate that the total debt of the company amounts to 140 million francs (\$25 million), including stock, unpaid taxes, and invested capital. Music accounts for some 40 million francs (\$7.4 million) and video for 20 million francs (\$3.7 million) of total debt.

Many music distributors are believed to be Nuggets creditors, with PolyGram and Sony Music each having

some 10 million francs (\$1.8 million) worth of outstanding invoices. The other labels—BMG, EMI, Warner, Carrere, and Virgin—have each lost in the region of 4 million-5 million francs (\$514,000-\$792,000).

Yves Portrat, president of Nuggets, says his stores have faced problems from the increasing competition of hypermarkets, which are forcing him to follow their lead in price cutting. At the end of 1993, the situation worsened, but Portrat received support from record companies, which continued to service him. Since the beginning of the year, Nuggets' future has been in jeopardy.

Apax was seriously considering giving up investing in the chain, while one Nuggets banker, Crédit Lyonnais, stopped its credit facility in early May, prompting the company to call in the receivers.

The chain expanded rapidly in the late '80s and early '90s, with small to mid-size stores (an average of 1,500 square feet) located at the center of cities or in shopping centers. More than

half the stores were franchised while the others were owned and operated by the company.

Industry sources say a combination of factors explains the demise of Nuggets. Among them:

- The franchise system, which did not always guarantee the most experienced retailers and managers;

- Nuggets' centralized, computerized ordering system, which prevented flexibility and was costly (sources say it

(Continued on page 44)

PARIS—Giant retail chain FNAC is officially up for sale, says its current owner, Crédit Lyonnais, which is offloading assets to reduce its debts, believed to be in the region of 20 billion francs (\$3.58 billion).

FNAC was sold in July 1993 by insurance company GMF to a consortium of Altus Finance, an affiliate of Crédit Lyonnais, and CIP, an affiliate of water company Générale des Eaux. Altus is the ma-

majority shareholder with 66% of the shares.

Since the purchase, the future of the 40-plus-store chain has been in question, as it was known that both institutions were looking to sell.

Générale des Eaux, which has a 34% stake in FNAC, has the first option on remaining shares. The chance to buy the share option has not been ruled out by Générale des Eaux, which could team up with media giant Havas. The two are already partners in pay-TV channel Canal+, and Générale des Eaux has made no secret of its intentions to diversify from its core water interests into the media field. Observers have suggested the FNAC purchase would make sense.



Back To Basics. PolyGram's official opening of its modernized CD plant and European supply center in Hannover, Germany, attracted interest from a familiar figure. Former PolyGram president and now Philips Electronics president Jan Timmer, center, joined Alain Levy, PolyGram president/CEO, left, and PolyGram CFO/executive VP Jan Cook, who were among 300 guests touring the facilities in May. The center has undergone a three-year program of construction and automation, and now manufactures and distributes 500,000 CDs per day.

The chain, which has been able to continue its growth, may fetch as much as \$410 million.

Italy's Indies Elect New Chief, Seeking Parity With Majors

■ BY MARK DEZZANI

MILAN—AFI, the industry association representing Italy's independent record companies, elected a new president and executive committee following the resignation of longtime chief Guido Rignano, president of Italy's largest independent record company, Dischi Ricordi.

Franco Donato, managing director of dance indie Fulltime Productions, who was elected May 27, says no radical policy changes are planned.

"We will be looking for ways to close the differences with the major record companies' federation FIMI and attacking with renewed vigor the piracy problem, in collaboration with the authors' rights society SIAE," Donato says.

Italy's major record companies broke away from AFI two years ago to form FIMI, taking international recognition from IFPI with them. The majors claimed their 80% market share was under-represented within AFI. Talks aiming to reunify the industry groups broke down recently.

Pippo Landro, managing director of indie record company/distributor New Music, says, "It is clear that the split damages both camps. However, under the terms as set by FIMI, we don't want a reunion. They want to command, with the indies underneath. Either we want more consideration, or it is better to stay separate."

AFI press director Franco Crepax says, "Following the breakdown of discussions, both groups are miles apart. I anticipate that sooner or later we will find a solution, but not right

now. Since the split, AFI has added more than 30 members, including important indies like Dig It, which grosses 30 billion lire [\$18.75 million] and Media, who are strong throughout Europe. Together, we represent 30% of the market. We want equal dignity with FIMI members under any reunification."

Crepax adds that Rignano had headed AFI for 14 years and had stayed on as president for the past two years at the specific request of members, due to his extensive experience.

On announcing his resignation, Rignano said he hoped new faces would ease the differences between AFI and FIMI. "At the base of all political conflicts, there is a personal conflict. My resignation could ease a reunification or solution. If possible, I will still contribute to reunifying the industry."

Donato says, "Our executive committee will be meeting to discuss the problem. However, we will wait for the outcome of FIMI's own elections before resuming any formal contact."

Franco Reali, FIMI president and managing director of BMG Italy, says he believes Italy's industry split is definitive. "There was a proposal for AFI to join the international body IFPI as an affiliate and retain autonomy but this, too, was turned down."

Reali adds, "My mandate as FIMI president runs until the end of June. Re-election is possible one time only. I am ready to stand down or, if remanded for a further two years, to accept."

German Mkt. Sees Slim Gain

HAMBURG—Shored up by mid-price CD sales, Germany's record market grew by 1.9% in unit sales in first-quarter 1994, according to figures from industry federation BPW. Compared to the same period last year, BPW members—who represent an estimated 80% of the market—sold a total of 58.4 million CDs, cassettes, LPs, and singles (Billboard, June 11).

CD was the only format to perform favorably, with the success of the CD single aiding the figures with a rise of 26.2%. Meanwhile, vinyl singles declined 28.6%.

A total of 47.8 million album units were sold, 1.6% down from last year. Although now the key album format, the CD's 37.3 million units (up 5.1%) did not quite compensate for the 17.6% decline in cassette sales.

The growth in sales of CD albums centers on the midprice segment, in which attractive catalog product is being released. In spite of the downward trend in total figures, the cassette also performed favorably in the midprice segment.

No official figures were given for sales value, but it is understood to have mirrored unit figures in remaining subdued. With results up only slightly over the same period of time a year earlier, there were losses in

real terms after accounting for inflation.

Key first quarter stats include:

- Total singles market up 21.8% to 10.6 million;
- CD singles up 26.2% to 10.1 million;
- Vinyl singles down 28.6% to 0.5 million;
- CD albums up 5.1% to 37.3 million;
- Cassettes down 17.6% to 10.3 million;
- LPs down 66.7% to 0.2 million.

WOLFGANG SPAHR

EMI Reduces African Stakes, Forms Venture

LONDON—EMI is minimizing its exposure to troubled African markets by reducing its equity in one of its West African affiliates.

The activities of EMI Pathé Marconi, the major's former 100%-owned subsidiary in the Ivory Coast, will be contained in a new venture, JAT Music. EMI will have a minority interest in JAT; the other investor is the company's managing director, Alain Pexier.

Frederic Giaccardo, EMI International's business and licensee development director, says, "With the economic situation and the devaluation of the currency there, the company has

Other potential investors who have acknowledged that they are interested in FNAC include the Lagadière group, which owns publishing company Hachette; British retailer Kingfisher, which runs the Woolworth stores in the U.K.; and the Pinault-Printemps group, which owns the French department store Printemps.

Sources believe FNAC could be sold sometime this summer. The acquisition price a year ago reached 2.3 billion francs (\$410 million). Financial sources believe this amount could be matched, if not exceeded, due to the fact that the chain is in good shape, and that despite a lack of global strategy, has been able to continue its growth.

EMMANUEL LEGRAND

effectively gotten much smaller. There is a particular minimum threshold for operating a company, and when we get below that size, we look for other ways of doing business, such as a joint venture."

JAT Music will become a full label licensee of EMI Music and will operate the cassette plant of the former major there.

EMI also has a fully owned company in Mali and is the only major record company to have a significant presence in continental Africa outside the Republic of South Africa.

DOMINIC PRIDE

Sony Music Europe Acquires Leading Danish Indie

■ BY MACHGIEL BAKKER

COPENHAGEN—Sony Music Europe has bought leading Danish independent label Pladecompagniet and is merging it with its own local affiliate.

The move marks a rare acquisition by Sony Music Europe—which has tended to prefer organic growth—and the purchase one of the last remaining independent labels in the Scandinavian market.

Pladecompagniet ("The Record Company," in Danish) joins other Danish indies that have lost their independence to majors; Medley was acquired by EMI and Genlyd merged with BMG.

No official value was given for the purchase, but local sources estimate the deal's worth at 20-30 million Danish kroner (\$3.1-\$4.6 million).

The merger will result in the June 1 departure of Sony Denmark's current managing director, Steen Sorgenfrei. He will be replaced by Pladecompagniet's co-founder and managing director, Jan Degner. Sorgenfrei will act as a consultant to the company until the end of the year.

Pladecompagniet's staff of six will move to Sony's headquarters in Copenhagen. It is still unclear what the merged company will be called, although the Pladecompagniet name will be featured somewhere in its title.

Pladecompagniet was founded in 1988 by Degner and singer/songwriter Anne Linnet, who each own 50% of the company. Over the years, Pladecompagniet has become one of Denmark's leading independent companies, with a strong domestic roster boasting such names as TV 2, Sound Of Seduction, Danser Med Drengene, and Linnet.

The Danish market has one of mainland Europe's highest shares of national repertoire, comprising about 30% of total industry sales. Sony Music International senior VP Richard Denekamp singled

out Pladecompagniet's important stake in the domestic talent scene as having led to the deal.

"The Danish market may look small, but it is an interesting one as local repertoire takes such a high percentage," Denekamp says. "Sony's share of the national market was small, so the combination of the two [companies] can be very interesting."

EMI-Medley is the Danish market leader, according to the most recent IFPI market share figures, with 20% of sales, followed by PolyGram with 18%, BMG with 15%, and Sony Music with 12.5%. With Pladecompagniet's 5% market share, the merged company could make Sony a runner for second place.

The one remaining major Danish independent is Mega, the home of Ace Of Base. Says Denekamp, "The deal also ensures us that international exploitation of local talent is guaranteed. We're [obviously] all looking for the next Ace Of Base."

Degner says "safeguarding" the future of his acts has been his motivation for entering into the agreement with Sony. "An interaction between national and international repertoire will give us an added strength. And [in my new job], it is my intention to continue with the best and most original Danish music. I strongly believe that both locally produced dance music and Danish rock have great chances to conquer the international marketplace."

The deal is all the more remarkable because it is Sony's first acquisition on the continent. According to Denekamp, "[Sony's] market share is not achieved through acquisitions. Internal growth has always been our philosophy. However, this was an opportunity too good to miss."

Machgiel Bakker is editor in chief of Music And Media.

Taiwan Radio To Begin Making Royalty Payment

■ BY GLENN SMITH

TAIPEI, Taiwan—By the end of the year, holders of copyrights for musical works will begin receiving their first-ever payments of performance royalties for broadcasts by Taiwan radio stations.

"We expect that the first payments will be made at the end of the year," says Shao Yu Mou, the 71-year-old former legislator who has served for the past two years as secretary general of the privately run Copyright Holders' Assn. of the Republic of China (CHA).

The decision of the island's radio stations to pay performance royalties for music broadcasts was made July 1, 1992, after initial passage of Taiwan's copyright law June 10. A "sincerity" deposit of \$5 million in new Taiwanese currency (\$185,000) was put up by the stations at that time.

The delay in payments stems from extended discussions regarding the rate at which the royalties would be paid. A deadlock was broken in mid-April when the BCC, Taiwan's largest radio network, signed an agreement with the CHA to pay at a rate of \$3.5 NT (13 cents) per broadcast. The remainder of the island's 31 radio stations are expected to sign agreements by the end of this month.

Shao Yu Mou estimates that radio performance royalties will total \$10 million NT (\$370,370) per year, 70% of which will go to domestic copyright holders; 30% goes to those overseas. The CHA will deduct 20% as a service fee, and another 20% will be deducted

(Continued on page 44)

BMG Int'l Holds Venetian Blinder

VENICE, Italy—BMG International held its annual marketing conference May 7-12 at the Hotel Excelsior here, drawing together 165 marketing and promotion staffers from 38 countries. The event focused on forthcoming releases and worldwide marketing strategies; in addition, there were showcase performances by Foreigner, Luca Carboni, and M-People, and personal appearances by Hammer, Stanley Jordan, and Jennifer Brown. Delegates also were updated on the impact of new technologies on the music business, with BMG International president/CEO Rudi Gassner noting that home video (excluding movies) and multimedia products are expected to produce 25% of the company's revenues between 2000-2005.



Italian star Luca Carboni kicked off the Venice event with a dynamic showcase set.



BMG International president Rudi Gassner welcomes Coconut/Logic recording artist Haddaway to the conclave.



BMG International senior VP of international A&R/marketing Heinz Henn greets Giant recording artist Hammer at the closing banquet.



Heather Small of M-People was a convention hit during the band's special showcase performance.

IFPI Appoints Moore As Head Of European Affairs

■ BY ADAM WHITE

LONDON—IFPI aims to improve its lobbying effectiveness in the heart of Europe with the appointment of Frances Moore as director of European affairs, based in Brussels.

Federation director general Nic Garnett calls Moore "a highly qualified lobbyist who will give us an even better sense of how to do things in Brussels."

A barrister, Moore will take up her post in mid-August; she is currently the Brussels-based manager of European government relations for Texas Instruments Corp. Previously, she was secretary general of the Confederation Europeene du Commerce de Detail, representing the interests of retailers' associations to European institutions.

IFPI is considering organizational changes that would see more responsibility for its affairs held by regional boards (Billboard, May 28). Garnett says the creation of such a board for Europe would be "a natural support" for Moore's activities and priorities. "Our goal is to better convey the industry's point of view in Brussels," he adds.

Earlier this year, IFPI stepped up its EC campaign with the publication of a lobbying document titled "The Recording Industry In Europe," accompanied by a media launch in the European capital (Billboard, April 23).

At the federation's Brussels offices, Moore will join senior legal adviser Alessandra Silvestro and a small support staff.

White Nights Festival Features Many Genres, But No Aerosmith

■ BY THOM DUFFY and VADIM YURCHENKOV

LONDON—Performances by Western pop, rock, rap, and soul artists will be among the highlights of the White Nights International Cultural Festival, which opens Thursday (16) in St. Petersburg, Russia, despite the last-minute cancellation of Aerosmith from the bill. Organizers say the cancellation was by "mutual agreement" over a misunderstanding of television rights to the Aerosmith performance.

Now in its third year, the festival is produced by promoter Vladimir Kisilev, president of the White Nights Festival of St. Petersburg Association, in collaboration with Larry Namer, president/CEO of Comspan Entertainment, one of the leading suppliers of American television programming to Russia.

This year, the White Nights festival aims to raise funds, through corporate sponsorship and the worldwide sale of television rights, for an AIDS awareness campaign in Russia. The campaign will include public service announcements during donated advertising time on Russian TV, and the creation of a program for Russian schools using materials prepared by the Pediatric AIDS Foundation in the U.S.

The artists due to appear at the White Nights festival include: A-ha, Patti Labelle, Run-DMC, Whitesnake, Ricky Martin, Mr. Big, Robin S., Falco, and Roger Troutman & Zapp. "The artists involved are involved for the cause [of AIDS awareness]," says Allison Winkler, director of talent and media relations for the White Nights festival association, noting that performers are receiving expenses but waiving fees. Despite Aerosmith's cancellation, discussions continue in an attempt to have the band perform their first concert in Russia at the White Nights festival in 1995.

A series of events, including ballet, theater, charity auctions, and an international talent competition involving musicians from 25 countries, will conclude with a free outdoor concert June 20 on Vasilyevsky Island in the Neva River. A total attendance of 700,000 is expected for the live events, with a worldwide television audience in the tens of millions.

The long-range goal of the White Nights festival, which organizers say is the largest of its kind in Eastern Europe and the former Soviet Union, is to re-establish St. Petersburg—formerly Leningrad—as a world cultural center.

CPG's Spring Fever Mounts Dutch Promo Boosts Midprice Music

■ BY WILLEM HOOS

AMSTERDAM—CPG, the Dutch foundation that promotes the local record industry and record retail business, has set up a spring campaign to create more interest in mid-price CDs and sell-through video. The campaign, under the slogan of "Lentekriebels" (Dutch for "spring fever"), started April 20 and will last until Saturday (18). CPG has invested 600,000 Dutch guilders (\$315,000) in the campaign, which is fully supported by Dutch IFPI group NVPI, record retail organization NVGD, and authors' copyrights society BUMA/STEMRA.

The campaign focuses mainly on the 25-40 demo. "That's simply because this age group has enough money to spend on leisure articles," says CPG managing director Jan Gaasterland. During the campaign, a CD featuring 14 international acts, including Oleta Adams, Jon Secada, Gloria Estefan, Julio Iglesias, and Julien Clerc as well as Dutch reggae band Roots Syndicate, will be sold for 9.95 guilders (\$5.20). It is expected that more than 300,000 people will buy the disc.

Buyers of the disc also get a 220-page booklet featuring information on 4,000 midprice CDs and 400 sell-through videos. Most discs and tapes have a retail price of some 25 guilders. The booklet also has information on CD-I, DCC, MD, and various accessories. "The main aim is to inform the consumers that the tradi-

tional record shop is changing into an entertainment shop," says Gaasterland.

It's the first time CPG has included sell-through video in a campaign. Sell-through video is becoming an interesting phenomenon for the Dutch record retail business. Gaasterland says sell-through video has a turnover share of 7% in the average record retail outlet. "I'm confident that this share could be doubled in the coming four years," he adds.

According to Gaasterland, 98% of the Dutch record industry supports the "Spring Fever" campaign. "Only a few non-NVPI record companies, like Play It Again Sam, Rough Trade, and Munich Records, are not involved, for financial or artistic reasons." Of Holland's 1,450 record retail outlets, 1,320 are backing the campaign. The retailers have received a variety of free display material. Furthermore, radio and television commercials and ads in national daily newspapers form part of the campaign.

"It's a traffic-generating campaign in a period when sales in the record retail business are traditionally slower than in the rest of the year," says Gaasterland.

CPG's fall campaign (Oct. 5-15) will concentrate fully on CD-I. For the first time, the traditional campaign album will be released on CD-I. The disc will be manufactured in a circulation of more than 500,000 copies.

World Beats A Path To Toronto Harbourfront Six Stages Boast Eclectic Roster Of Summer Festivals

■ BY LARRY LeBLANC

TORONTO—During a routine day, Derek Andrews, music programmer at Harbourfront Centre here, might field telephone calls from a local garage band seeking its first gig or from a Zimbabwean *mbira* band advised that it should showcase at the federal government-owned arts and recreation park.

For a decade, Andrews has overseen Harbourfront's vibrant multicultural and roots musical program. This summer, using six stages of varying sizes on the city's 10-acre waterfront facility, he has developed an ambitious program that presents more than 200 performances by artists from Canada and around the world. Thanks to partial sponsorship by Molson Breweries since 1979, nonprofit Harbourfront offers most of its concerts and workshops free to the public.

"I have a hard time finding anything similar to the scope and size of what we're doing in North America," Andrews says. "New York's Summer-Stage series in Central Park is similar, but it's not as large. Toronto isn't just a good [concert] market; the city is so music friendly because there's a lot of great music made here, and audiences have a massive appetite for new musical experiences."

This year's Harbourfront activities kick off with a three-day Canada Day Concert weekend July 1-3, featuring such Canadian acts as Lawrence Martin, Meryn Caddell, Quartette, Maritimers Ron Hynes, Lennie Gallant, Irish Descendants, the Toronto Mass Choir, the Richardsons, and the Youth Outreach Choir.

Only Canadian performers are pres-

ented in the musical series "New Routes" (July 15-17), with newcomers Jughead, Mahones, Philosopher Kings, Bourbon Tabernacle Choir, Lost Dakotas, and Lost & Profound; and "Fiddling Around" (Aug. 12-14), with fiddlers Ashley MacIsaac, Natalie McMaster, and Lenny Solomon.

Other weekend music series, featuring artists from around the world, include "Drum Heat" (July 8-10), with Farafina and Ali Hassan Kuban; "Soul'N'Blues Festival" (July 22-24), with Roddy Romeo & the Rockin Cajuns, R.L. Burnside, Magic Slim & the Teardrops; and "Africbeat" (July 29-Aug. 1), with Black Umfolosi, Oumou Sangare, and Tarika.

Also, "Rhythm Of India" (Aug. 5-7), with Behrose Chatterjee, Sheikh & Kalleesha Bi Mahaboo, and Najma; "Guitar Stars" (Aug. 26-28), with Richard Thompson and Sonny Landreth; and "International Hispanic Fiesta" (Sept. 2-5), with Checo Acosta and Victor Hugo Ayala. In addition, there are several ticketed concerts, including guitarists Ali Farka Toure and Ry Cooder on July 21; and tabla-drum virtuoso Zakir Hussain and performer/composer Lalgudi Jayaraman of India on Aug. 5.

Andrews is delighted about securing the only local date for the Toure/Cooder pairing, and he's also pleased that some 27 acts will debut at Harbourfront this year.

"In my Africbeat program is [West African diva] Oumou Sangare," he



ANDREWS

says. "I came across her CD three or four years ago, and I've been trying to get her here ever since. I'm also pleased the Ashley MacIsaac date is coinciding with his career success. I asked him to headline the fiddling program before I knew about his A&M Records deal (Billboard, June 4)."

Harbourfront's increasingly diverse music programming has paralleled the growing cultural diversity of Toronto. Less than 30 years ago, only 3% of the city's population was composed of non-whites. Today, it's one person in four. And more than 100 different languages and dialects are now spoken in the city. While Italian, Chinese, and Jewish had traditionally been the city's largest minority groups, there are now large populations of South Asian, Portuguese, and Afro-Canadians.

"The cultural diversity of Toronto has evolved very naturally for Harbourfront, but [musical diversity] has also been a very strong part of the music philosophy," Andrews says. "We look for innovation and to reflect what's going on on the national landscape. We also want to do things which put us on the world map."

Before being contacted to develop a blues program at Harbourfront a decade ago, Andrews had a sizable local profile from being the general manager of Edgerton's club and from booking roots and blues acts into such clubs as Albert's Hall and the Horseshoe.

Once at Harbourfront, and after discovering local Caribbean and Hispanic music scenes, he started developing more diverse programming.

NUGGETS CHAIN

(Continued from page 40)

cost around 3% of sales to operate);

- The overstock in many stores—some stores had a stock equivalent of one year's sales when the average in similar stores is two months;

- Poor locations in many cities; and
- An old-fashioned look, reminiscent of the '70s, which was unattractive to young buyers.

Some industry observers believe that what "killed" Nuggets was its sales policy. New releases were sold at the same price as hyper markets, which didn't leave enough margin to break even (some Nuggets franchises have already gone bankrupt these past months).

The music industry expressed its fears of seeing an independent retail chain go down: "It would be regrettable if Nuggets was to disappear," says Sony Music vice-president Jean-Claude Gastineau, summarizing the prevailing attitude of the industry. Gastineau says he wishes "a solution could be found to guarantee the continuity of the chain." He added that "the industry had to support the efforts of Nuggets to continue to exist."

There is some doubt that the company is attractive enough for new investors. One source says a global restructuring of the company—including modernization—could cost "in the region of 30 to 50 million [francs]."

"It looks like an attractive offer, but when you take a close look at things, there are a lot of reasons to have reservations," says a distributor.

TAIWAN RADIO

(Continued from page 40)

as national tax.

The first payout at the end of the year will include performance royalties for 1993 and the second half of 1992, the years that are covered retroactively under the July 1, 1992, signing of the agreement.

Royalties to foreign copyright holders will be distributed through the Composers and Authors' Society of Hong Kong (CASH), which will pay through ASCAP and BMI in the U.S. and PRS in the U.K.

The agreement between CHA and radio stations is only the most recent with the various music users. The CHA has already distributed \$105.3 million NT (\$3.9 million), after 40% deduction for CHA service fee and Taiwan tax, to holders of domestic and foreign copyrights. Of this, \$29.8 million NT (\$2.8 million) was sent to CASH for distribution to associations in the U.S., Europe, and Australia.

During the past five years, the CHA has been active in developing means of collecting royalties from Taiwan media. The first agreement was made in 1989 with the island's three terrestrial TV stations, TTV, CTS, and CTV. These pay \$158 NT (\$5.85) per broadcast. This was followed by agreement with the two international air carriers, EVA and

China Airlines. These pay royalties on a kilometer basis. TV and airlines account for most of the royalty payments to date.

Other sources of revenues include KTV, the island's extremely popular version of karaoke. Unlike the Japanese karaoke clubs, in which singers sit in a public bar and sing, the Taiwan version rents rooms for individual parties. Taipei KTV parlors often occupy entire seven-story buildings. The CHS signed an agreement with 367 KTV outlets last year. Payments are made according to computerized playlists, if available, and are prorated against the number of rooms available in an establishment.

For the CHA, implementing these procedures in a country in which performance royalties are an "alien" cultural concept has been no easy task. Establishing agreements has been time-consuming, and collecting the data to compute the payments is labor intensive. The CHA has had to increase its staff to accommodate the work load.

To monitor the use of songs by the island's three TV networks, the CHA employs a half-dozen full-time entry staff who review tapes of daily broadcasting. When completed, these are sent to the three networks for review.

Handleman In Mexico Joint Venture Pairs With Grupo VideoVisa To Rack Kmart

■ BY ED CHRISTMAN

NEW YORK—The Handleman Co. is entering Mexico to service Kmart, and will form a joint venture rackjobbing company with Grupo VideoVisa that will target other accounts in that country.

The joint company, which will require about \$20 million in funding during the next several years, will operate under the name of the Troy, Mich.-based company.

As part of the deal, the two companies will contribute the audio and video titles that their respective label operations control to form a label, as yet unnamed. That label will try to obtain or license additional titles.

Handleman, the largest rackjobber in the U.S., has a music and video label that operates under the name Video Treasures. Grupo VideoVisa, based in Mexico City, is the

largest video rental chain in Mexico with some 1,600 outlets. It also operates a music and video label.

Grupo VideoVisa executives were unavailable to comment at press time.

Louis Kircos, executive VP/corporate development and subsidiaries at Handleman, says the joint venture will benefit from its affiliation with Grupo VideoVisa. "They will provide personnel to the joint venture and provide access to product and other people that are familiar with the marketplace."

Kircos says there is a need for a rackjobbing company in Mexico. "There is no equivalent of a rack down there, where department stores buy direct from the labels," he says. "Frequently the labels are providing in-store services for their own product, assisting retailers in selection. That leads to departments that are merchandised by label,

rather than by category, which leads to a great deal of confusion."

Handleman, which already has established a 17,500-square-foot warehouse in Mexico, employs 13 people in that country, including Arnie Gross, who is heading the operation.

The rackjobbing operation will service Kmart, which is just entering the market, via a couple of stores Kmart is about to open in Mexico. It also will rack music in about 50 of Grupo VideoVisa's bigger stores, which operate under the name Macro Video.

Kircos declines to break out the exact ownership that the partners have in the joint venture, saying that Grupo VideoVisa owns the majority interest in the label, while Handleman owns about 50% of the rackjobbing company. He predicts that the company will achieve sales of \$25 million in its first year of operation.



The Gang's All Here. NARM board members gather at a recent NARM meeting. Shown in back row, from left, are treasurer Barney Cohen, Valley Record Distributors; legal counsel Alan Malasky, Arent Fox Kintner Plotkin & Kahn; 1994-95 president Scott Young, Warehouse Entertainment; incoming director David Lang, Compact Disc World; 1993-94 president Steven Strome (continuing as a director), Handleman Co.; VP Ann Lief, Spec's Music; incoming director George Johnson, Blockbuster Entertainment; and secretary Robert Schneider, Western Merchandisers. In front row, from left, are outgoing director Mary Ann Levitt, The Record Shop; executive VP Pamela Horovitz; director Arnie Bernstein, the Musicland Group; director Rachelle Friedman, J&R Music World; and John Salstone, M.S. Distributing. Not present for this photo was incoming director Stan Goman, Tower Records.

Audio Books Find Future In Back Catalog Older Titles Help Drive Sales In Growing Market

■ BY CHRIS MORRIS

LOS ANGELES—Back catalog is as crucial in the still-developing audio book marketplace as it is in record retailing, according to a May 29 panel at the American Booksellers Assn. confab at the Convention Center here.

Moderator Jim Brannigan of the Audio Publishers Assn. said, "It is the contention of many of us that a solid backlist section is key to improving sales in the audio section of your store."

Retailer Michael Powell—who operates seven Powell's Books outlets and two all-audio bookstores, Lynn's Audio Books, in Portland, Ore.—urged listeners, "[Don't] treat [audio] as a best-seller-driven commodity."

A show of hands among panel attendees indicated that many in the audience saw the worth of previously released titles: The overwhelming majority of booksellers in the room indicated that they stocked more than 1,000 audio titles.

Will Sensing, senior merchandise manager and audio buyer for distributor Ingram Books, pointed out the importance of strong backlist stocking by noting that his company did 40% of its sales in titles released in the last 120 days and a whopping 60% in backlist.

However, Pat Johnson, VP of Random House's 2½-year-old audio division, noted that promoting backlist titles can be a problem, even after an author gets hot with a bestseller.

"There is such a reluctance to go

back into titles that didn't perform well initially," Johnson said.

From the publisher's point of view, the backlist is a less important commodity than current best-sellers, according to Johnson: Random House's backlist accounts for 35% of sales, "but take out movie tie-ins and [that figure] would drop way down."

The publisher has attempted to induce more backlist sales by offering mixed displays and special promotions. "We also see what we can

'A solid backlist is key to improving sales in the audio section of your store'

do on the discount end," Johnson added.

The firm also has tried to push sales with the introduction of an \$8.99 audio line. "We've had pockets of success, pockets of not so much success," Johnson said.

Sensing noted that the jury is still out on low-priced audio books: "There have been some inroads that were title- or series-specific, but that would be assigned to the better-known authors."

Powell noted, "The titles with legs are the ones that come across as naturally compatible to the format."

He noted his own first experience with an audio book—a version of H. Rider Haggard's adventure novel

"King Solomon's Mines," which he listened to on a long road trip. "Though not a great piece of literature, it's entertaining as hell on audio."

Fiction continues to drive the audio backlist, according to Sensing. Mystery writers like Sue Grafton and Western novelists such as Louis L'Amour are enduring sellers, he says, adding that humor on audio "has something unique to offer."

On the other hand, Powell said, people tend to give up on fad audio titles in the business and diet categories: "Business books tend to be what's hot—The Seven New Ways To Get Rich."

One of the biggest hurdles in the development of books on tape is the bookseller's natural resistance to the format, according to Powell.

"People are wedded to books first, and audio will always be second," he said. "It comes back to whether you think audio is a good complement to books."

Johnson noted that the ceiling on audio book sales has climbed from 50,000-60,000 units on a work selling 2 million copies in book form to 150,000-200,000 units, or roughly 10% of hardback sales.

But, she added later, "It is still a new format; it is 10 to 12 years in the marketplace. It's still a product that needs to be hand-sold."

The youth of the market was indicated by a comment Powell says he frequently hears at his Lynn's audio bookstores: "People think it's a product for the blind."

Big Gains & Big Losses In Retail's First Quarter

■ BY DON JEFFREY

NEW YORK—Music retailers' financial results from the first three months of this year range from impressive increases in same-store sales and profits to disappointing declines and losses.

On the positive side, Miami-based Spec's Music Corp. is reporting a big gain in profits for its third fiscal quarter, which ended April 30.

But bad news has come out of Albany, N.Y., where Trans World Music Corp. says weak sales resulted in a big loss for the first fiscal quarter.

For the three months that ended April 30, Trans World posted a net loss of \$1.88 million, compared with a deficit of \$327,000 in the same period last year.

The loss is the result of a 4% decline in same-store sales, which are sales from stores open at least one year. That decrease caused selling, general, and administrative expenses to rise to 34.4% of sales from 33% a year ago, putting pressure on operating profit margins.

Total sales increased 5.7% in the quarter to \$109.2 million from \$103.2 million last year, but that was wholly due to the addition of new stores.

At the end of the quarter, Trans World operated 696 stores, compared to 657 at the same time a year ago. The company's music stores are called Record Town, Tape World, and Coconuts. Its sell-through video outlets are called Saturday Matinee.

In a release, chairman Robert Higgins states: "Although we finished the quarter with comparable store sales down 4%, we are encouraged by an improving trend during the quarter. We believe the steps we are taking to re-

duce and balance our inventories will help contribute to a steady improvement of sales results in the near future."

For Spec's, the numbers were markedly better. It reports a \$457,000 net profit for the third quarter, compared with a \$1.08 million loss in the same period a year ago. Total revenues increased 3.9% to \$18.3 million from \$17.6 million.

Same-store sales at Spec's rose 5% in the quarter. But the company says in a release that if video rental results were withheld from the totals, same-store sales would have risen 8%.

Spec's is phasing out video rental to concentrate on the sale of music, video, and other entertainment software. In a release, president Ann Spector Lief says, "The phaseout of video rentals has allowed us to greatly expand our product selection in all our stores. This

(Continued on page 48)

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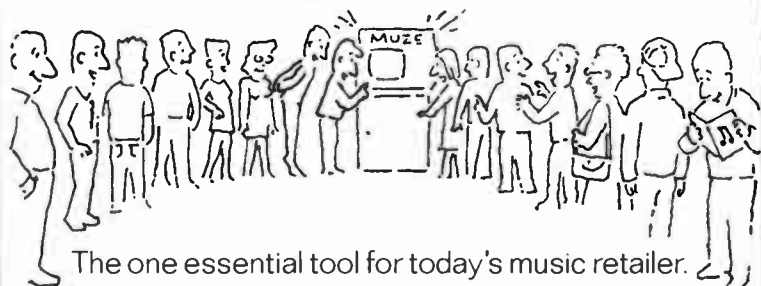
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Calif. Buy-Up Exaggerated; Ogilvie Remains At Alliance

GRIST FOR THE MILL: Track has heard plenty of rumors during the last week. But while rumors may abound, Track is finding them only partially true.

The main story making the West Coast rounds has investment group Image Investments trying to buy up a string of one-stops in an attempt to duplicate the strategy of Alliance Entertainment Corp. According to that rumor, Image Investments will buy Pacific Coast One-Stop, Valley Distributors, and Universal One-Stop. But only one-third of that report turns out to be true.

Sources say Pacific Coast principal Steve Kall has signed a letter of intent to sell a majority interest in his company. Kall didn't return phone calls seeking comment.

Meanwhile, Barney Cohen, chairman of Woodland, Calif.-based Valley, says he has had many conversations during the last year about possible strategic alliances, including one with the investment group in question. But he emphasizes that he is not selling his company in 1994. He declines to comment further. Over at Universal One-Stop, owner Harold Lipsius says the rumor as it regards his company is completely wrong.

TROUBLE IN PARADISE: Rumors also proliferate that Bruce Ogilvie, who early this year sold Abbey Road Distributors to Alliance Entertainment Corp., will leave the company now that Jim Dobbe has been named COO of the Santa Ana, Calif.-based one-stop. But sources say Ogilvie will stay with the company in a corporate executive position, even though there has been some friction—completely unrelated to Dobbe's ascension to COO—between him and another Alliance senior exec.

Alliance executives maintain that the consolidation of Abbey Road, Encore Distributing, CD One Stop, and Bassin Distributors into a single company is proceeding smoothly. But some insiders say there have been the usual morale and tension problems common to any consolidation of this scope. Says one Alliance executive, "That kind of friction is inevitable, considering that each company is headed up by a strong personality. These guys were competitors for a long time. The companies are easy to integrate; it's harder to integrate the personalities."

ON ANOTHER FRONT, word has spread that Albany, N.Y.-based Trans World Music Corp. let go some 80 employees from its home office and warehouse staff. While Trans World executive VP/chief administrative officer Robert Helpert acknowledges that some positions have been eliminated, he says the number is nowhere near 80. He adds that the changes made are part of a routine realignment in staffing needs, with the company scrutinizing staffing levels in various depart-

ments in order to maximize output. **I**N YET another rumor, Track hears that one of the BMG labels has signed legendary '60s party band the Crazies and is trying to get the act to appear at the company's convention in July. But BMG officials worry that if word gets out that the reunited band is playing at the convention, the hotel might be overrun by its legion of devout fans. BMG executives decline to comment.

OTHER MATTERS: Tower Records will build its third specialty store in Santa Monica, Calif., in a space it is taking over from independent retail chain Rhino Records. In addition to the Rhino space, Tower took over some empty space next door and will have a total of about 5,000 square feet when the store opens.

Russ Solomon, Tower president, says the Santa Monica store and the 7,000-square-foot Trump Tower store opening this month in New York, will have a broader selection than the alternative music store the chain opened last year in Costa Mesa. The inventories in the Santa Monica and Trump Tower stores will be edited from a typical full-line Tower store inventory, he says.

FINAL INSTALLMENT: In what could be Track's last mention this year of the recent ICSC convention, Stan Wahler, president of Beltsville, Md.-based Kemp Mill, gets kudos from Track for having the most original information package on his company. Instead of distributing annual reports or other similarly designed media kits, Wahler distributed CDs at the meet, held May 15-20 in Las Vegas. The promo package held a chocolate CD in the tray, while the CD booklet was on Kemp Mill, complete with all the relevant information a developer might need to know about the chain... Like any convention, ICSC had parties, and one of them, sponsored by Cafe U.S.A., a new advertising vehicle designed to reach customers in shopping center food courts, threw a bash where Mike Love and his California Beach Friends Band played. In addition to Love, the band featured fellow long-time Beach Boys Al Jardine and Bruce Johnstone, and it played the usual assortment of Beach Boys hits as well as a song or two from the group's last, and underrated, album, "Summer In Paradise"... In its coverage of the ICSC during the past few weeks, Track reported that the Musicland Group is going to do another CityWalk-type showcase store in San Diego's Horton Plaza. That store will share space with Planet Hollywood, a Warner Bros. Studio store, and one of the Limited concepts.

HAIL: Gene Rumsey, CEMA VP of national accounts, obtained his MBA on Sunday May 22 when he graduated from Fairleigh Dickinson University's executive program.

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The Rough Trade Music Store Mixes It Up In San Francisco

BY DON JEFFREY

SAN FRANCISCO—British independent label Rough Trade went bankrupt about three years ago, but its name and spirit remain in a music store in this city's mecca for hippies, artists, and tourists—the Haight-Ashbury district.



COUNTRYMAN

Situated a stone's throw from that legendary counterculture crossroads, and about a quarter-mile from San Francisco's verdant jewel, Golden Gate Park, Rough

Trade is a small indie store with a big following from the area's eclectic mix of residents and even bigger plans to expand beyond the neighborhood.

The 2,000-square-foot store is run by Gail Countryman, a music retail veteran who was a troubleshooter for the Warehouse Entertainment chain for eight years, traveling to stores in decline and turning them around. For a time, she was the manager of the Warehouse-owned indie Leopold's, across the bay in Berkeley. She was succeeded in that position by her husband. She has been with Rough Trade for five years.

While managing Rough Trade three years ago, Countryman bought the store from bankruptcy court. "The ability to purchase the store was an incredible opportunity for me," she says.

What gives Countryman the most satisfaction now is an artist develop-

ment program called Rough Cuts. It includes listening stations and in-store concerts by up-and-coming artists. Attached to the wall in the alley outside the store is a movable stage that can be brought inside and set up in the back by pushing aside only a few record bins. The store has its own PA system.

Countryman says she staged about 65 in-stores during the past year. Bands like Nirvana and Smashing Pumpkins played here before they hit the big time. "Being able to see bands like that at Rough Trade that go on to make big bucks is a feather in our caps," she says. "That's probably what's most meaningful to me." Recently Rough Trade played host to a Bay Area surf band called the Mermen, which Countryman says is close



Rough Trade is located on a commercial stretch of the Haight-Ashbury section of San Francisco. Owner Gail Countryman is pictured above.



to signing with a label.

This self-described "hippie at heart" recalls one particular in-store especially fondly: Tiny Tim stopped by two years ago. "He sang 'Tiptoe Through The Tulips' and then he sat at my desk and did a live broadcast from my telephone."

To further support new and local artists, Rough Trade accepts recordings on consignment and places them in their own section. The store also gives ink to bands in its publication, Roughly Speaking, which goes out to the 20,000 people on the mailing list. Speaking of the magazine, Countryman says, "It's a dream come true. I was a journalism major in college."

She feels the store's greatest asset is its knowledgeable buyers. There are six part-time employees at the store who work as DJs or music writers the rest of the time. Their specialties are world beat, reggae, hip-hop and urban, jazz, dance and house, and indies and imports.

On a counter near the rear of the store are turntables and mixers for customers who want to play the latest 12-inch vinyl releases. "We get a ton of business from DJs," says Countryman.

CDs are the top-moving format here, despite the big business from the dance trade. The product mix is 55% CDs, 20% cassettes, 20% vinyl, and 5% accessories and other mer-

chandise. Total sales last year were more than \$2 million and Countryman expects a healthy increase this year. She buys her product from one-stops and directly from indie labels. New CDs are priced at \$12.99 and \$13.99, cassettes at \$8.99, and vinyl at list.

Countryman says she is a big supporter of vinyl. "Hats off to anybody who's still putting it out," she says. Although it is not a major part of her business, she does sell a lot of used vinyl, buying the product from locals getting rid of their collections. She is excited about a 2,000-piece collection of old punk and funk albums she recently acquired. The store's used vinyl is priced from 99 cents to \$200.

You won't find any actual albums in the store's bins, though. Rough Trade inherited from its previous owners the Browser merchandising system, in which only plastic keepers with CD covers and artist information are found in the bins; the actual CDs are kept behind the counters. This has obvious advantages and disadvantages.

The main advantage is that in a high-theft area like Haight-Ashbury, theft at Rough Trade is low—well below 1% of sales, says Countryman. She adds, "Most customers are used to it. What the customers like about it is that when they walk into Rough Trade, they don't get that I'm-watching-you feeling. It takes an edge off my staff as well as the customer."

The disadvantage is that creative merchandising must be deployed to attract attention to the untouchable product. She says she has installed a special endcap system behind the



Standing at the computer, near the turntables and mixer that DJ customers at Rough Trade use to play new releases, is import buyer Tom Maffei. At left is head buyer Robin Thomas.

counter that promotes the store's top 25 sellers. The Browser is also a labor-intensive system, but she feels the extra money paid for staffing is balanced by the low shrinkage rate.

The next step for Countryman is expansion. She wants to open another store or two under the Rough Trade name in the Bay Area, or perhaps in other markets. There are other Rough Trade music stores around the world—two in the U.K., one in Paris, one in Tokyo—but they are not affiliated with Countryman's business, although she talks about possibly doing a joint venture with the owners of those emporiums.

The local Rough Trade began in Berkeley about 15 years ago, switched to the South Market section of San Francisco several years later, and then moved to the Haight five years ago.



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Soul Survivor James Carr Returns; The Weird World Of Doo Rag

CLaunch & Carr Redux: Quinton Claunch has established a new label, Soul Trax Records, in Memphis, and has kicked the imprint off in high style with "Soul Survivor," an album by James Carr, called by some "the world's greatest soul singer."

Claunch, now 72 years old ("Man, I feel like 21," he says), will be familiar to R&B connoisseurs as the man who established Memphis' Goldwax Records in the early '60s. It was for that company that Carr cut his famed deep-soul sides—"Pouring Water On A Drowning Man," "You Got My Mind Messed Up," "That's The Way Love Turned Out For Me," and the first and definitive version of the Dan Penn-Spooner Oldham perennial, "The Dark End Of The Street."

Goldwax was sold in 1970, but Carr remained a crusade for the label exec. In 1990, he put together sessions for the singer that resulted in the little-heard, uneven album "Take Me To The Limit."

Claunch subsequently returned to life as a salesman, moving steel, heating, and air conditioning. But, he says, "I retired two years ago . . . I just wanted something to do." Thus, Soul Trax was founded.

Claunch says, "I kept in real close contact with James Carr all these years . . . He had some problems a few years ago, but it's under control. He's back to being James Carr."

According to Claunch, Carr is a manic depressive whose condition was deepened by improper medication. (For a complete look at the vocalist's troubled history, see Peter Guralnick's seminal book "Sweet Soul Music.") The singer's renewed health is apparent on the vocals for the aptly named Soul Trax album: The abyss-voiced Carr sounds as assured and as vital as he did on his unforgettable '60s singles.

The label also has released an album by Mississippi-born soul singer Vernis Rucker, whom Claunch says has been garnering requests as a result of airplay on Rufus Thomas' show on WDIA Memphis.

Claunch says there will be forthcoming releases by Otis Redding-styled R&B vocalist Clint Howard, blues singer/guitarist Joe Louis Thomas, and soul-blues vet Lee Shot Williams. He also plans an all-blues album by Carr.

Soul Trax is being distributed by Johnny Vincent's Jackson, Miss.-based Ace Records. We recommend that anybody with a love of classic soul look into "Soul Survivor"—it's a vital new chapter in the work of a still-underrated artist.

WEIRDOLA: Sometimes a musical experience is so strange that it demands to be shared with others.

Feeling somewhat exotic, DI trun-

dled down to the thatched hut known as Jacks Sugar Shack in L.A. May 27 to catch a set by the Tucson band Doo Rag.

We'd bought a copy of the group's album "Chuncked & Muddled," released on Doo Rag's own Bloat Records label, but that bizarre set and some unusual advance word about the two-man unit didn't quite prepare us for the performance.



by Chris Morris

Guitarist Bob Log (that may be his real name, but we can't be sure) and the percussionist known only as Thermos take the stage in togs apparently purloined from a pair of down-at-the-heels gas station attendants. While Thermos keeps the beat by pounding on a wash tub, a film reel, and a waxed-up cardboard Budweiser case, Log whips out dizzying slide runs on a vintage resonator guitar. The latter also sings—into a funnel connected to a vacuum cleaner hose, which is fed into a vintage loudspeaker miked directly

into the PA. An ancient oscilloscope set up at the front of the stage converts the distorted vocals into visual data.

The effect is not unlike hearing a 1933 John Lomax field recording as it might be imagined by Al Jourgensen.

This wasted brand of Delta blues *moderne* is effectively captured on "Chuncked & Muddled," which comes in a five-inch handscreened box containing the CD, a dandy-looking patch (mine advertises "Doo Rag Brand Delta Balls"), and a styrofoam card bearing the legend "Buy More Vinyl." These are our kind of people.

We highly recommend that you check this group out live (and visit their incredible merchandise table, while you're at it). They'll be opening West Coast dates for Drive Like Jehu this month. Listen up, and then duck and cover.

FLAG WAVING: More than three years and thousands of beers since their last album, San Diego's Beat Farmers return Aug. 9 with a new album on Houston's Sector 2 Records daintily titled "Viking Lullabys."

"The four-year gap there was pretty much [spent] getting off Curb Records," explains Country Dick Montana, the quartet's drummer and resident wild man. "We were so busy touring, and we didn't have a manager and didn't know anybody in Hollywood, so we recorded the album with our own

money in a Vancouver studio owned by a Beat Farmers fan."

Said fan, Cecil English, co-produced "Lullabys" with the band. The new set has everything a Farm-hand could (Continued on page 65)

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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

► **JACK LOGAN**
Bulk
PRODUCER: Peter Jespersen
Medium Cool, Twin/Tone 89261

♪ Featured in Music To My Ears, May 28

► **STEVIE NICKS**
Street Angel
PRODUCERS: Thom Panunzio & Stevie Nicks
Modern/Atlantic 92246

Like that cherub of the title track, Nicks' ethereal drift on her new album is firmly tethered to an altogether solid collection of pop-rock songs. That always pretty, gritty voice is perfectly paired here with attractive melodies and grumbling guitars, as on highlights "Maybe Love Will Change Your Mind," "Blue Denim," and slightly offbeat "Rose Garden," a country-flavored ballad lightly peppered with Hammond organ.

★ **VOLEBEATS**
Up North
PRODUCERS: Jeff Oakes & Matthew Smith
Safe House 2120

Enjoyable, artful effort from this five-piece folk/country-influenced combo should make an impact on alternative formats. Highlights of a solid set include the sweet poignance of title cut, the Byrdsian harmonies of "Miriam," the lovely, stark strains of "Back In Your Heart," and the twangy country rock of both "Please Come See Me" and violin-edged lament "Something Broken."

★ **1994 ORIGINAL BROADWAY CAST RECORDING**
Damn Yankees
PRODUCER: Thomas Z. Shepard
Mercury 396

Oh, if tunefulness and good humor were more prevalent in new musical theater works! They might be as ingratiating as the Richard Adler-Jerry Ross score for the 1955 hit, now revived on Broadway. Among musical theater fans, this digital era update won't erase memories of the '55 casters from RCA Victor, but the "Damn Yankees" ballpark is a rousing place to be. Songs include "Whatever Lola Wants," and two ballads that deserve more exposure: "Near To You" and "Goodbye Old Girl."

R & B

WAR
Peace Sign
PRODUCER: Jerry Goldstein
Avenue Records 71706

Set offers richly textured, classic War rhythms over the same Latin percussion and bluesy harmonica sound that once made

this act an American favorite. While keeping close to its bread-and-butter sound, the band's lyrical content features updated social commentary. Band plays a trump card with the treasure (and first single) "Peace Sign," and the driving track will draw in the curious early on. But holding court with vintage vibes may not be enough to capture long-term younger listener attention. Still, fans will not be disappointed, and less trendy hip-hopppers may take appreciating note.

RAP

► **HEAVY D & THE BOYZ**
Nuttin' But Love
PRODUCERS: Various
Uptown/WCA 10998

After trying for harder hits on his last album, rap's self-described chunky-but-funky Overweight Lover returns to making romantic, unthreatening music on his crew's fifth collection. Over bubbly R&B-inspired tracks, he delivers mostly sensitive, romantic lines that won't embarrass anyone. The exception to the rule is "Spend A Little Time On Top," a bouncer he delivers with a sly, nasty grin. Thanks to tight production by the likes of Pete Rock, Teddy Riley, and Marley Marl, this set won't be dissed entirely by hip-hop hardheads. But moms and anxious young ladies will appreciate it much more.

LATIN

► **RAUL DI BLASIO**
El Piano De America II
PRODUCER: Raul Di Blasio
Ariola/BMG 20238

Charismatic Argentinian pianist, whose fiery set wowed the mostly Anglo industryites at NARM earlier this year, returns with a captivating pop/classical/Latin pastiche spotlighting his nimble fingerplay. While guest appearances from Latino heavyweights Juan Gabriel and Julio Iglesias add marquee value, keeper track is whimsical instrumental "Pajaro Campana." Both domestic and Latin divisions of BMG are rolling out the promotional red carpet for stylistic heir to Liberace and Victor Borge.

★ **LORENZO ANTONIO**
Mi Tributo A Juan Gabriel
Producer: Tiny Morris
WEA Latina 94799-2

Yet another homage set to revered songsmith is a pleasant, squeaky-clean pop album whose perky first single, "Cómo, Cuando, Y Porque?," already is nearing entrance to the Hot Latin Tracks. Though numerous bilingual tracks may stunt potential in Latino market, this handsome,

SPOTLIGHT



JOHN MELLENCAMP
Dance Naked
PRODUCERS: John Mellencamp & Mike Wanchic
Mercury 314 522 428

Long before there was alternative rock, Mellencamp was making drastic reductive alterations to what constituted the bare necessities of honest music. "Dance Naked" shows why he is a major influence on today's best young modern rockers, his keen ability and originality rivaled only by a surpassing simplicity. The general public will love the fire, richness, and power of songs like the title track, "Brothers," "Too Much To Think About," and the fast-rising "Wild Night" single, a duet with Me'shell Ndegeocello. And canny young bands will want to listen closely all summer to this set and Mellencamp's concerts for more pointers on how to play so resoundingly well with so few components. Travel light, travel right.

twentysomething baritone has never sounded better, especially on Spanish-language entries "Corazón Sediento," "Isi," and "Insensible."

★ **GERARDO**
Asi Es
Producers: Gerardo, Kangol, Slice, Andy Kotz
EMI Latin 29530

As demand for Spanish-language rap continues to evaporate in the Latino market, veteran rapper comes up with likeable Latin hip-hop package that could entice club interest with proper restructuring. Nonetheless, Latino pop and tropical outlets might consider funk-in-cheek "Arroz Con Carne" or slinky, midtempo entry "El Doctor."

COUNTRY

★ **HIGH LONESOME: THE STORY OF BLUEGRASS**
PRODUCERS: Rachel Lieblich, Gideon D'Arcangelo
GMI 8007

This is the soundtrack from Rachel Lieblich's terrific documentary film on the history of bluegrass music. Since that history is largely the story of Bill Monroe, he is featured on five of the 15 cuts here and each is a gem. Ralph Stanley is joined by teen-agers Ricky Skaggs and Keith Whitley on the a cappella "Gloryland." Other standouts include the Stanley Brothers' haunting "Meet Me In The Moonlight" and the Osborne Brothers' over-the-top version of "Ruby," but there ain't a weak cut on this record. A perfect bluegrass primer for the novice and a killer collection of classic songs for the hardcore fan.

CLASSICAL

BARTOK: VIOLIN CONCERTO NO. 2; RHAPSODIES NOS. 1 & 2
Kyung-Wha Chung, City of Birmingham Symphony, Simon Rattle
EMI Classics 54211

Simon Rattle has been surveying the 20th century repertory, decade by decade, with his crackerjack Birmingham orchestra, and we are the beneficiaries. The concerto, a major work in the Bartok canon, dates from the '30s, the two rhapsodies some 10 years

SPOTLIGHT



22 BRIDES
PRODUCERS: Daniel Wise, Godfrey Diamond, 22 Brides
Zero Hour 723863

Based on a reputation for stirring live shows at venues like CBGB's Gallery, 22 Brides sisters Carrie and Libby Johnson and their band garnered strong groundswell support from New York's alternative scene. 22 Brides' first full-length album will thrill core fans while sharing their vibrant, no-holds-vocal and musical attack with a wider audience. "Visions Of You," "Wild In My Arms," "City Of Brides," "King For A Day," "Silence," "David," and the riveting "Ghost House" mingle a ringing alternative folk flavor with the force of lean post-psychedelic rock. Reflecting the Johnsons' global back street travels as army brats, the songs' subjects range from male serial killers to the sale of child brides in India, and the music has atmospheric but hard-driving modal chords and tonalities. Modern rock and album rock formats couldn't find fresher or more distinctive songs than those cited. Take your pick and join the wedding party.



LUSH
Split
PRODUCERS: Mike Hedges & Lush
4AD/Reprise 4011

Led by striking female vocalists/guitarists/songwriters Miki Berenyi and Emma Anderson, Lush is one of Britain's finest young bands, and it fulfills all its beguiling promise on this superb third U.S. album, weaving the shimmering, full-tilt spell that made the act so talked-about on the second Lollapalooza tour. Boasting a sound that's both tough-minded and transporting, Lush unveils a host of stunners like "Light From A Dead Star," twin debut singles "Hypocrite" and "Desire Lines," and the perfect late-summer power ballad "Lit Up." Word of mouth has built a formidable base for this distinctive and way-cool band. Modern rock, album rock, and top 40 will want to get on board for these glowing new stars.

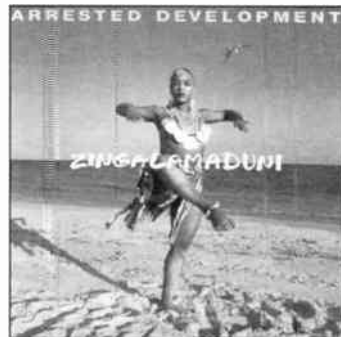
earlier. Conductor and soloist form an unbeatable team in delivering robust yet beautifully detailed performances—probably the best in the catalog right now. Excellent sound, too.

SPOTLIGHT



STONE TEMPLE PILOTS
Purple
PRODUCER: Brendan O'Brien
Atlantic 82607

With the follow-up to their 1992 debut "Core," L.A.'s Stone Temple Pilots aren't likely to staunch the flood of comparisons their music has inspired to Seattle's slew of fine metal-edged hands, but neither should they choke on them. This is, bottom line, a great album filled with great, melodic rock and pop songs, delivered with a great deal of confidence and cool Scott Weiland vocals. Disarming "Big Empty" (featured on "The Crow" soundtrack) and current Modern Rock hit "Vaseline" have greased the way for follow-ups in full-throttle "Meatplow," edgy, catchy "Lounge Fly," or, perhaps, alternapretty "Still Remains."



ARRESTED DEVELOPMENT
Zingalamaduni
PRODUCER: Speech
Chrysalis/ERG 29274

Alternative hip-hop ensemble's second foray—excepting its disappointing "Unplugged" set—plays off the same vibe as its highly acclaimed, multiple-platinum debut. The Grammy winners open by invoking their many muses—from Bob Marley to Living Colour—and then launch into a carnival of smart beats, positive rhymes with a profound Afro consciousness, and musical delights. Most noteworthy cuts are first single "Ease My Mind," unity anthems "United Minds" and "United Front," and catchy "Fountain Of Youth." Another successful exploration of the outer limits of hip-hop.

MUSSORGSKY: BORIS GODUNOV
Anatoly Kotcherga, Berlin Radio Chorus and others,
Berlin Philharmonic, Claudio Abbado
Sony Classical 58977

Mussorgsky's great tapestry of czarist Russia has been one of Abbado's abiding interests for many years, beginning with his preparations for performances at La Scala some 15 years ago. And he brings those many years of study to bear in this perfectly wonderful recording, made at Berlin's Philharmonic. Kotcherga, a virtual unknown to record buyers in this country, is an outstanding Boris (he sings the role under Abbado at Salzburg later this summer), and the supporting cast, including the American basso Samuel Ramey, is equally impressive.

VITAL REISSUES™

THE FUGS
The Fugs First Album
PRODUCER: Ed Sanders
Fantasy 9668

The Fugs Second Album
PRODUCER: Ed Sanders
Fantasy 9669

The first two chapters in the life of this '60s anarcho-satiric Lower East Side hippie combo are the unfettered, exhilarating product of the beats' poetry, the folkies' protest-song ethic, the rockers' raging feedback, and the anti-war movement's authority-tweaking impudence. Their 1965 Broadside debut set the poetry of Blake and Swinburne to music, and included songs emphasizing previously off-limits topics like sex ("Boobs A Lot") and drugs ("I Couldn't Get High"). The more polished follow-up boasts such certified Fugs classics as hippie anthem "Doin' All Right" and Vietnam burlesque "Kill For Peace," as well as strung-out blues chant "Coming Down," psychedelic experiment "Virgin

Forest," and unexpected beauties like "Morning, Morning" and "I Want To Know." Both albums feature unreleased studio and live material, including the savagely satirical "CIA Man," some avant-garde rock'n'roll theatre, and three tracks from a scuttled Atlantic album.

THE DEFINITIVE BLIND WILLIE McTELL
Series Producer: Lawrence Cohn
Legacy/Columbia 53234

Willie McTell never went wanting for an audience throughout his decades-spanning musical career, whether that audience was buying his records in the heyday of Southern recording or buying some barbecue at the local shop where McTell occasionally performed. This comprehensive collection, part of the excellent Roots 'N Blues series, brings together all his existing Columbia, Okeh, and Vocalion recordings from his studio golden years of 1929-33, kicking off with his Columbia dates waxed under the pseudonym Blind Sammie. It's sure to expand that audience even further.

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.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Studios Put New Spin On Game Spinoffs

BY MARILYN A. GILLEN

NEW YORK—Spinning off a theatrical film or television show into a video game property isn't a new idea, but some fresh twists on the concept are indeed signs of shifting times.

"Dual development" is the latter-day lingo, which translates roughly to real-time resource synergy for producers of content that can be delivered to consumers in very different forms with only some small technical tinkering.

Fox Interactive Studios, formed by 20th Century Fox earlier this month (Billboard, June 4), is planning the simultaneous video game and theatrical release of its debut product, "The Pagemaster," starring Macaulay Culkin and due over Thanksgiving weekend. MGM's development pact with Sega likely will involve some dual game and theatrical productions, using separate crews but the same actors and resources, in addition to more traditional pathways of spinning off films into games or games into TV shows or films (also a fairly new, though increasingly common, development).

The bottom line, says Alan Cole-Ford, MGM's executive VP for strategy and development, is simply to create "strong stories that can be exploited across any medium." The first joint MGM-Sega titles are due by year's end.

On the TV front, Philips Interactive Media has teamed with the producers of the syndicated TV show "Thunder In Paradise" to create a single episode of the show for both TV broadcast and for use as a Philips CD-I game.



The cast of "Thunder In Paradise."

The episode, which will air on TV in September and will bow as a CD-I game in December, is based on a story jointly developed by the writers of the TV show—Tom Greene and Michael Berk—and Philips' team of writers, which included director Robert Weaver, Lena Marie Pousette, and Philips POV creative director David Riordan.

Both game and TV show were shot simultaneously this month on location at the Disney-MGM Studios in Orlando, Fla., with the same cast but two different directors—Weaver for the interactive version and Greg Bonann for the TV show. A guest star in the TV episode, Brandon Call of the TV series "Step By Step," serves as the character that players assume when navigating through the game.

Kevin Beggs, a co-producer of the "Thunder In Paradise" TV series, says the cross-development idea initiated with Philips Interactive Media. "When they first approached us, we didn't know too much about them," he says. "But we had some meetings and got real excited and they got excited, so then we sat down and conceived of a

special two-hour episode of the show that would be the basis of the CD-I game."

Beggs says the game will include numerous sequences from the television show, which stars Hulk Hogan, Chris Lemmon, and Carol Alt, but by necessity, will also have numerous segments that do not appear in the TV episode. "There are different levels of the game and different outcomes because of the interactivity," he says. "Those were the things—like Hulk Hogan saying 'go right' or 'you're off the team'—that had to be filmed in addition to the regular show footage."

Beggs says that, logistically, the dual

production was "a bear," but an orderly one. "Once we had finished the setup for the show, Bobby [Weaver] would step in and do the interactive parts," he says. What would likely have been a 10-day shoot for the two-hour episode became a 14-15-day shoot, he says.

The actors were, for want of a better word, game.

"They were a little apprehensive at first," Beggs says. "But when the guys from Philips came down and showed them their machines and some programs, they decided it was very cool."

Plus, he adds, "because this isn't air-

(Continued on page 59)

Catapult Launches Its Modem Allows Distant Gamers To Compete

NEW YORK—Catapult, a new interactive-entertainment company funded in part by equity partner Blockbuster Entertainment, is ready to launch with an add-on device that allows video gamers to compete across town or across the country.

Communications giant AT&T already has unveiled its interpretation of the same video game-accessory theme, the Edge 16 modem, which premiered at the Winter Consumer Electronics Show in January and is due on the market this fall at \$149.

Cupertino, Calif.-based Catapult will roll out its product, for the moment simply dubbed the "Catapult modem," in mid-November, according to Adam

Grosser, president/CEO of the startup company. The price will be in "the \$50 ballpark," Grosser says, but gamers also will pay a service fee for using the device.



Explains Grosser, "Our device automatically calls our service and finds someone of the same skill level that wants to play the same game with you and pairs you up with them." Players also can choose to play with a particular person who owns the device, he says, but aren't required to "track down somebody to play with this way." He says Catapult likely will institute a flat monthly fee for the service, between \$5 and \$10.

In response to concerns that there may not be enough prospective players with units to choose from in the early going, Grosser says Catapult initially is launching in only a few major markets (Los Angeles, New York, Chicago, and a Southern city to be announced) and that the limited launch will be supported with a heavy media campaign. "So we think we will be able to build an installed base pretty quickly," he says.

Catapult also plans a "market-maker" function, whereby company staffers will ensure somebody—even somebody from the company—will play with a gamer dialing in.

Grosser says this service feature is one that distinguishes Catapult from the Edge 16. He also cites Catapult's ability to operate in conjunction with any software, not only software written for the system.

Another difference is the Edge 16's VoiceSpan capabilities, which allow long-distance gamers to talk in real time as they play; the Catapult device does not offer this function, but allows players to exchange written messages, Grosser says.

Blockbuster Entertainment, which along with Davis Video Enterprises Corp. is a principal investor in the company, says it will carry the hardware in

(Continued on page 59)

Star Trek Stars; Sparky Awards

STAR GAZING: Alameda, Calif.-based developer Spectrum Holobyte will deliver its upcoming "Star Trek: The Next Generation" CD-ROM later this year complete with the voices of the TV show's leading actors. Patrick Stewart, Jonathon Frakes, Gates McFadden, Levar Burton, Michael Dorn, Marina Sirtis, Brent Spiner, and Majel Barrett have all agreed to contribute their talents to the CD-ROM's original storyline, according to company chairman Gilman Louie. "Spectrum's agreements with these actors are prime examples of Hollywood and Silicon Valley 'converging' for the purpose of transforming the entertainment experience into an interactive one," he says. Spectrum Holobyte's first "Next Generation" game, for the Super Nintendo system, was released in April.

THE INTERACTIVE MEDIA FESTIVAL is set to present its "Sparky" awards for excellence in interactive media during the Digital World Conference in Los Angeles. Among the nominated works? Toshio Iwai's "Music Insects," a video kiosk that makes music with graphics; Virtual Adventure's "Loch Ness Exploration," a multiplayer submarine simulation; and, our personal favorite, "Telematic Dreaming," a video-connected pair of beds "where a player is joined by an evocative virtual partner."

Twenty-five winners will be named, based on five criteria: interactivity, informational value, entertainment value, aesthetic quality, and design effectiveness. Stay tuned.

ON THE BOOKSHELF: There is a definite logic to the latest entrant in the new-media magazine field. It not only talks about multimedia, it is multimedia. NowMedia, produced by a consortium of media companies, including Millimeter magazine, is a CD-ROM magazine about producing so-called "convergence media." The first volume, for the Macintosh platform, has just begun shipping. Says Alison Johns, Millimeter editor and one of NowMedia's producers, "The idea here was to create a hype-free reality check on interactive, with our staff encountering the real production issues themselves while producing this disc." Cost is \$59.95.

ON THE HORIZON: ITA, the international association of magnetic and optical media manufacturers and related industries, has slated its first "Information Superhighway" conference and exhibition. The debut event, slated for Jan. 24-25, 1995, at the Santa Clara Convention Center in Santa Clara, Calif., will "bring together the leading program providers and technology suppliers," according to the ITA. "This conference will finally allow suppliers and users to meet, learn from each other, and face the facts," says ITA executive director Charles Van Horn. Robert B. Pfannkuch, president of Telefuture Partners, is developing the conference program.

New Line Ventures Into Interactive

NEW YORK—Coming soon from New Line Cinema Corp.—interactive properties. The New York-based company has pacted with a French media conglomerate to become the latest in a line of film firms to enter the multimedia arena. The partnership is a separate multimedia concern, NHL Partners.

The new venture, to be jointly funded by New Line and the Havas Group with an initial investment of as much as \$30 million, has been formed with a mandate to invest in the development and production of interactive video game software and the distribution and marketing of all multimedia software, including interactive games, on a worldwide basis, according to the two companies.

The focus will be on both cartridge-based and CD-ROM software, as well as diskettes.

The link with European partner Havas was a natural one, says New Line president/COO Michael Lynne. "They had similarly targeted the concept of an interactive venture but felt very strongly that they needed to establish distribution and involvement on a worldwide basis, not just in Europe," he says. "We felt the same way—that it shouldn't be just America for us. So from our point of view, partnering with a European partner,

particularly a media conglomerate with the strength that Havas has throughout Europe, was a significant advantage as we entered this new arena."

A media and communications concern, the Havas Group's activities throughout Europe range from audio/visual to publishing. Havas recently invested in a French electronic publisher, Arborecence, which specializes in the creation and development of multimedia "edutainment" software; it has published 10 titles within the last year; they were distributed in Europe and the States.

"Our specific involvement will be more on the entertainment end, but Havas' holdings mean they will be a content contributor in the electronic publishing and edutainment end," Lynne notes. "So we complement each other that way also."

In addition to establishing a global distribution network, NHL Partners' initial thrust will be identifying investment opportunities among existing video-game companies or funding potential startups.

But in-house development also will play a part in NHL's future, with New Line's film and video resources prime veins for mining. New Line Cinema Corp., which recently merged with Turner Broad-

casting System Inc., produces, acquires, and distributes films in the U.S. and internationally. Its theatrical labels include New Line and Fine Line Features.

The company also distributes home videos through New Line Home Video, and serves the television market with both films and original programming through New Line Television.

Asked how a video game property might fit into the broader New Line picture, Lynne cites an upcoming game project, developed before the Havas pact, based on the theatrical release "The Mask," starring Jim Carrey.

The film is due in theaters in July. The spinoff game, co-financed and co-developed by New Line and software publisher THQ, will bow some months later along with the home video release of the film, Lynne says. "It opens up a lot of cross-promotion possibilities."

New Line previously licensed some of its other properties to outside video game developers such as Sega, including the characters Freddy Krueger and Surf Ninjas.

And as for the first fruits of the NHL venture? "You will be hearing more in 3-6 months," Lynne says.

MARILYN A. GILLEN

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Video Previews: David Byrne's 'Teeth' 62 Cop Vids Crash Into U.K. Market 64

PICTURE THIS

By Seth Goldstein



ANYTHING GOES: If it walks like a duck and talks like a duck, then it must be... a sell-through duck? Distributors believe Disney has scheduled "D2: The Mighty Ducks" for sell-through in August.

This sequel to "The Mighty Ducks" grossed \$40 million-\$45 million and under the old rules would have followed its predecessor into rental. Except for animated fare, which draws half-pint theatrical customers at half price, little if anything that grossed less than \$100 million went direct to sell-through.

But how the rules have changed. Nowadays, everything's a sell-through candidate. One wholesaler, not prone to wild predictions, believes the number of \$25-and-less titles will grow significantly during the next 18 months, encompassing much that would have been rental.

There are a few straws in the wind: Warner's "Ace Ventura, Pet Detective" and "D2," assuming the rumors are correct. (We do; Disney was unavailable for comment at deadline.) FoxVideo has repriced "Sandlot" and "Rookie Of The Year" for sell-through but, significantly, has given each more marketing attention at \$19.98 than either received before. Both are movies that mothers are comfortable buying, says FoxVideo marketing director Deborah Mitchell. Later, Mitchell suggests, the studio may forgo rental in order to build its Family Features catalog.

"Mothers" is the FoxVideo mantra: Convince them, and you have a winner. Disney rediscovered the Mom market when Michael Eisner and Jeffrey Katzenberg took control of the studio and Bill Mechanic built domestic home video into a billion-dollar business. Direct-to-video sales of Disney's "The Return Of Jafar" have topped 7 million units.

This has raised an interesting question for video retailers. What happens if a sell-through avalanche leaves only R-rated "A" titles and snuffs out most "B" movies, their revenue staples? Try as they might—although

(Continued on page 59)

Direct-To-Video's Image Brightens Genre Now Considered Marketing Plus

BY EILEEN FITZPATRICK

LOS ANGELES—For retailers, the term "direct-to-video" usually conjures up images of a movie not good enough for theatrical release being rushed to cassette in an attempt to recoup production costs.

But suppliers are re-inventing the genre by turning direct-to-video into a "exclusive" marketing opportunity for retail.

Warner Home Video can be credited with starting the trend more than two years ago with "Tiny Tunes: How I Spent My Summer Vacation," a Steven Spielberg animated title that sold approximately 1.1 million units without theatrical exposure.

More recently, Disney's "Return To Jafar" has made the most retail noise. The direct-to-video sequel to "Aladdin" has fought off mediocre reviews to soar to more than 6 million units in retail sales.

But in an indication of the earlier reputation for quick-release features, Disney executives have spent as much time defusing stories that the cartoon was an afterthought or a hand-me-down as they have trumpeting the success of "Jafar."

"This was not an either-or choice," says Buena Vista publicity VP Tania Steele. "It was not a situation where we said, 'Here's a movie we can release theatrically.' Technically, we decided we can make a good animated feature for video. This was not a matter of by-passing theatrical."

"Jafar," scheduled for broadcast syndication this fall, was produced by Disney's television animation division and completed in one-fifth the time it takes

to complete a full feature, Steele says.

For its next direct-to-video sell-through feature, Disney is tapping its Henson franchise for the release of "Muppet Classic Theater" Aug. 12.

Priced at \$22.99, the feature packs six different stories on one 70-minute tape.

Disney has several other sources for direct-to-video product, including "Beauty And The Beast" and "The Little Mermaid." Although no video sequels for these titles are planned, Steele says, "It's not out of the realm of possibility."

While Disney has its numerous franchises, MCA/Universal Home Video will go to its horde of dinosaur characters for video sequels. On the heels of the release of "Jurassic Park," MCA/Universal plans to release the first of three scheduled sequels to the 1988 animated feature "The Land Before Time" (Billboard, June 4).

The first, "The Land Before Time: The Great Valley Adventure," will be in stores Dec. 27. The second and third sequels are still in the production phase.

MCA/Universal senior VP of sales and marketing Andrew Kairey acknowledges that the company is "rolling the dice" on the project, but is taking no shortcuts in the production process.

"In comparison, it's very much like the original," says Kairey. "We need to come out with something that's so good that not only will consumers like and buy this one, but they'll like and buy two others as well."

Unlike "Jafar," which was released just eight months after "Aladdin," MCA's sequel comes five years after

the original "Land Before Time" debuted on tape. But the studio doesn't seem worried.

"There is going to be so much exposure for the original during the McDonald's promotion, awareness will not be a problem," says Kairey.

"The Land Before Time" is one of four titles scheduled to go on sale at McDonald's in November. Before going on moratorium in 1992, the title had sold approximately 4.3 million units, according to distributors.

MCA/Universal is planning a full-blown marketing campaign for the sequel, details of which will be announced in August. In addition, Kairey says the title is positioned to give retailers a brand new product to sell when store traffic reaches a post-Christmas peak as customers come in to exchange or return holiday gift items.

On a smaller scale, LIVE Home Video has just begun production on "Racer X," a follow-up to "Speed Racer: The Movie," released earlier this year.

LIVE sell-through sales VP Beth Bornhurst says footage from old televi-

(Continued on page 58)

'Jurassic Park' To Open Early In U.K., Ireland

BY PETER DEAN

LONDON—U.K. executives of CIC Video, co-owned by Universal and Paramount, have managed to persuade studio bosses in America to give "Jurassic Park" a seven-week rental run exclusive to Great Britain and Ireland prior to its sell-through roll-out.

The deal makes the U.K. the only territory to have the Spielberg dinosaur epic. The rental release is due Oct. 3 at 39.95 pounds (approximately \$60); sell-through arrives Nov. 21 at 10.21 pounds (approximately \$15).

CIC research showed that a large proportion of the blue-collar audience had not seen the movie theatrically. Despite a box-office gross of 48 million pounds (\$75 million), data indicated that only 14% of the C and D socio-economic groups bought tickets. Generally,

(Continued on page 58)

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Dino-Burgers, Anyone? Dean Barrett, VP of entertainment marketing for McDonald's, second from left, bonds with MCA/Universal executives Andrew Kairey and Linda Berkeley and MCA Home Video president Louis Feola, right, at the unveiling of the studio's home video marketing plans for "Jurassic Park," in which Big Mac plays a big role. T. Rex and friends fortunately didn't show up to chew the scenery, but their presence was palpable.

Blockbuster Gets Ahead On 'Jurassic Park' Plans

BLOCKBUSTER'S DINO DEAL: Since it's never too early to start promoting what could be the biggest title of the year, Blockbuster has its plans for "Jurassic Park" in full swing.

The June issue of Blockbuster's in-store guide, News & Previews, is advertising a free "Jurassic Park" tape when consumers purchase a coupon book for \$29.99. Consumers may preorder the book and video now for delivery of both on the title's Oct. 4 street date. Although the promotion is national, corporate stores in Blockbuster's southeast territory are not participating,

according to the chain's visual merchandise director Randi Ross, who adds that franchisees within this region can take part. Eleven

states, including Virginia, Florida, and Arkansas fall within the southeast territory. Blockbuster is expected to price "Jurassic Park" at \$18.98 for the tape without the coupon.

Consumers who use the 10 rental coupons between Oct. 4 and Dec. 18 receive a free copy of the video.

Not all stores have the books yet—Shelf Talk's local Blockbuster didn't—but the national promotion should be in full swing by July, coinciding with the launch of MCA/Universal Home Video's mega-marketing campaign.

The free tape offer is expected to be part of an extensive presell campaign for consumers, who want to reserve a copy without a coupon come on.

Blockbuster is having a different kind of impact on the Sega Genesis title "Virtual Racing." Distributors are coming up short of copies, they say, as a result of Sega's sponsorship of Blockbuster's World Game Championship, which runs through August. "Virtual Racing" is among the three games included.

"The title was badly allocated," says a distributor who only got 25% of its order. "My guess is most of the product went to Blockbuster for their contest."

Sega isn't saying when more "Virtual Racing" games will be available, according to our source.

Other distributors report similar problems with the title. "I think Sega made a grave error in thinking it could fulfill their part of the promotion deal with Blockbuster and meet the demands of other retailers," says another executive.

Some retail accounts are said to be so angered by Sega's action that a class-action lawsuit may be in the works.

Although Sega didn't give distributors a fair shake, MCA/Universal is giving distributors a decent deal on "Jurassic Park."

Distributor pricing on the title is 45% off suggested list, compared with 40% for most event titles.

Pricing on the title will be about \$13.75, or about \$2.45 less than "Snow White And The Seven Dwarfs." However, the prices even out as "Snow White" has a suggested list \$2 higher than "Jurassic Park."

No one's predicting what the average retail price of "Jurassic Park" will be, but if past releases are any indication, pricing will be a melee.

LET'S ALL GO TO THE LOBBY: Captive movie audiences can buy more than popcorn and candy in theaters with the launch of American

SHELF TALK

by Eileen Fitzpatrick



CinemaStores.

Designed to fit in the lobby, the 55- to 100-square-foot modular mini-stores carry a variety of movie memorabilia, CDs, videos,

and video games. The emphasis is on new product, as well as exclusive hats, T-shirts, and merchandise from movies in current release.

Once there, listening posts will allow customers to sample soundtracks from the movies they've just seen and other music releases.

Pricing on CDs and video is competitive with record and combo stores, ranging from \$14-\$20.

Theater owners receive a guarantee against gross sales, providing an extra source of revenue.

ACS president Steve Natale says the stores also will sell items targeted at collectors, such as a line of John Lennon silk-screen hats and denim jackets new to the market.

A total of 11 CinemaStores are operating in California, Florida, New Jersey, and New York in chains operated by General Cinema, Metropolitan Theatres, Nickelodeon Theater Co., Cobb Theatres, and Pacific Theatres. Another nine are expected to be open by the end of this year. "We think this is a new form of retailing, which is self-sufficient and always has something new," says ACS chairman Gill Champion.

LIGHTYEAR ON THE BOOK: New York-based Lightyear Entertainment has hired DBP & Associates as sales agent for its line of children's audio and video titles for the book trade.

Sales efforts will focus on Lightyear's "Stories To Remember" line, comprising videos of popular children's tales narrated by celebrities.

DBP will also rep music video titles, including Lightyear's three-set Elvis Presley concert videos and the "Legendary Collectibles" series.

Lightyear continues to market the product to the video and music trade, while Charles Zadeh Enterprises handles the toy and gift trade. Lightyear product is distributed by BMG Kidz.

CLARIFICATION: In the "Jurassic Park" announcement article (Billboard/June 13, 1994)

(Continued on page 65)

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	6	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
2	2	3	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
3	4	4	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jeremy McCarthy	1994	NR	19.95
4	3	5	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
5	5	12	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
6	6	13	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
7	7	12	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
8	8	5	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	R	29.98
9	9	36	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
10	12	2	U2: ZOO TV-LIVE FROM SYDNEY	PolyGram Video 8006313733	U2	1994	NR	19.95
11	10	30	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
12	11	11	WE'RE BACK!: A DINOSAUR STORY	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98
13	13	7	HEIDI	FoxVideo 8571	Shirley Temple	1937	NR	14.98
14	16	17	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
15	17	8	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG	19.98
16	20	15	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96
17	15	14	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
18	14	14	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
19	18	6	PENTHOUSE: WINNERS 1994	Penthouse Video A*Vision Entertainment 50659-3	Sasha Vinni Leslie Glass	1994	NR	24.95
20	NEW		HERE'S JOHNNY: 1970-1980	Buena Vista Home Video 2780	Johnny Carson	1994	NR	14.99
21	NEW		HERE'S JOHNNY: 1980-1990	Buena Vista Home Video 2781	Johnny Carson	1994	NR	14.99
22	22	7	THE POLAR BEAR KING	Capella Intl. Inc. Herndale Home Video 7206	Maria Bonnevie Jack Fieldstad	1994	PG	19.95
23	NEW		HERE'S JOHNNY: 1960-1970	Buena Vista Home Video 2733	Johnny Carson	1994	NR	14.99
24	26	6	PENTHOUSE CLASSICS: VOL. 2	Penthouse Video A*Vision Entertainment 50569-3	Various Artists	1994	NR	19.95
25	19	9	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95
26	RE-ENTRY		PINK FLOYD: THE WALL	MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
27	30	4	DIMPLES	FoxVideo 8570	Shirley Temple	1936	PG	14.98
28	23	29	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
29	29	2	THE LONGEST DAY	FoxVideo 8590	John Wayne Robert Mitchum	1962	NR	24.98
30	NEW		PLAYBOY: PRIVATE DIARIES	Playboy Home Video Uni Dist. Corp. PBV0754	Various Artists	1994	NR	19.95
31	28	4	BRIGHT EYES	FoxVideo 8567	Shirley Temple	1934	PG	14.98
32	36	2	TALES OF THE CITY (BOX SET)	PolyGram Video 4400888773	Olympia Dukakis Chloe Webb	1994	NR	59.95
33	RE-ENTRY		PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	24.99
34	21	20	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
35	NEW		THERE GOES A FIRE TRUCK!	A*Vision Entertainment 50700	Animated	1994	NR	12.95
36	NEW		THE CRYING GAME	Live Home Video 69039	Stephen Rea Jaye Davidson	1992	R	19.95
37	34	84	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
38	RE-ENTRY		BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	39.99
39	25	8	MIGHTY MORPHIN GREEN RANGER: PART 2	Saban Entertainment Polaris Communication 8006311373	Various Artists	1994	NR	12.95
40	RE-ENTRY		THERE GOES A BULLDOZER!	Kidvision A*Vision Entertainment 50701	Animated	1994	NR	12.95

● 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.

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- When your customers reserve their copy of *Jurassic Park*®, they can get a Special Edition Dinosaur Print from the original drawings produced by the Stan Winston Studio.
- Pre-sell kit includes a three-sided "Sign-Up Center" display, 25 free dinosaur prints and much more!

18" x 24" Suitable for framing! (estimated value \$10.00)



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- Consumers can register to win an all expense-paid, family fun trip for 4 to Kauai, plus special *Jurassic Park* "Survival Kits"!

Pre-Sell Support

- National radio, cable television and a consumer print campaign, plus a *Jurassic Park* "Call of the Wild" promotion with MTV!

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JELL-O® America's Favorite Snack
Teams Up With America's
Favorite Adventure!

• \$5.00 mail-in rebate offer!

- Consumers purchase *Jurassic Park* videocassette at their local video outlet. (JELL-O® rebate form is ONLY available inside the *Jurassic Park* videocassette.)
- Mail the rebate form and 6 Proofs-of-Purchase and cash register receipt(s) from JELL-O® Ready-to-Eat gelatin and pudding snacks. Offer valid on rebates postmarked 9-15-94 through 1-31-95.

MORE TEAM PLAYERS!

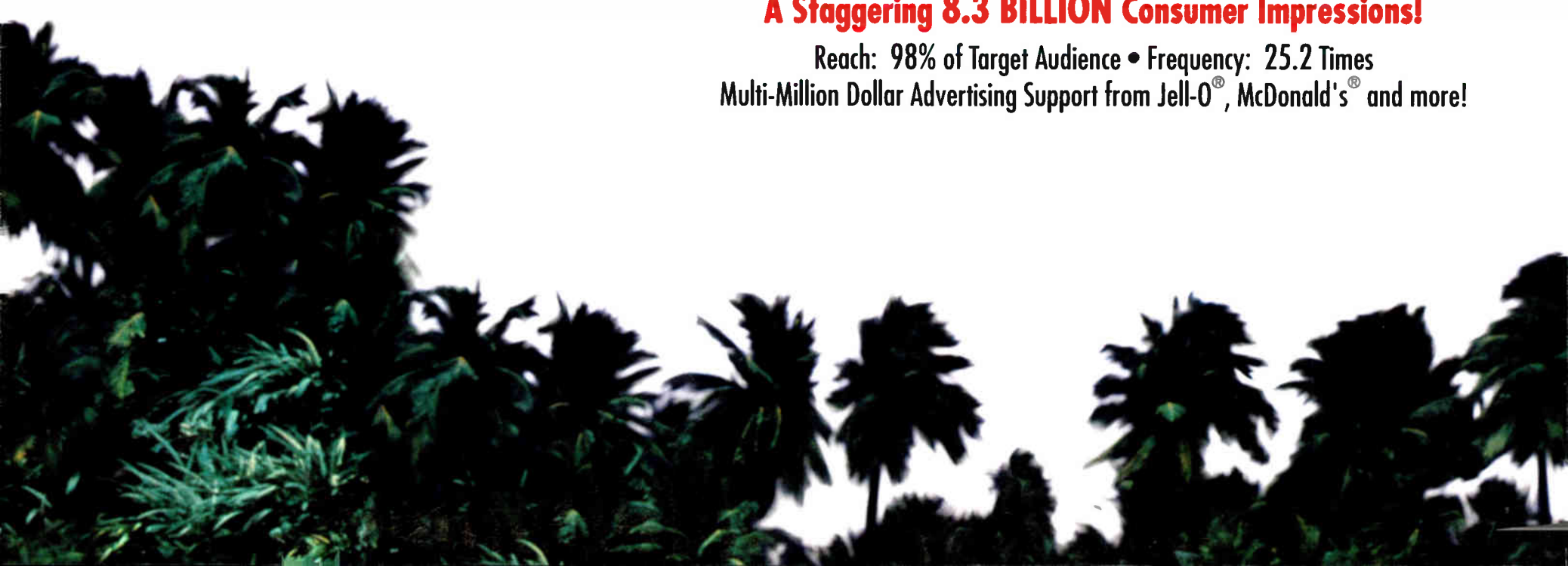
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• \$2.50 mail-in rebate offer!

- Consumers purchase *Jurassic Park* videocassette at their local video outlet.
- Visit a participating McDonald's® for a qualified food purchase and purchase one of these four videocassettes:

The Land Before Time® *Back to the Future*®
Field of Dreams *An American Tail: Fievel Goes West*®

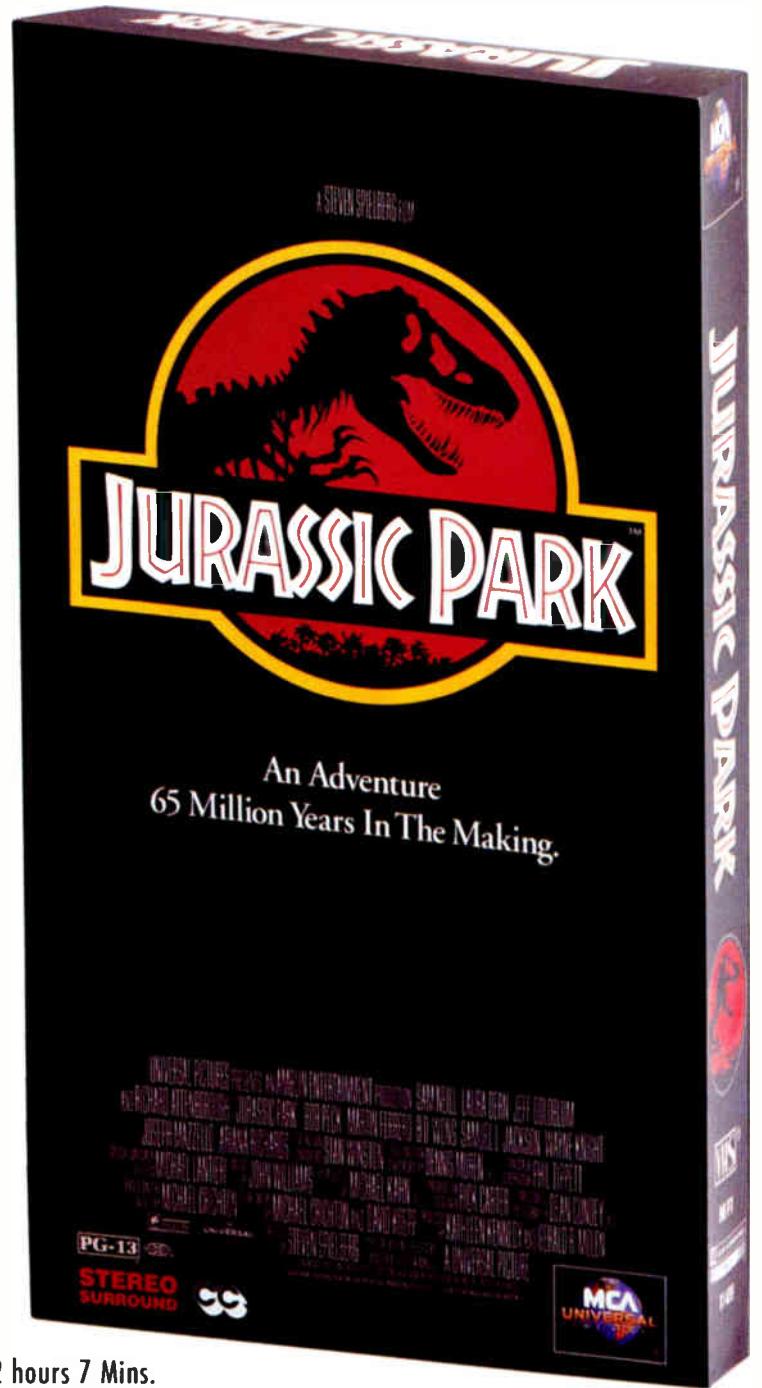
- Send in the rebate form found inside any of the four videocassettes, along with the proof-of-purchase tab from *Jurassic Park*.
Mail-in rebate offer redemption valid through 2-28-95.

• Consumers can earn up to \$15.00 in additional mail-in rebates with qualified purchases of MCA titles from your store!

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'JURASSIC' IN U.K.

(Continued from page 53)

those groups buy mainstream blockbusters at more than double that figure. They also had formed the backbone of the video rental industry.

With a rental window aimed at these viewers, CIC executives believe stores can gross 10 million pounds (\$15 million). CIC expects to move 80,000 rental copies, worth more than 3.5 million pounds (\$5 million) wholesale. The same research shows that 56% of the population said that they would be prepared to rent the cassette, while 3.1 million were prepared to buy it.

Behind the move is another trend—the diminishing rental window. Although it is true that CIC has given a fillip to the rental trade, during the past five years it has been customary for the company to shorten that window with a corresponding drop-off in trade price. In 1989, for example, blockbuster features cost 60 pounds (\$90), a price guaranteed for a year. Today, neither standard holds.

The retail trade is responding favorably in general to a rental "Jurassic Park," glad to have at least one bite of the cherry before the start of an inevitable price war. Michael Senker of independent retailer VidBiz says he will be taking orders from renters and selling used tapes for 8.99 pounds (\$13.50) two weeks before the chains get hold of the feature.

British dealers view the rental title as a high-profile loss leader, although there is some money to be made. Chris Simpson of Primetime stores says, "We will make more money from the people it brings into the stores than from people actually renting 'Jurassic Park.'"

Backing the release of "Jurassic Park" is a marketing campaign estimated unofficially at 3 million pounds (\$4.5 million). Widespread TV advertising before both the rental and sell-through release will account for most of the outlay.

CIC International senior VP James Harding says, "The combination of 'Jurassic Park' and the unprecedented weight of our promotional campaign... makes this the release of the year."

DIRECT-TO-VIDEO

(Continued from page 53)

sion episodes will be woven into a story, augmented with new dialog. The debut release was created similarly.

"We've discovered that fans want to know more about this one character, Racer X," says Bornhurst. The first feature shipped about 225,000 units, she says.

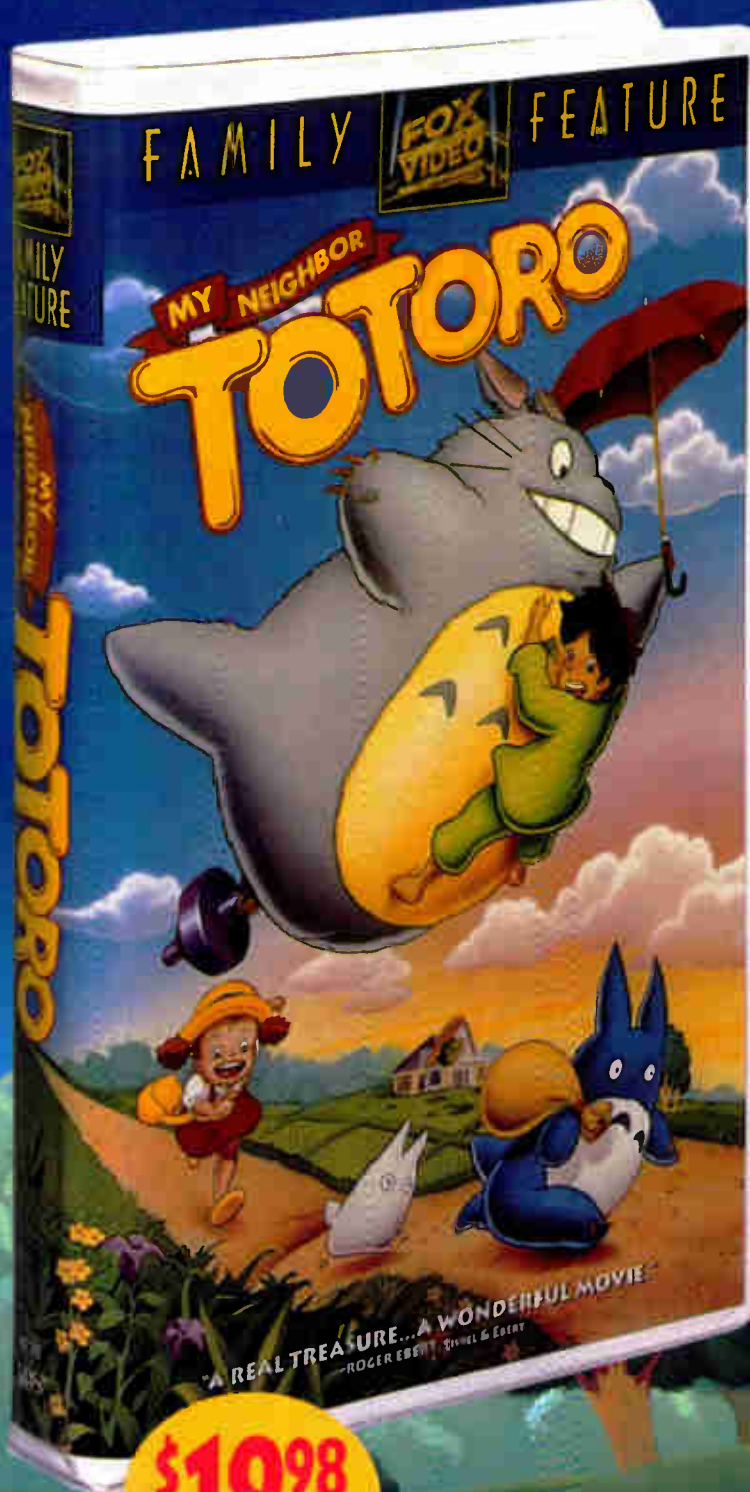
Retailers are generally impressed with the new, improved direct-to-video product, especially since it's geared for the kids market.

"With the mega-success of 'Aladdin,' you have to think that a third to a quarter of its audience will likely buy 'Jafar,'" says Rosemary Atkins, VP of product for Boston-based Videomsmith. "It may not be as good as the original, but it hasn't affected the demand."

Kmart had enough faith in "Jafar" to make the title the cornerstone of its Kids Week promotion. "We think this is just the next step from direct-to-video rental product," says Kmart spokesperson Dennis Wigent. "And it works especially well for kids' product."

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—Roger Ebert, SISKEL & EBERT

"An enchanting adventure."
—THE SEATTLE TIMES

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—Michael Medved, SNEAK PREVIEWS

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—SAN FRANCISCO CHRONICLE




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Approx. 57"high / 24"wide / 24"deep
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WITH EVERY PURCHASE.
\$9⁹⁹ RETAIL VALUE!**

While supplies last. Offer ends 6/30/94.

\$1.5 MILLION TV CAMPAIGN

PICTURE THIS

(Continued from page 53)

many don't—specialists haven't been able to take low prices much beyond cheap rental inventory. Would these stores shift purchases to video games and CD-ROM, promoted as the next generation of rentables? Mass merchants will then fully dominate sell-through, and "video retailer" becomes oxymoronic.

EMERGING: Remember Hightree Media? Billboard readers might recall a story from the 1993 ITA conference in Phoenix during which Hightree showed a high-speed, in-cassette duplicating process that seemed the perfect middle ground between real-time and Sprinter and TMD.

The ITA outing was a dry run of a lab model—wheels turned but nothing was actually dubbed. Hightree immediately went to ground, emerging a year later at this month's Replitech convention in Santa Clara, Calif. Marketing VP Tom Burrows says it took months to solve a hardware glitch "that strapped our resources" and to arrange to buy parts from TMD maker Otari.

Now Hightree expects to install test units at Resolution in Burlington, Vt., and Cassette Productions in Salt Lake City. Following a two- to three-month trial, "our plan is to drop into normal production as soon as possible," Burrows adds, claiming an "A" list of 25 potential customers.

He attends Replitech with studios' OK to dub copies of movies for public viewing. Previous samples were limited to "in-house use only," Burrows notes.

GAME SPINOFFS

(Continued from page 52)

ing on TV, they got to have a little more fun. A guy like Chris Lemmon, who is a real ham, can really loosen up and go all-out."

Despite the obvious economies of sharing both production and promotional resources, there is at least one potential drawback to committing to a game before the spun-off property has been released, notes Rob Biniaz, COO for Universal Interactive Studios, which released its debut game, "Jurassic Park Interactive," last month.

"Some films don't make it out of the development stage," he says. "And then if the film is a bomb, there's not much benefit to having that name on your game."

CATAPULT LAUNCH

(Continued from page 52)

its video stores to complement its selection of video game software available for sale and rental.

Other retailers—"from Toys R Us to Kmart and electronics boutiques"—also will stock the units, Grosser says.

In its initial rollout, the Catapult modem will hook up only to the Super Nintendo and Sega Genesis 16-bit systems. "But the same technology will work for any game platform," Grosser says. "These are the only two that we've chosen to support right now."

MARILYN A. GILLEN

VIDEO PEOPLE

Nancy Jones, formerly of LIVE Home Video, is appointed sales and marketing VP of Saban Entertainment's two labels, Libra Home Entertainment and Saban Home Entertainment.

David Fishman joins EDS Management Consulting Services as director of entertainment industries consulting. Fishman, formerly a consultant for A.D. Little, will be based in Cambridge, Mass.



JONES

Appointments at PPI Entertainment: **Kathleen Theiringer** to director of international business affairs and **Robert Weinstroer** to southeastern regional sales manager, replacing Greg Preston.

Michael Sellars, previously with Baker & Taylor, joins LIVE Home Video as special markets sales manager.

Promotions at A*Vision Entertainment: **Tracey Samson** to senior director of special markets and **Pamela Cioffi** to executive assistant to president **Stuart Hersch**.

Randi Bell is promoted to marketing director of Triboro Entertainment Group. **Adrienne Costello**, formerly of Worldvision, joins as marketing manager. **Colleen Brady** is named sales administrative coordinator.

John Gilstrap is appointed senior director of new business development and strategy at Philips Media.

Robert Sigman advances to president/CEO of newly formed Republic Pictures Entertainment. He had been executive VP/GM of Spelling Entertainment's Worldvision Home Video unit. **Steven Beeks** resigns as president of Republic Pictures' Home Entertainment Group, which has been merged into the Spelling operation.

Martin Jones is named director of productions and acquisitions, LIVE Entertainment. LIVE Home Video names **Toni Denny**, formerly of Warner Home Video, as sales director for the southern region. **William Kruger**, formerly of Republic Pictures Home Video, becomes West Coast sales director. **Gina Gilardi**, formerly of Epic Productions, joins LIVE Home Video as executive creative director.

Mike Friedman is appointed national video marketing coordinator for WEA.

Paul Poliz is named western regional manager, Kultur International Films.

Alex Campbell is promoted to senior director of sales, Rank Video Services America. He also is customer service director.

Debbie Ann Foster joins A-Pix Entertainment as national sales coordinator, the same position she held at Coliseum Video.

Appointments at Rentrak: **Kim Cox** to executive VP, strategic planning; **Andrea Bushnell** to corporate director, legal and business affairs; **Maurien Haggarty** to human resources corporate director; and **Craig Berardi** to internal audit corporate director.

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 Flintstones (Universal)	18,217,305	2,511 7,255	1	62,456,900
2	Maverick (Warner Bros.)	10,025,483	2,537 3,952	2	55,542,374
3	Beverly Hills Cop III (Paramount)	6,575,500	2,748 2,393	1	28,550,888
4	Renaissance Man (Buena Vista)	5,557,590	1,764 3,151	—	5,557,590
5	The Cowboy Way (Universal)	5,048,640	1,753 2,880	—	5,048,640
6	The Crow (Miramax/Dimension)	4,016,247	1,806 2,224	3	38,395,416
7	When a Man Loves a Woman (Buena Vista)	3,705,694	1,511 2,452	6	35,431,161
8	Four Weddings and a Funeral (Gramercy)	1,534,988	913 1,681	12	42,932,196
9	Crooklyn (Universal)	835,200	696 1,200	3	11,344,905
10	Endless Summer II (New Line Cinema)	657,292	302 2,176	—	657,292

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	6	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13
2	2	4	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13
3	6	3	THE THREE MUSKETEERS	Walt Disney Home Video 2524	Charlie Sheen Kiefer Sutherland	1993	PG
4	3	8	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
5	5	7	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG
6	4	7	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R
7	8	3	ADDAMS FAMILY VALUES	Paramount Pictures Paramount Home Video 32806	Anjelica Huston Raul Julia	1993	PG-13
8	7	4	THE REMAINS OF THE DAY	Columbia TriStar Home Video 71093	Anthony Hopkins Emma Thompson	1993	PG
9	NEW ▶		THE PIANO	Live Home Video 69974	Holly Hunter Harvey Keitel	1993	R
10	10	9	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R
11	13	2	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR
12	9	12	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
13	11	6	ANOTHER STAKEOUT	Touchstone Pictures Touchstone Home Video 2171	Richard Dreyfuss Emilio Estevez	1993	PG-13
14	NEW ▶		RUDY	Columbia TriStar Home Video 53723	Sean Astin	1993	PG
15	16	8	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R
16	23	2	ROBOCOP 3	Orion Pictures Orion Home Video 8796	Robert John Burke Nancy Allen	1993	PG-13
17	12	10	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Touchstone Home Video 2011	Angela Bassett Larry Fishburne	1993	R
18	14	8	A BRONX TALE	Savoy Pictures HBO Video 90954	Robert De Niro Chazz Palminteri	1993	R
19	15	8	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52633	Daniel Day-Lewis Michelle Pfeiffer	1993	PG
20	17	9	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R
21	18	16	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
22	22	6	MR. JONES	Columbia TriStar Home Video 52353	Richard Gere Lena Olin	1993	R
23	19	5	FLESH AND BONE	Paramount Pictures Paramount Home Video 32899	Dennis Quaid Meg Ryan	1993	R
24	20	12	THE GOOD SON	FoxVideo 8553	Macaulay Culkin Elijah Wood	1993	R
25	21	13	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R
26	24	8	THE BEVERLY HILLBILLIES	FoxVideo 8561	Lily Tomlin Cloris Leachman	1993	PG
27	36	2	A DANGEROUS WOMAN	Amblin Entertainment MCA/Universal Home Video 81723	Debra Winger Barbara Hershey	1993	R
28	26	3	ORLANDO	Columbia TriStar Home Video 71543	Tilda Swinton Billy Zane	1993	PG-13
29	25	13	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R
30	27	6	POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnevie Jack Fieldstad	1994	PG
31	32	2	LOOK WHO'S TALKING NOW	Columbia TriStar Home Video 78373	John Travolta Kirstie Alley	1993	PG-13
32	31	13	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71753	Kenneth Branagh Emma Thompson	1993	PG-13
33	NEW ▶		GHOST IN THE MACHINE	FoxVideo 8589	Karen Allen Chris Mulkey	1993	R
34	30	14	SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG-13
35	28	12	JUDGMENT NIGHT ◊	Largo Entertainment MCA/Universal Home Video 51563	Emilio Estevez Cuba Gooding, Jr.	1993	R
36	34	5	RUBY IN PARADISE	Republic Pictures Home Video 3470	Ashley Judd Todd Field	1993	R
37	29	18	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
38	33	12	MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71393	Woody Allen Diane Keaton	1993	PG
39	35	11	GETTYSBURG	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG
40	NEW ▶		INTO THE WEST	Miramax Films Touchstone Home Video 1594	Gabriel Byrne Ellen Barkin	1993	PG

◆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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Video Previews

EDITED BY CATHERINE APPELFELD

MUSIC

David Byrne, "Between The Teeth," Warner Reprise Video, 71 minutes, \$19.98.

It's retrospective time for Byrne, who together with filmmaker David Wild directed this 15-song concert video that, not surprisingly, is as interesting to look at as it is to listen to. Filmed at the intimate Count Basie Theater in Red Bank, N.J., the show is a swirl of the eclectic musician's career, from his days with the Talking Heads, represented by "Life During Wartime," "And She Was," and "Road To Nowhere," to his initial solo excursions, film work, and more recent turn toward world-beat-flavored music that led him to found his Luaka Bop label. The video, which also features Byrne's fine-tuned band, 10 Car Pile-Up, is being released simultaneously with the album "David Byrne."

Kathy Mattea, "The Videos," PolyGram Video, 30 minutes, \$9.95.

This release features six metaphoric vidclips spanning Mattea's career. Featured performances range from her latest single, "Walking Away A Winner," to the majestically rich duet "The Battle Hymn Of Love," to the sweetly innocent "Time Passes By." "Asking Us To Dance," "Standing Knee Deep In A River," and video opener "Lonesome Standard Time" round out the score. Video is devoid of any interview footage, so fans won't learn any new tantalizing secrets about the singer, but they will be duly entertained.

CHILDREN'S

"Spider-Man And His Amazing Friends: The X-Men Adventure," Best Film & Video, approximately 25 minutes, \$14.99/\$9.99.

The X-Men are hot, and with the release of this Marvel Comics Video title, Best Film & Video may cash in on the success PolyGram Video is enjoying with its X-Men titles. This time, the X-Men mansion is the scene of the action when a routine training session with the original crime fighters and some of their superfriends turns to havoc at the hands of the evil Cyberiad. Narrated by Stan Lee, creator of Spider-Man, the Incredible Hulk, and

other Marvel characters, this adventure is chock-full of kitschy fun as the good guys find their way through the Maze of Madness, complete with holograms and bizarre love triangles. Video is available at two price points, signifying SP and EP recording, and will appeal not only to the new generation "X" but to collectors as well.

"The Magic Thinking Cap," The Judy Theatre (415-695-0561), 30 minutes, \$19.95.



This largely corny look at the power of communication and understanding will bore most children, but might attract parents who are having trouble bridging the gap between themselves and their growing kids. The yarn of this story, about a preteen who pulls the fire alarm at school after he is picked on by a bunch of bullies, is pretty basic: Stressed-out dad freaks out and threatens to beat the boy, mom consoles, and the whole family visits the wonder-cure Judy Theater, where their smug marionette guide has them act out a version of "The Boy Who Cried Wolf" to uncover why the action really took place. The magic thinking cap referred to in the title allows them to see what each other really thinks regardless of what their actions might imply.

DOCUMENTARY

"Visitors From Space," Films Of The Nations (908-462-3522), 57 minutes, \$39.95.

One-sided news magazine-style video starts off with the testimony of a visitor from France, a military officer who describes in his native tongue an encounter with a group of spindly yellow creatures while on a mission. So begins a sharply produced program sprinkled with well-

known names from the science and political spheres that intermingles historic events like World War II with the supposed occurrence of UFOs,



extra-terrestrials, and human abduction. The program, which won the "Abductee-Contactee" prize from the UFO Film Festival, is full of information about a subject that continues to elicit heated debate and investigation. Viewers with any interest in the world of ETs will enjoy this video; whether they believe it is up to them.

"Ishi: The Last Yahi," Shanachie Entertainment (201-579-7763), 60 minutes, \$19.95.

Straight out of PBS' "The American Experience" series, this story of the last survivor of the massacres of the Yahi people in Northern California is a touching, haunting look at the resilience of the human spirit and the constitution of "civilized" living. As detailed through archival photos, film footage, and recordings of Ishi himself (who was so named for the Yahi word for "man"), the video follows the turn of the century trials and tribulations of anthropologist Alfred Kroeber, who brought



Ishi to San Francisco and made it his life's work to chronicle the Yahi's life and integrate him into modern Anglo society. Several authorities on Native-American culture also lend their knowledge and opinion to Ishi's story.

MADE-FOR-TV

"WWII: When Lions Roared," MPI Home Video, 186 minutes, \$39.98.

Made-for-television movies need not abide by any particular video-release windows, therefore this four-hour drama is available at retail just a short time after its late-April debut on NBC-TV. More like a play than a movie, "Lions" centers on the key personalities of the Allied forces, largely via their written correspondence. With a well-selected cast — Michael Caine as Joseph Stalin, Bob Hoskins as Winston Churchill, and John Lithgow as Franklin Roosevelt — the movie provides insight into the intricate, often compromising relationships among the three political giants. The few scenes where the leaders actually do meet are particularly effective. Video holds appeal for history buffs and drama critics alike, and benefits from NBC's recent ad campaign.



"The Johnny Carson Collection," Buena Vista Home Video, approximately 30 minutes each.

As Carson notes during his farewell monolog, his departure from "The Tonight Show" received more press coverage than the breakup of the Soviet Union and Dan Quayle's obsession with Murphy Brown's unborn child. Now that some time has passed since his May 1992 goodbye, and late-night couch potatoes have cast their allegiance with either Leno or Letterman, Buena Vista's Carson collection provides a nice look back at nights gone by. The series includes several of Carson's most irreverent moments, including "Heere's Johnny," his Oct. 1, 1962, sign-on with guests including Tony Bennett and Mel Brooks; "King Of Latenight"; "Master Of Laughs"; and the maudlin "Final Show," itself a pastiche of memories.

Billboard

FOR WEEK ENDING JUNE 18, 1994

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	2	13	LIVE AT THE ACROPOLIS ▲ Private Music/BMG Home Video 82163	Yanni	LF	19.98
2	1	7	LIVE Curb Video 177706	Ray Stevens	LF	16.98
3	3	3	ZOO TV: LIVE FROM SYDNEY PolyGram Video 8006313733	U2	LF	19.95
4	6	2	THE SIGN: THE HOME VIDEOS Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
5	4	59	COMEDY VIDEO CLASSICS ▲ Curb Video 177703	Ray Stevens	LF	16.98
6	5	5	INDIAN OUTLAW Curb Video 177708	Tim McGraw	LF	16.98
7	7	35	OUR FIRST VIDEO ▲ Zoom Express BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
8	9	2	THE HOME VIDEO Arista/LaFace Records BMG Video 25727	Toni Braxton	LF	12.98
9	11	28	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
10	8	6	THE GIRLIE SHOW-LIVE DOWN UNDER Warner Reprise Video 3-38393	Madonna	LF	29.98
11	10	8	KICKIN' IT UP A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
12	12	34	GREATEST HITS ● MCA Music Video 10932	Reba McEntire	LF	19.98
13	13	92	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.98
14	15	27	MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19.98
15	17	32	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ● Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
16	14	28	DANGEROUS: THE SHORT FILMS Epic Music Video 19V49164	Michael Jackson	LF	19.98
17	18	2	THE GREATEST HITS...AND THEN SOME Arista Records Inc. BMG Home Video 14766	Barry Manilow	LF	19.98
18	20	66	DELICATE SOUND OF THUNDER ▲ Columbia Music Video 24V-49019	Pink Floyd	LF	24.98
19	21	11	PAUL IS LIVE PolyGram Video 8006305273	Paul McCartney	LF	19.95
20	16	103	THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
21	23	4	RAISING HELL BMG Home Video 80091-3	Iron Maiden	LF	19.98
22	19	6	THE MAKING OF ESTRANGED HOME VIDEO Geffen Home Video 39545	Guns N' Roses	LF	16.98
23	29	62	THE PREMIERE COLLECTION ENCORE ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
24	22	69	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
25	26	18	ALAPALOOZA: THE VIDEOS Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
26	24	11	SO FAR SO GOOD (AND MORE) PolyGram Video 4400895413	Bryan Adams	LF	24.95
27	28	29	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16.98
28	25	12	HILLBILLY ROCK MCA Music Video 10881	Marty Stuart	SF	9.98
29	27	83	BEYOND THE MIND'S EYE ▲ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
30	38	2	COMPUTER ANIMATION: VOL. 2.0 Miramar Images Inc. BMG Video 80071-3	Peter Gabriel	LF	19.98
31	34	13	RHYTHM, COUNTRY & BLUES MCA Music Video 10876	Various Artists	LF	19.98
32	33	79	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
33	30	3	LIVE Sparrow Video 72124	Kirk Franklin And The Family	LF	16.98
34	RE-ENTRY		LIVE AT THE EL MOCAMBO ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
35	31	71	FOR MY BROKEN HEART ▲ MCA Music Video 10528	Reba McEntire	SF	9.98
36	32	124	GARTH BROOKS ▲ Capitol Video 40023	Garth Brooks	LF	14.95
37	RE-ENTRY		THE SKILLS TO PAY THE BILLS Capitol Video 40037	Beastie Boys	LF	14.98
38	35	33	VISUALIZE ● PolyGram Video 4400865073	Def Leppard	LF	19.95
39	RE-ENTRY		THE CRANBERRIES LIVE PolyGram Video 8006316693	The Cranberries	LF	19.95
40	RE-ENTRY		KONFIDENTIAL ● PolyGram Video 4400876033	Kiss	LF	19.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1993, Billboard/BPI Communications.

Video Previews is a weekly look at new titles at self-through prices. Send review copies to Catherine Appelfeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

Laserdisc Sales On 1st Quarter Upswing Also, Pioneer Plans Oliver Stone Special Editions

STRONG FIRST QUARTER: Laserdisc software sales for the first three months of 1994 increased 11.1% in retail dollar volume, compared to the first quarter of 1993, climbing from \$64.9 million to \$72.1 million, according to the Laser Disc Association. That gain partly reflected the average retail tag per disc going from \$36.58 to \$39.28, while units sold rose 3.5% from 1.77 million to 1.84 million.

Theatrical titles posted substantial first-quarter gains, jumping 7.8% in units sold and 15% in retail dollar volume in '94 compared to '93. Within the theatrical area, there was a marked shift towards \$30-\$60 retail

prices, with revenues in that range swelling by 47%. At the same time, revenues fell by 65.4% for theatrical titles marked under \$30 and by 12.4% for discs listed at \$60 or more. Theatrical sales totalled \$61.4 million at retail in the first quarter of '94.

LASER SCANS™

by Chris McGowan

Music titles increased 3% in unit sales and soared 18.6% in dollar volume, with the average music disc price changing from \$28.99 to \$33.40. First-quarter music titles were worth \$8.7 million at retail, while nontheatrical product posted sales of \$1.5 million—a sharp decline of 66.3% in units and 64.3% in retail value. Santa Monica, Calif.-based LDA attributed the nontheatrical disc drop to several possible factors, including the reclassification of titles, increased focus on better-selling properties, and the expiration of a number of licenses.

HARDWARE GAIN: Meanwhile, laserdisc player sales of 60,718 in the first quarter of '94 represented a 4.3% increase over the 58,199 units sold during the same period in '93, according to the EIA.

PIONEER SPECIAL EDITIONS: Pioneer has several notable titles on the slate for late 1994 through early 1995 that will be released through the label's "Pioneer Special Editions" line and should appeal greatly to the laser collector. A special edition of "Platoon" will feature dual audio commentary tracks by director **Oliver Stone** and military adviser **Dale Dye**, plus video interviews with the cast and behind-the-scenes footage. "The Doors" will include director Stone's commentary, plus cast interviews and extensive outtakes. Director **Adrian Lyne** will add his running thoughts to a remastered director's cut of "Jacob's Ladder," which will have 15 minutes added to the theatrical version and include behind-the-scenes footage on the disc. And "Reservoir Dogs" will have an audio commentary track with director **Quentin Tarantino**, cast interviews, and extensive outtakes.

In addition, a number of films produced by the legendary **Samuel Goldwyn** will be launched by Pioneer Special Editions in 1994. Due July 13 are "Up In Arms" with **Danny Kaye** (1944, extras, \$49.95) and "Goldwyn Follies" (1939, extras, \$79.95), which features the music of **George and Ira Gershwin**. Titles due later in the year include "The Princess And The Pirate," "They Got Me Covered," "The Kid From Brooklyn," "The Secret Life Of Walter Mitty," "The Best Years Of Our Lives," "Wuthering Heights," and the double bill "Ball Of Fire" and the remake, "A Song Is Born."

Prior to the above, a special edition of "Bob Roberts" (\$69.95) bows June 30 and offers **Tim Robbins'** com-

(Continued on page 67)



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BONUS DISTRIBUTION AT VSDA

FUJI TAPE

Real-Life Dramas Screaming Into British Vid Market

BY PETER DEAN

LONDON—A promising niche in the retail video market has turned into a full-fledged phenomenon here, helped along by government censorship that is eliminating violence from more mainstream releases (Billboard, March 12). And what the government can't sell, screaming ad copy will.

In March, when Labyrinth Video released "Police Stop!"—a compilation of reckless driving and real-life car accidents filmed from police video camera cars—the fledgling label took orders for 1,800 units at a suggested list of 10.99 pounds (approximately \$15). There were 3,200 re-orders on the first day of release.

To date, the tape has sold more than 280,000 copies and ranks among the five best-selling titles in the U.K. The sequel, "Police Stop! 2," is currently the most popular special-interest video in the U.K. Some 190,000 copies were delivered in three weeks. In second place is a U.S. edition called "Police Stop! America," also in six figures. Given the small production budgets, Labyrinth Video has struck gold.

But where there's one car crash, there's also a whole pile-up. A number of other labels are eager to get in on the action. Lumiere Video has released a compilation of fire rescues called "Fire Rescue 999." Narrated by Glen Murphy, from U.K. TV's fire rescue drama, "London's Burning," the video shows "people trapped and crushed in twisted metal! . . . air burning and crackling with deafening excitement!"

The "999" sleeve exhorts buyers to "watch as they cut people free from horrific car crashes, dig desperately to save people buried alive under feet of earth, drill through concrete to rescue trapped animals," etc. It holds down the fifth best-selling special interest video slot.

Simitar Video got into the business with "Real Life Casualty"—a "what the ambulance crew saw" compilation—whose sleeve boasts, "The victims are not actors and the injuries are not the work of a make-up artist." Braveworld Video, with "Police America," a compilation of U.S. cop action, sensationalizes as best it can. The copy suggests viewers "forget what you have seen in U.K. real life police videos—for real excitement ride with the American Highway Patrol."

"Police America" features armed assailants and a U.S. cop being run over in front of the cameras. Braveworld chief Warren Goldberg says that his "more exciting" video will sell better than the ambulance or fire rescue tapes. "Who wants to watch some guy stuck down a plughole? . . . This has caught the imagination of the public in a way that 'Candid Camera' never did!"

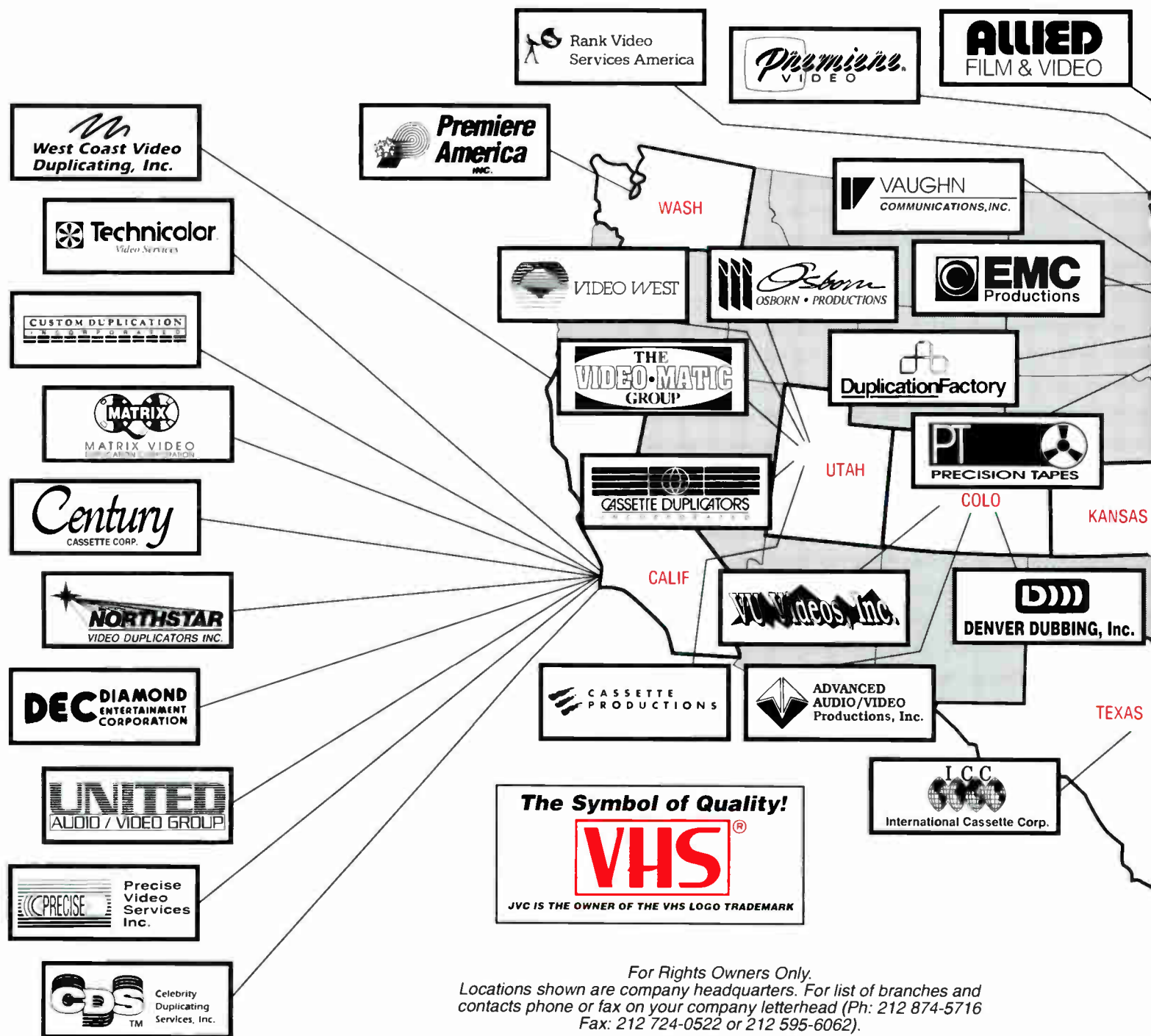
Labyrinth tried to put a legal damper on the proceedings. It thought the video was too close to "Police Stop! America" and received an injunction to prevent the Braveworld release. The injunction was lifted, and Labyrinth has now shelved plans to pursue the matter legally.

Real-life videos are exempt from
(Continued on next page)

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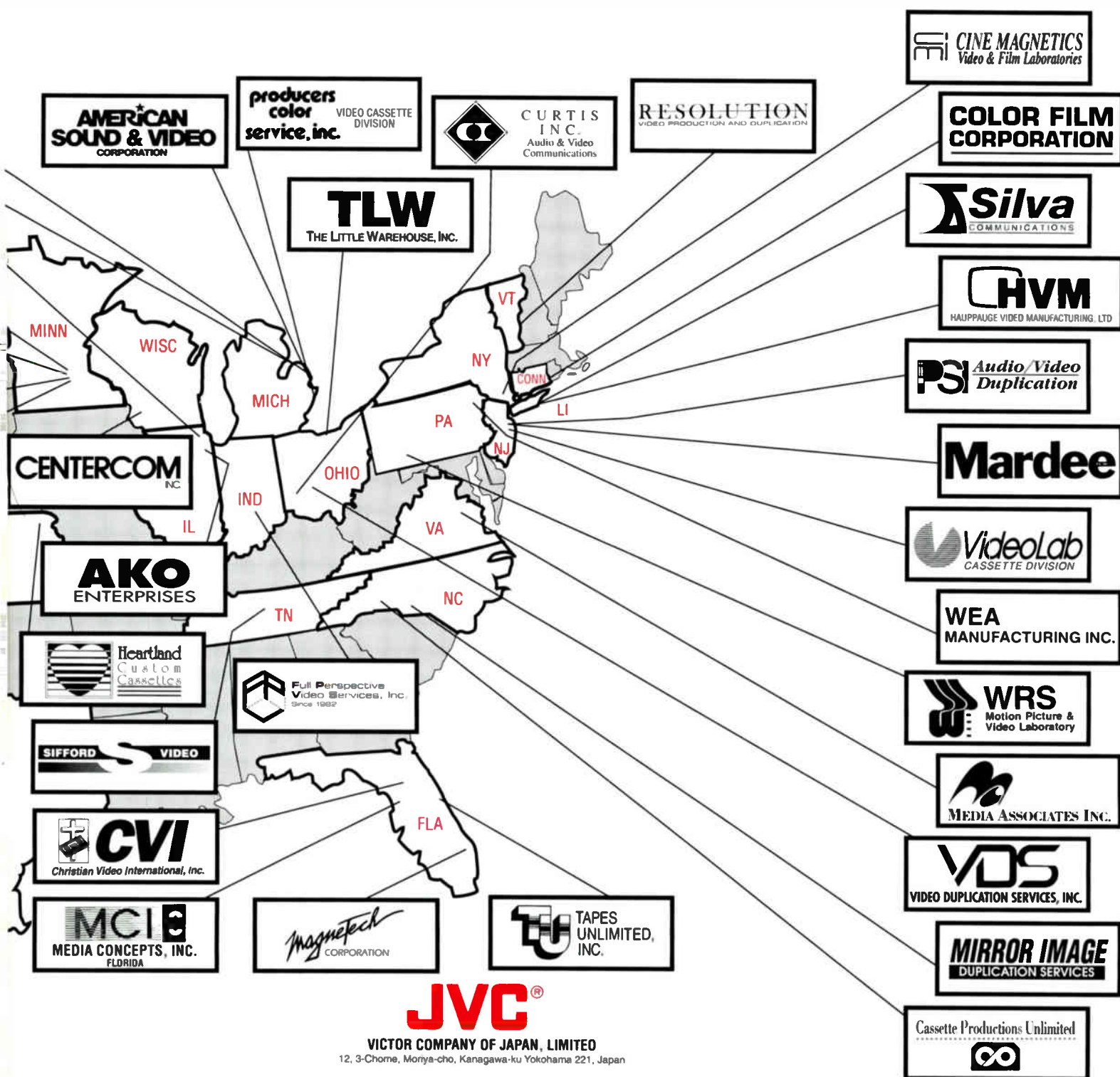
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REAL-LIFE VIDEOS

(Continued from preceding page)

government classification, so violence is permitted that would have been edited from movies, currently receiving close examination from the censors. Distributors talk of one producer trying to sell more extreme footage of human tragedy: burning hotels with many victims and the like.

David Finch, Labyrinth's head of acquisition, thinks his "Police Stop!" tapes are not gratuitously violent. "The reason for this phenomenon is that people experience bad drivers every day, and here they have evidence of people doing very silly things on the roads. They also love to see real life car chases," he says. "We take great care not to put in crashes where people are killed or which show violence—the Braveworld video, for example, shows a policeman being run over. That's not something which we would include on 'Police Stop.'"

SHELF TALK

(Continued from page 54)

board, June 4), it was reported that consumers would be able to enter a trip to Kauai sweepstakes through CompuServe. Actually, they enter at retail locations. CompuServe, however, will hold a separate on-line contest in which consumers can win "Jurassic Park" merchandise.

MOVERS AND SHAKERS: Congratulations to one of the true defenders of the First Amendment, Vans Stevenson, recently promoted to VP of state legislation at the Motion Picture Assn. of America. Each year Stevenson's efforts, as well as MPAA's primo state legislation staff, stops hundreds of laws intended to restrict retailers rights. And Vans is also a fun person to run into at a convention.

DECLARATION

(Continued from page 49)

want: several stirring, rootsy, pop-savvy new originals by singers/guitarists Jerry Raney and Joey Harris, as well as a trio of drinking songs ("a swillogy," as Country Dick describes it) co-authored by long-time conspirator Mojo Nixon that feature the skinman's *basso profundo* clowning.

Things haven't been that funny for Montana in recent years: In 1990, he was diagnosed with thyroid cancer, which spread into his lymph nodes. However, he's now recovered. "I've had three operations in all," he says.

The Farmers are returning to the scene after a layoff that saw their home town turn into the hippest American music scene since Seattle. But Country Dick is unimpressed by the new breed of San Diego rocker.

"I don't even know any of these bands," he says. "It's an entirely different sort of scene. I'm involved heavily in my own circle of friends. I couldn't care less what these guys in shorts and backwards baseball caps are doing."

After the album (which features what Montana describes as his own "relentlessly violent and bitter" cover art) is released, the Farmers plan a national tour that will include the band's first East Coast dates in three years. "We're going to hit it hard everywhere," Montana promises.



TAKING CARE OF BUSINESS



Billboard's VSDA Supersection



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- WEST: Jodie LeVitus (213) 525-2304
- EAST: Norm Berkowitz (212) 536-5016
- MID-WEST: Ken Karp (212) 536-5017
- SOUTH: Lee Ann Photoglo (615) 321-4294



BONUS DISTRIBUTION AT VSDA.

LASER SCANS

(Continued from page 63)

mentary, a making-of film with 20 minutes of outtakes, and liner notes by Gore Vidal.

ANIME: Japanese animation, or "anime" as it is known in Japan, is abundantly available on laserdisc, the video medium that best shows off the vivid colors, elaborate detail, and creative sound effects of such titles. And only laser can offer dual soundtracks—in both Japanese and English. LumiVision recently bowed "Nadia, Vol. 1" (110 mins., dual soundtracks, \$39.95), an enchanting collection of four deep-sea adventure stories inspired by "20,000 Leagues Under The Sea."

Pioneer has the largest catalog of anime laserdiscs, including the "Tenchu Muyo," "Green Legend Ran," "Kishin Heidan," and "Moldiver" series, which offer dual soundtracks and closed-caption subtitles. Just out are "Tenshi Muyo #4" and "Tenchu Muyo #5" (each CAV, \$34.95), which continue the fantastic escapades of Tenchi, Aeka, Mihoshi, and Ryoko. "Moldiver, Vol. 1: Metamorphose" (\$34.95) kicks off a six-episode series about the adventures of a young inventor whose "Mol" unit bestows superhuman qualities upon its wearer.

MCA shakes the ground Aug. 17 with "Earthquake" (wide, \$39.98),

starring Charlton Heston, Ava Gardner, George Kennedy, and the San Andreas Fault. Also due on that date is the "Thriller" boxed set (five hours, \$89.98), which includes six episodes from the 1960 television series. Among the players were William Shatner, Boris Karloff, and Elizabeth Montgomery.

WARNER launches "Hans Christian Andersen's Thumbelina" (\$34.98), directed by Don Bluth, on July 26, with the music of Barry Manilow and the voices of Jodi Benson, Carol Channing, Charo, John Hurt, and Gilbert Gottfried. "Wrestling Ernest Hemingway" (wide, \$39.98) with Robert Du-

vall and Richard Harris, follows on July 27.

"Major League II" with Tom Berenger and Charlie Sheen (wide, \$34.98) steps up to the plate Aug. 3, followed by Dennis Hopper's "Chasers" (wide, \$34.98), with Berenger, Erika Eleniak, and Gary Busey. Meanwhile, Warner Reprise has just launched "David Byrne: Between The Teeth" (71 mins., \$29.98).

PIONEER recently bowed Paramount's "Addams Family Values" (wide, \$34.98), which is highly diverting to watch on disc with its superb letterboxed visuals and hilariously sinister assault on white-bread America. LIVE's "The Piano" (wide, \$39.95) is Jane Campion's superb film that captured eight Academy Award nominations and comes fully alive only on disc. Paramount's "The Double Life Of Veronique" (\$34.95) is a compelling tale of two women with a mysterious connec-

tion. And "Beverly Hills Cop" (THX, wide, \$39.95) presents the Eddie Murphy blockbuster with a power and clarity not seen before outside the movie theater.

IMAGE has just released Fox's "Mrs. Doubtfire" (THX, wide, Digital Dolby Surround Stereo, \$39.98) on disc, a presentation that offers outstanding visual and audio quality to go with this Robin Williams romp. Turner's "Heart Of Darkness" (\$34.95) features Tim Roth and John Malkovich in the classic Joseph Conrad tale; the movie is artful and compelling in the early going, but bogs down in the equatorial mud towards the end. Touchstone's "Tous Les Matins Du Monde: All The Mornings Of The World" (\$39.99) features Gerard Depardieu as a mysterious 17th-century French composer in a tale of musical passion; the film was the recipient of seven Cesar awards, including best picture.

Billboard®

FOR WEEK ENDING JUNE 18, 1994

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★						
1	1	5	MRS. DOUBTFIRE	FoxVideo Image Entertainment 8588-85	Robin Williams Sally Field	1993 PG-13 39.98
2	4	3	THE THREE MUSKETEERS	Walt Disney Home Video Image Entertainment 2524	Charlie Sheen Kiefer Sutherland	1993 PG 39.99
3	5	3	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52636	Daniel Day-Lewis Michelle Pfeiffer	1993 PG 39.95
4	3	3	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993 PG-13 39.98
5	8	3	ADDAMS FAMILY VALUES	Paramount Pictures Pioneer LDCA, Inc. 32806	Anjelica Huston Raul Julia	1993 PG-13 34.95
6	2	11	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993 PG-13 39.98
7	NEW ▶		THE RETURN OF JAFAR	Walt Disney Home Video Image Entertainment 2237	Animated	1994 NR 29.99
8	NEW ▶		THE PIANO	Live Home Video Pioneer LDCA, Inc. 69974	Holly Hunter Harvey Keitel	1993 R 39.95
9	6	5	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 41630	Al Pacino Sean Penn	1993 R 39.98
10	7	5	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993 PG 34.98
11	9	5	MALICE	New Line Home Video Columbia TriStar Home Video 71776	Alec Baldwin Nicole Kidman	1993 R 39.99
12	NEW ▶		ROBOCOP 3	Orion Pictures Image Entertainment 2671	Robert John Burke Nancy Allen	1993 PG-13 39.99
13	10	7	A BRONX TALE	Savoy Pictures Pioneer LDCA, Inc. 90954	Robert De Niro Chazz Palminteri	1993 R 39.95
14	20	5	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82116-6	Yanni	1994 NR 29.98
15	18	3	THE BEVERLY HILLBILLIES	FoxVideo Image Entertainment 8561-80	Lily Tomlin Cloris Leachman	1993 PG 39.98
16	13	5	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 6-38393	Madonna	1994 R 39.98
17	12	13	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993 R 34.98
18	11	7	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993 R 34.98
19	19	115	TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991 R 49.95
20	14	7	GETTYSBURG	Turner Entertainment Co. Image Entertainment 6139	Tom Berenger Jeff Daniels	1993 PG 89.95
21	16	24	WHEN HARRY MET SALLY...	New Line Home Video Columbia TriStar Home Video 2712	Billy Crystal Meg Ryan	1989 R 39.99
22	RE-ENTRY		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985 R 39.95
23	NEW ▶		BEN-HUR (35TH ANNIVERSARY)	MGM/UA Home Video Pioneer/Image Ent. 104668	Charlton Heston Stephen Boyd	1959 G 49.98
24	17	9	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Image Entertainment 2011	Angela Bassett Larry Fishburne	1993 R 39.99
25	15	15	IN THE LINE OF FIRE	Columbia TriStar Home Video 52316	Clint Eastwood John Malkovich	1993 R 34.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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Pro Audio

For Studios, Connections Mean All Big Recordings Often Hinge On Small Parts

■ BY TOBY COHEN

NEW YORK—At any given studio, the proper parts, cables, and connectors can mean the difference between the life and death of a project. These often minuscule yet coveted commodities are the backbone of every recording session and line of production.

While all studios demand a constant supply of these parts, the facilities that service their own equipment have especially urgent needs for small components.

For instance, New York's Clinton Recording Studios services its own microphones and, therefore, requires a wide range of connectors, according to chief maintenance technical Roger Deller.

He says some mikes and their respective parts, like vintage Neumann models, are no longer made, requiring the user to find "old used ones that are stashed somewhere."

In some cases, the newer gear can be equally difficult to obtain. At Sound Productions Inc. in Dallas, Switchcraft connectors and Belden and Canare cables are in highest demand, according to stage tech Justin Maxwell. Particularly rare are Canare Star quad five-conductor mike cables, he says.

At Metro Studios in Minneapolis, XLR connectors and RCA and 1/4-inch plugs are in largest demand. "In most events," says Julie Gardeski, chief engineer/head tech, "they're either Neutrik or Switchcraft, because that's what's available to us, and they seem to be the most durable. The things we have the hardest time getting," she adds, "are the TT connectors for our patch bays that are brass plugs; [those] are rather expensive. The place we get most of our parts from doesn't stock them, so we always have to special order."

Rick Rooney, owner/president of Planet Dallas Studios in Dallas, says that XLR and RCA connectors are in most demand ("as we have various kinds of DAT machines and/or cassette players here"), as well as TT connectors. He adds, though, that his staff doesn't have any problems obtaining whatever parts are necessary.

USERS' SUGGESTIONS

End users and distributors of cables, connectors, and parts offer a host of suggestions to manufacturers, and vice versa.

Metro Studios' Gardeski recommends that parts suppliers bring cables and connectors up to speed to better handle the digital mode, without the high-end loss that many audio engineers say occurs with current equipment.

At Clinton, Deller suggests that manufacturers make equipment "more interfaceable. A lot of semipro gear that's now being used in pro applications is sometimes not as robust as needed for studio use," he says. "On our Neves, you just can't get the switches. We have to get them made for us out of other switches. It's not so hard to do, but you have to get a minimum order of 100 or 1,000, depending on the type of switch, because they

don't always stock the one that you need."

Deller adds that manufacturers ought to try to "eliminate parts that they foresee becoming obsolete."

Deller's advice to end-users, particularly in home studios, is to "get all the service manuals for the equipment, with the parts list—because when you call up to get parts, they're going to want the part number."

Some distributors polled by Billboard also have some wisdom to share about accessories. Richard Chilvers, president of connectors and wiring accessory distributor Connectronics Corp. of Stratford, Conn., says manufacturers could "look more closely at the connectors they're using to make sure that the density of the connectors allows for a suitable cable to be engineered into the connector. If there are too many pins, and the cable is too small, it may look very neat on the equipment," he explains, "but if the cable has to be compromised to be able to assemble the final product, then something should be changed on the equipment."

Chilvers, whose company also manufactures products it distributes, offers the following advice to end-users: "Price isn't the most important thing you're looking for. You don't want to compromise the product to get a cheap price."

MANUFACTURERS' WISH LIST

Accessories manufacturers offer a battery of tips to their customers. Clyde Schultz, GM at Culver City, Calif.-based Marshall Electronics Inc., says the biggest problem his company encounters is that users "want us to make cables, and all they can do is give us the model number of the equipment and the name of the manufacturer. They don't know anything else and can't obtain any additional information. So they would do the industry a great service by providing additional information on the exact connector, as well as the protocol of the call-outs."

Schultz adds that Marshall maintains a constant inventory of more than three months' demand. He strongly recommends that audio equipment manufacturers "pay particular attention to the inputs and outputs of their equipment and standardize, within the industry, what connectors they use. We have found that traditionally, let's say, they might use a male connector for an output and a female connector for an input."

"And now, when you look at a back of a console, you really don't know, because there is a constant mix," he says.

Marshall is also Western Hemisphere agent for Mogami (wire and cable) and Tajimi (multipin, circular connectors), as well as distributor of various brands of adaptors, connectors, etc. Schultz says that from the Mogami product line, the most in-demand item is "snake" cable, i.e., shielded pairs of cable in an overall jacket.

"Mackie recently brought out a 32-channel console," he says, "and immediately, all of our 32-channel and 16-channel [snake cable] was sold out, due to the demand to interconnect the new

console with studio equipment."

The other products in big demand, according to Schultz, are the Mogami balanced-line microphone cable, used to interconnect microphones with mixers and other units, and Mogami patch cords for studio use. Although demand for these products has increased almost 50% this year, the company still has sufficient stock, says Schultz.

Also popular at Marshall are Tajimi 9mm miniature circular round connectors (flow in monthly) and Neutrik XLR-type connectors. Senior XLRs are "in great demand for digital audio interconnects to the new AES/EBU digital specifications," says Schultz.

San Francisco-based Dolby Laboratories Inc. has a special department for materials requirements, according to senior buyer Tom Lewis. "Depending on what we tell [the materials require-
(Continued on next page)



The "Passion" Of Sondheim. The cast album from composer Stephen Sondheim's latest musical, "Passion," set for August release on Broadway Angel, was recently recorded at New York's Hit Factory. Shown, from left, are Sondheim, Angel president Steve Murphy, "Passion" writer James Lapine, and producers Tony McAnany and Phil Ramone.

AT&T Disq System Bows At Masterfonics

■ BY PETER CRONIN

NASHVILLE—When it was previewed at the Audio Engineering Society convention in San Francisco two years ago, AT&T's Disq Digital Mixer Core looked—in theory, anyway—like the perfect transitional technology for recording professionals who want the flexibility and cutting-edge clarity of digital audio without completely abandoning the warmth and security of their cozy analog domain.

Jointly developed by AT&T's Bell Laboratories, Gotham Audio, and George Massenburg Labs, and driven by AT&T's super-powerful DSP3 Parallel Processor, the Disq Digital Mixer Core transforms an already familiar SSL or Neve console into a "virtual" digital mixer with the push of a button, allowing an engineer to mix digitally while sitting behind his trusty old analog control surface (and to switch the console back to analog just as easily).

According to the top producers and engineers mixing records through an AT&T-modified "digital SSL" at Nashville's Masterfonics, this technological wonder has al-



Shown, from left, are Masterfonics owner Glenn Meadows and producer Tony Brown.

ready fulfilled that promise and offers mind-boggling potential down the road. And, oh yeah, it sounds great.

"You can easily hear the difference," says Diamond Rio producer Monty Powell, who oversaw the band's latest record, the first ever to be mixed with the Disq Digital Mixer Core. "It's not one of those esoteric engineering things. The guys in Diamond Rio came in off the road and heard their finished record, and it was a real cool thing to watch their reaction because it was just, 'Wow!'"

No one who has mixed on the Disq system has walked away unimpressed, but each has his own reasons. For Powell, one of the highlights was the clarity and definition in Diamond Rio's multi-layered vocal harmonies, which tend to get a little "muddy" in the analog realm. For Vince Gill producer Tony Brown, who is also president of MCA Nashville, the quiet passages benefited most from the process.

"If you were doing a real jagged, jangly kind of track, I'm not sure you could really appreciate it," says Brown. "But Vince's music is perfect for this thing because when he does a ballad, there is a lot of open space."

Digital recording is nothing new, and the technology is now well enough established to have trickled down within the budget of the home recordist. But Russ Hamm, a prominent engineer and consultant to AT&T who was instrumental in the Disq System's development, points out that when it comes to the CDs on their shelves at home, "consumers are really quite deceived." While the CD is a digital storage medium, most of the music today's consumer buys on CD is still recorded on analog machines, and is therefore not a truly digital presentation. Even when the music is rec-

orded digitally, it is mixed and, to a large degree, processed through analog gear, compromising the pristine sound quality associated with the word "digital."

"Sony publishes a map of the world that indicates where all of its digital multitrack tape machines are," says Hamm. "There are about 1,500 of them in this world, and all of them are hooked up to analog mixing consoles. I showed that to AT&T because I knew they had this processor, and I said, 'Here's the market.'"

The super-powerful DSP3 was originally developed by AT&T for military purposes, but with spending in that area winding down, the company was sniffing around for civilian uses for its multimillion-dollar parallel processor. After connecting with Hamm and retaining him as a key consultant on the project, the company went to work on the idea of a "virtual console" and developed the prototype that was shown at AES. That research is ongoing at AT&T's Bell Laboratories in Whippany, N.J., where the company continues to refine the Disq System on its own SSL 4000G Series and Neve VR consoles.

AT&T is readying Disq systems for installation at New York's Right Track, Miami's Crescent Moon, and at Conway Recording Studio in Los Angeles, and has already installed a system at Sedic in Tokyo, but, in a move that reflects Nashville's continuing emergence as a cutting-edge recording center, AT&T turned to that city when it came time to run the Disq System through its initial real-world paces. The company contacted Masterfonics owner Glenn Meadows, an associate of Hamm's and a longtime digital devotee, and he immediately became intrigued.

"We were asked to participate in the brainstorming and be the nuts-
(Continued on next page)

AT&T'S DIGITAL DISQ MIXER CORE BOWS AT NASHVILLE'S MASTERFONICS

(Continued from preceding page)

and-bolts testing site, and we've been working with this since July of last year," says Meadows. "Initially, there were some severe problems in concept and how things had to work, but AT&T had their programmer sitting here with a laptop writing new software on the spot."

Although AT&T's choice of Music City may surprise some, to those who live and work in Nashville's recording community, the location made perfect sense, both for the city's uniquely digital-friendly atmosphere and its easygoing sense of community.

"I've suspected for the past four or five years that Nashville is the cutting edge," says producer/engineer John Guess, who moved to Nashville from Los Angeles in 1988. "L.A. has become so fragmented that I think it would have been very hard to establish something like this there."

Mixing Michelle Wright's latest album through the Disq system, Guess experienced one of its drawbacks and one of its major benefits simultaneously when, because of "pilot error," the AT&T computer refused to function. Guess and Meadows simply "switched a few cords and pushed a button," turning the console back into a conventional SSL, and finished mixing the

record in analog and on time.

"To me, as a businessman, this makes tremendous sense because it doesn't force me to turn away clients who just don't want to use a digital console," Meadows says. "It's an extension of my analog desk, and if it breaks in the middle of a session, I can pull out a few patch cords and go back to work."

While the Disq System is certainly not the answer to all future analog-to-digital dilemmas, its user-friendly concept and value as a

transitional technology are seductive enough to convince even a hardened digital cynic like engineer John Hampton, who came to Music City to mix Little Texas' latest project and was "bound and determined" not to waste valuable time on this latest digital toy. After one listening test however, Hampton became a believer.

But although he mixed the record through the Disq System, Hampton stresses that he is "still a fan of the analog console for some

things," noting that "split-second mutes and unmutes and fader moves are still a little slower" when using the Disq System. And though the Disq Digital Mixer Core produces super-clean mixes, those same timing discrepancies create serious and as yet unsolved problems when attempting to cut live tracks.

Its software-based design assures that the Disq Digital Mixer Core will be able to adapt to changing technology easily and relatively

cheaply, and as engineers and producers become more comfortable in the digital realm, those warm and fuzzy rows of knobs and sliders will eventually become a thing of the past as well.

"This computer is on a network," says Hamm with a chuckle. "You'd have to have a screen that showed faders and all that stuff, but literally, you could control every single function of this 64-channel multi-track console with a notebook PC."

STUDIO CONNECTIONS

(Continued from preceding page)

ment planning system] we're going to build for the following four to six months, we order accordingly and have it scheduled to come in on a certain date," he says.

In most demand at the Dolby plant are cable assemblies for systems manufactured on a regular basis. "Someone will lose a cable," says Lewis, "or one'll get pinched in a cabinet somewhere and has to be replaced."

In Gardena, Calif., Mark Poncher, marketing director at California Switch & Signal Inc., reports that the company claims XLR connectors as its biggest sellers. "We sell all the component pieces," he says. "We don't sell made-up pieces, per se. As a distributor, we sell the connectors and cable for you to put them together yourself."

Poncher explains that if a customer is looking for an "already pre-made-up guitar cable with connectors on both ends, then you would go to a guitar center or music store that would already have those cables made up. And there are some very good companies that sell cables like that. Those companies buy parts direct from manufacturers, or they buy components from us and make up those cables to sell to the public."

Changing trends in the pro audio universe influence the supply and demand of accessories. For instance, the recent surge in sales of ADAT equipment has spiked demand for connecting cables for the digital units, and AES/EBU interest has increased as well, according to Connectronics' Chilvers.

Also, mike cable "is always up in the high numbers," he says. "What everybody does with microphone cables, I have no idea," says Chilvers with a laugh, "but I'm grateful that they do it."

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Pro Audio

AUDIO TRACK

NEW YORK

PRODUCER/ENGINEER Louis Scalise was recently at Looking Glass Studios working with local bands Weeds Of Eden, Very Pleasant Neighbor, and Womyn Of Destruction. James Law, Dante DeSole, Leonardo Heiblum, and Ben Adler assisted on the sessions. The Chieftains were recently at Clinton Recording Studios with guests Ry Cooder and Sinead O'Connor working on their upcoming "The Chieftains And Friends" project for RCA Victor. Band leader Paddy Maloney produced, while Jeffrey Lesser recorded the band through the classic Neve 8078 console. Assist-

ing on the sessions were Robert Friedrich and Jonathon Mooney. Mercury recording group Blacksheep was recently at Chung King Recording Studios working on its upcoming release. Sessions were produced by Dres and Lawng, and tracks were recorded on Studer A827 multitracks. Filmmaker Spike Lee and A Tribe Called Quest recently came together at Battery Studios to record the title track for Lee's new film, "Crooklyn." Bob Power-engineered Qwest recording act God's Child recently completed a month of mixing at the Magic Shop. The band produced its upcoming release, and Robbie Adams engineered with the assistance of Edward Douglas.

LOS ANGELES

ELEKTRA RECORDING ARTIST Anita Baker has been working on her upcoming release at Conway Recording Studios. The project is being produced by Tommy LiPuma with additional input from George Duke. Engineering chores were handled by Erik Zobler with additional engineering by Gerard Smerek. The pair sat behind the Neve VR console and was assisted by Marnie Lehmann-Riley.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

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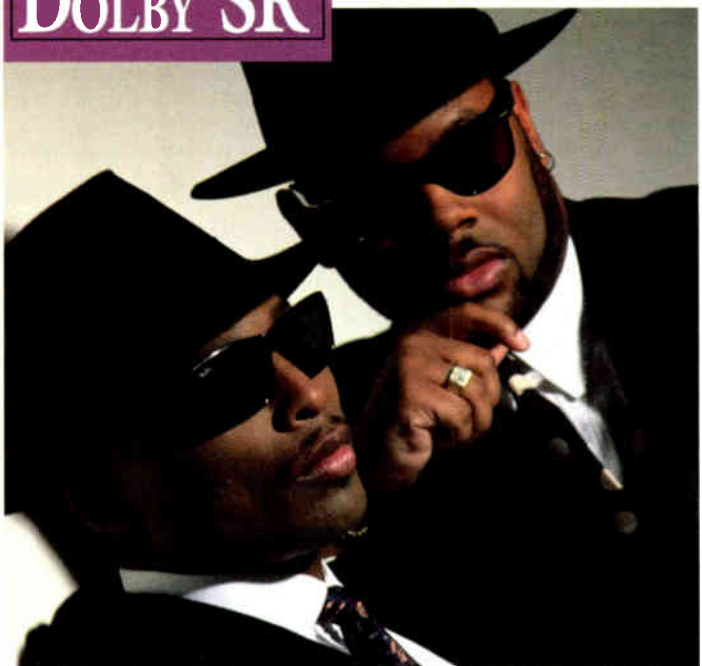
STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 11, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	I SWEAR All-4-One/ D. Foster (Blitz/Atlantic)	ANYTIME, ANYPLACE Janet Jackson/ J. Jam, T. Lewis C. Jackson (Virgin)	THAT AIN'T NO WAY TO GO Brooks & Dunn/ D. Cook S. Hendricks (Arista)	LONGVIEW Green Day/ R. Cavallo Green Day (Reprise)	REGULATE Warren G. & Nate Dogg/ Warren G. (Death Row/Interscope)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKERS/ RUMBO (Los Angeles) David Reitzas Felipe Elgueta	FLYTE TYME (Edina, MN) Steve Hodge	SOUNDSHOP (Nashville) Mike Bradley	FANTASY (Berkeley, CA) Neill King	TRACK RECORD (Los Angeles) Tom Geitzenauer
RECORDING CONSOLE(S)	SSL 4000E/Trident 80	Harrison MR4	Trident Vector 432	Neve 8108/ Trident Series 80	SSI 6056
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Otari MTR100	Sony 3348	Studer 800	ADAT
STUDIO MONITOR(S)	Norberg/Custom TAD	Westlake HR1	Yamaha NS10 Westlake BBSM 15	Custom Augsperger UREI 813 Sierra Hidley SMIII	TAD
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Mick Gauzasky	FLYTE TYME (Edina, MN) Steve Hodge	THE CASTLE (Nashville) Scott Hendricks	DEVONSHIRE (Los Angeles) Jerry Finn	TRACK RECORD (Los Angeles) Greg Geitzenauer
CONSOLE(S)	Neve VR	Harrison MMR4	Trident Vector 432	Neve 8128 with Flying Faders	SSL 6056
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Otari MTR100	Sony 3348	Studer A827	ADAT
STUDIO MONITOR(S)	Norberg/Custom TAD	Westlake NS10	UREI 813 B&W	Custom Augsperger	TAD
MASTER TAPE	3M 996	Ampex 499	Ampex 467	3M 996	Ampex 499
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	BERNIE GRUNDMAN Bernie Grundman	MASTERMIX Hank Williams	GATEWAY Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	BMG Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	BMG Manufacturing	WEA Manufacturing	WEA Manufacturing

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Flyte Tyme DEMANDS DOLBY SR



Jimmy "Jam" Harris (right) and Terry Lewis of Flyte Tyme Productions

Todd Gray

"Dolby SR keeps us sounding quiet."
Terry Lewis, Producer

"We chose six Otari MTR-100 multitracks all with Dolby SR modules because we preferred the sound of analog recording over the available digital options. Since our production teams work as artists, producers and engineers, recording with Dolby SR at 15 ips is invaluable in producing good-sounding, quiet, forgiving recordings. It's the cost-effective way to get the sound we like."

Steve Hodge, Chief Engineer

"One key to our success is to bang the tape hard and overload it to alter the sound. Dolby SR takes away the hiss but leaves the low-end warmth associated with analog. Our recordings have the dynamic range everyone's come to expect from CDs."

Jimmy Jam, Writer & Producer



Flyte Tyme is a private facility located outside Minneapolis. "We've built a very creative environment that our artists, producers and writers feel comfortable in. In '94 our focus is to build the roster of artists for A&M Records' black division, as well as on our label, Perspective Records."

Jimmy Jam and Terry Lewis



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Album artwork courtesy of Motown Record Company, Perspective Records and Virgin Records

PRODUCTION PEOPLE

Besides the artists themselves, the music industry is loaded with its own stars—names that constantly populate the trades and consumer publications with stories of real or imagined achievements and fumbings. But toiling away in the background, behind all the brouhaha and self-promotion, are the people who have to deliver the finished product that everyone envisions—in spite of huge last-minute orders, bungled print



jobs, shipping strikes, and so on. They're the production people, the unheralded troupers of the music biz. The following is a collection of anecdotes—some funny (in retrospect), some maddening, others just saying, 'We do a lot to make this whole thing happen.' And no one would disagree. After all, awesome pressure and unusual situations are all in a day's work in the music production world. 

THE BILLBOARD SPOTLIGHT

Production Heads Tell Their Tales

Compiled by Rick Clark

MILT SINCOFF, ARISTA RECORDS

Senior VP of Production, Manufacturing and Purchasing



The production areas of the record industry are the forgotten guts of the end product that record companies turn out. I think there is a tremendous amount of professionalism in the areas of manufacturing, production and purchasing.

When you have explosions in the sales area—unforeseen radio and sales success—the production department, particularly, has to deal with the demand. They can't sell product unless we make it. It is a happening area. I remember the time of "The Bodyguard," when the company had to pour out millions of albums in unbelievable time. We have multi-platinum albums in every form of music, and that's one of the most rewarding aspects of the job.

I like the action, and my people have been trained to like the action. I have one of the finest staffs in the business, but I am only as good as my staff. I'm not easy, but I am very proud of what my people do.

MAUREEN TURKEL, ISLAND

VP of Production



Basically, the biggest issue is time. Everyone wants the records out as soon as possible. We have to be the most flexible department in that we have to cut every corner we can to get a record out.

The fastest we ever worked was on U2's "Zooropa." Between the time Chris Blackwell and U2's management brought the tape to the staff to hear, and the time it got

out on the street, was about five and a half weeks. I think that must have set some kind of record. That was sort of thrown on us, and it was a matter of rising to the occasion to get it out—regardless of any systems or procedures. We literally had an overnight printing of a tremendous package.

It is very exciting when you are dealing with artists like U2. The music alone is rewarding, and I'm always impressed with how focused and intense they are concerning the quality of their records.

TOM FINCH, ELEKTRA RECORDS

VP of Production



Other than A&R, production is one of the first areas to get the music and see it evolve. The excitement of hearing something new makes this job special. Every once in a while, something comes along that really shakes you up. For me, Tracy Chapman was one of those artists who captured that excitement.

I remember her sitting in on a marketing meeting, and I vividly recall the marked contrast between her shy unassuming presence and the power and beauty of her extraordinary songs. After we decided on the final song sequence, we worked on choosing the album's photographic image that would best express the strength and uniqueness of her songs.

Tracy came out of nowhere and took everybody by surprise. I remember listening to some early mixes while on the bus home and thinking, "This is so spectacular and nobody here knows about it yet." It was a short-lived secret, for almost immediately Tracy became a star.

TOI MORITOMO, MCA RECORDS

VP of Pre-production



We had an artist, an instrumental piano player, who was appearing at the Dorothy Chandler Pavilion. He wanted 75 of his albums to give to some people he had invited, so I got them to him. He decided he would play one of the albums for everybody. The album jacket and label had the artist's name on it, but the actual record was a female country singer.

Everybody was laughing, saying, "Hey, your piano sounds good these days. It has vocals, too." Fortunately, he had a great sense of humor and didn't get upset about it.

It just so happened that the parts-order numbers of those two records were almost identical, like 1156 and 1165. In the whole batch, there were only about 25 or 30 miss-assembled records, and the plant thought they had caught them all. The ones that went to the artist were the wrong ones. It was one of the most embarrassing things that ever happened. But I guess that's Murphy's Law.

Continued on page 74

GETTING ALL THE PARTS TO COME TOGETHER AT THE SAME TIME AND PRODUCING A GREAT FINAL PRODUCT IS MUCH LIKE I IMAGINE A CONDUCTOR'S JOB IS IN AN ORCHESTRA.

—Sue K. Timmerman, Rykodisc

I'VE HAD THE PLEASURE TO SORT OUT VOMIT BAGS AND SCRATCH-AND-SNIFF RECORD JACKETS. ONLY A PRODUCTION PERSON GETS TO HAGGLE WITH A MANUFACTURER ON THE PROPER PLACEMENT OF A WHOOPEE CUSHION.

—Brian Schuman, Rhino Records

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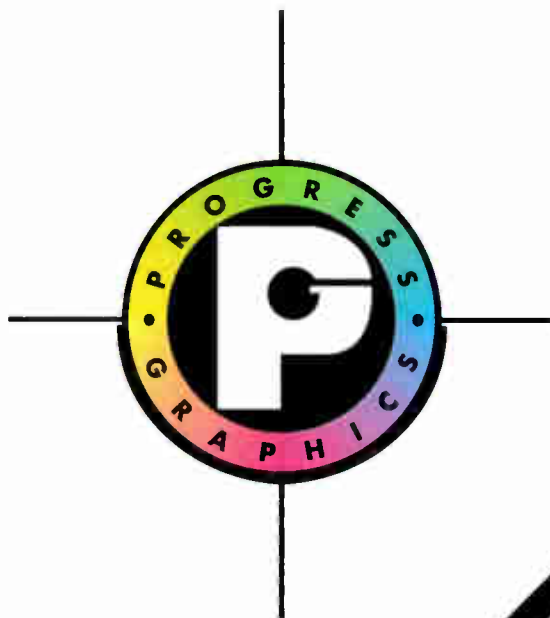


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TALES

Continued from page 72

DAVID BABCOCK, MOTOWN RECORDS

Director of Production



When we did the Boyz II Men Christmas album last year, we spent a month or so going back and forth about what the album was going to look like. It was down to the eleventh hour. The Boyz had a certain idea of what they wanted, so we got them up to the office to tell the artist at his computer exactly what they wanted and finally get it right. After about six or eight hours, they got just what they wanted. It was pictures of them on a candle. It looked good, and everybody was happy with it. One of the guys was really tired and was leaning against the wall. He started sliding down to sit, and he accidentally unplugged the computer with his foot. Everything was lost! We ended up doing a really simple design and just managed to get it

Continued on page 76

**THE EXCITEMENT OF
HEARING SOMETHING
NEW MAKES THIS JOB
SPECIAL. EVERY ONCE
IN A WHILE, SOME-
THING COMES ALONG
THAT REALLY SHAKES
YOU UP.**

—Tom Finch, Elektra Records



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TALES

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out on time. I suppose you could call it an “unplugged” Boyz II Men Christmas album.

RUTH CISERO, POLYGRAM
VP of Production



President Reagan ordered “The Raising Of The Titanic” videocassette from the CEO of my former company, Vestron. Reagan was having high-level talks at Camp David with the Prime Minister of Japan and wanted this tape for after-dinner entertainment. As it was still an unreleased new title, my unopened office copy was immediately sent. When the President put it on, it wasn’t “The Titanic”; it was “Shanghai Surprise” with Madonna! The worst of it was that the movie opens with a rape scene in Japan.

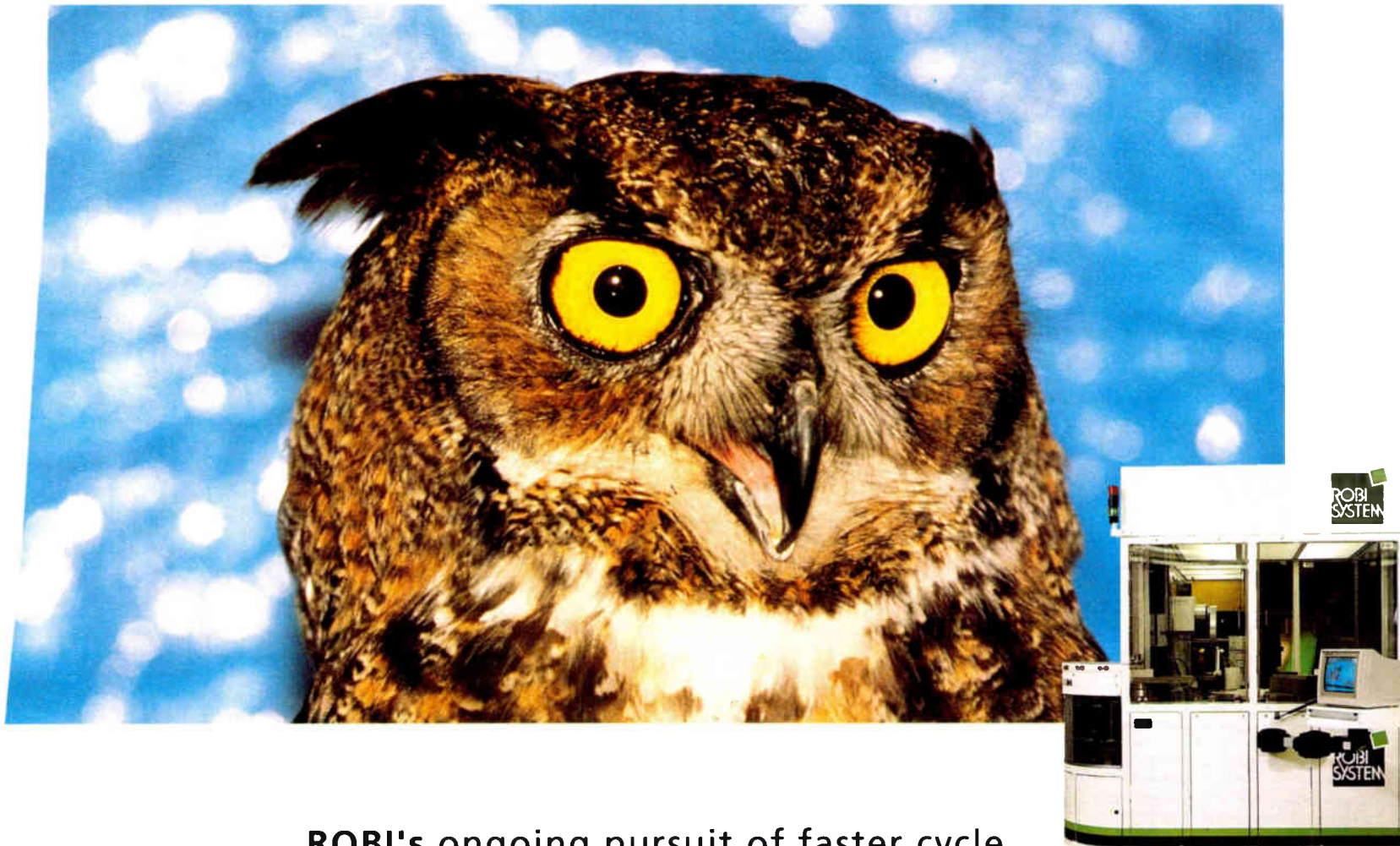
For that, I got a letter from the White House, accusing Vestron of

Continued on page 78

DESIGN BY MUSSER AT THE KAO DESIGN CENTER

IN THE MUSIC INDUSTRY, WHEN SOMEONE SAYS, ‘I WANT IT RIGHT NOW,’ THAT MEANS ‘RIGHT NOW OR AN HOUR AGO.’
—Jeremy Klotz, Sony Records

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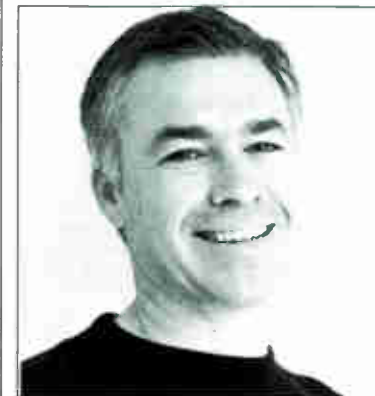
TALES

Continued from page 76

sabotage, and I was hung out to dry. They actually thought we did it on purpose, but it was a very innocent thing. And we thought it was pretty ironic that, with the strict security of the White House, it was never inspected there either.

I had 11 good years at Vestron and made one major mistake, and I could have died. Fortunately, Vestron was really good to me about it. A couple of years later, the owner of the company met Reagan, and he still hadn't forgotten. I still have that copy at home.

BRIAN SCHUMAN, RHINO RECORDS
VP of Operations



I've always found that the sales and marketing departments are most interested in production

THE ALBUM JACKET AND LABEL HAD THE [INSTRUMENTAL PIANIST'S] NAME ON IT, BUT THE ACTUAL RECORD WAS A FEMALE COUNTRY SINGER.

—Toi Maritomo, MCA Records

during the holidays. That's when the department is overflowing with fruit baskets and bottles of champagne from our vendors. It's at that time that they start to wonder what we do.

It's expected we have low inventory and no back-orders. Yet here at Rhino I also have had the pleasure to sort out vomit bags, discs that played from the inside out and scratch-and-sniff record jackets. Only a production person gets to haggle with a manufacturer on the proper placement of a whoopee cushion.

Yet only a production person gets the pleasure of making sure the art director's vision is met, the mastering engineer's hard work is realized, and the company is going to be proud of its product. Production people scrutinize a product sample as if it were something they crafted themselves. They feel the pain of imperfect product as a personal defeat. They high-five each other when they've nailed the impossible. During the holidays, they know full well why the department is filled with fruit baskets and champagne.

SUE K. TIMMERMAN, RYKODISC
Product Manufacturing Manager



There's a night-and-day difference between the majors and us when it comes to manufacturing. They often own their plants,

Continued on page 80

The ODME CD-manufacturing system



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- **CD-Replication System - Monoliner® MK IV**
- **Test equipment - Q-Liner ABC 200 DS and Q-Liner ODT**

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Tales

Continued from page 79

and the production facility is at their beck and call. An indie like us has the coordinating nightmare of using a different vendor for each step of the process. All our mastering is done at one facility out of Boston; pre-production graphics are created in our Salem office; the printed inserts come from Minneapolis; our jewel boxes are a custom trademarked color and are produced on the East Coast; and we are currently pressing our CDs in Montreal. Getting all the parts to come together at the same time and producing a great final product is much like I imagine a conductor's job is in an orchestra. It's a beautiful thing when you achieve it—and so satisfying.

When I first started, we were in the process of changing suppliers and were interviewing CD manufacturers. Once word was out, it sparked a bidding war of the likes which have never been seen in the industry. Of course, price is only an issue once all the other criteria have been met: quality, service and turn-time. With our decision to use Americ Disc, we are experiencing that and more. And with the passing of NAFTA, the customs issue is virtually gone.

The real fun is in seeing what

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—Ruth Cisero, PolyGram

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GARY KORB, SHANACHIE
Product Manager



Usually, when it comes to getting product out on time, we have good control over the elements. But that wasn't the case for our last April releases, thanks to the national truck strike. Everything was shipped, and the next thing we knew, it was stuck in a Long Island railroad yard. It was very frustrating. Normally, when something goes wrong, I can get on the phone and correct it or find out what happened. We called shippers and their hands were tied. In this case, there was nothing we could do. We had to start from square one and say, "Well, we can't trust the strike," and go back into production again.

Michael Jerling, one of our artists with an April release, had some gigs coming up, and he really needed product. We put in a special order of 500 pieces and had them drop-shipped to him so he would have product at his shows. It was down to the wire for him. Fortunately, we can do things like that quickly, if the occasion calls for it.

Continued on page 83



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REPLitech Preview

Exhibits And Seminars Draw Record Numbers Of Recording Duplicators And Replicators

By Steve Traidman

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The exciting prospects for new optical CD formats and the opportunities for expansion into new markets should draw a record turnout from the U.S. recording industry to the third REPLitech International, June 14-16 at the Santa Clara (Calif.) Convention Center.

Well over 5,000 attendees are expected, significantly ahead of last year's figure of about 3,000 (which had doubled the first event), according to Pat Casey, seminar program co-ordinator for co-sponsor and manager Knowledge Industry Publications, Inc. (KIPI). "The headquarters West-in Hotel was sold out before we mailed the brochure," says Casey.

Her enthusiasm is shared by Charles Van Horn, executive director of co-sponsor ITA, who says, "Anyone in the duplication or replication end of the re-

cording industry is going to be there."

Both are buoyed by the first REPLitech International in Europe, which drew more than 1,200 participants to Munich in April. "As the first meeting in Europe dedicated to replicators and duplicators, the hands-on experience of a real 'equipment show,' was a potent draw," says Van Horn. "We had 75 companies exhibiting in a show that concentrated on European needs.

"For ITA, it gave us a real foothold and an opportunity to expand our current membership mix of about 80% U.S. and 20% international. Most important, we picked up some new member firms that want to contribute to the improvement of recording product in all formats—audio, video, optical and floppy disk. ITA is known for its work on

developing manufacturing standards, and we see continuing progress in this vital area."

REPLitech in Santa Clara will feature more than 200 exhibitors, including many that made important introductions in Munich. Included is Pilz, a leading CD replicator in Germany, which is making its complete replication equipment systems available for the first time. Other exhibitors of particular interest to the recording industry, according to sales manager Ellen Parker, include Robi-System, with a new substrate for CD manufacturing; Galic Maus and Krauss Maffei, with a new robotless front end for CD replication; Optical Disc Manufacturing Corp., with advances in high-density mastering; and ODME, with an entry into offset printing for CD.

Continued on page 84

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TALES

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JEREMY KLOTZ, SONY RECORDS

Senior Director of Graphic Arts Production



Marketing people want the best for their artists, and we are part of the mix that makes it happen on a daily basis. Every single job requires special attention, because each package is unique—whether it's an intricate boxed set or an eight-page booklet.

Everything is very fast-paced around here. In the music industry, when someone says, "I want it now," that means, "right now or an hour ago." There is no margin for error; we have to do it right the first time.

Recently, Sony Music set up a computer-graphics system and went from doing things traditionally, using mechanical boards, to working on Macintoshes. It gives the designers power they didn't have before. They can now take a photograph and make it into a piece of art. It has made our responsibility, as a production department, more difficult because it's sometimes hard to make those designs happen. Due to these new capabilities, we're going through a learning phase—but the resulting designs we are coming out with are great.

LISA OTTO, VIRGIN RECORDS

Director of Production



We have Monty Python on our label, and one of their releases is called "The Final Rip-Off." It's a double-CD set that has all the best skits. By mistake, both of the discs were pressed with the same music, and we had to remanufacture and import them from England. Because of the title, many consumers thought the mistake was intentional—that it really was a "rip-off." People began to figure it out, and every time we got a consumer complaint, we had to send a replacement.

We do reply to all of our letters. Some alert us to real problems, but some are very funny. Yesterday, we got a letter from a consumer who was irate because he preferred to hear some of the music faded differently on a record. He wanted us to change it and said he would send us a check. We explained how much mastering and record making really cost. I asked him for a check for \$2,500 dollars and told him I'd see what I could do. I'm waiting for his check. ■

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—Gary Korb, Shanachie

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REPLItech

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After an opening-day keynoter session, attendees have the opportunity to participate in one or more of four "tracks": optical disc, videotape, audiocassette and computer diskette.

Topics and keynoters include "Status Report On The Media Manufacturing Market," by Eliot Minsker, KIPI chairman and CEO; "REPLItech International Technology Report," by Robert Pfannkuch, Telefuture Partners; and "An Insider's View Of The Video Market" plus "The Future Of Entertainment Media," by Richard Kelly, Cambridge Associates. A panel on "Rights Protection And Piracy" will include representatives of the RIAA and IFPI, CD-ROM and video anti-copying firms, and a copyright attorney.

Optical Disc topics and presenters June 15 include "Innovations In CD Molding Technology," by George Galic of Galic Maus, and Martin Eichlseder of Krauss Maffei; "Quality Control Is In

The Process," by consultant Tom Whitworth; "High Density Mastering And Video Compression For CDs," by Richard Wilkinson of Optical Disc Corp.; "Facing The New Formats," by Bob Hayes of Nestal/First Light Technologies; "Technology And Manufacture Of Magneto-Optical (MO) Discs," by Art Rancis of Sony Recording Media Products Group; "CD Art: Printing For The Picture Disc Market," by Sjors Zangaaen of ODME; and a "MiniDisc Workshop" with representatives of Sony, ODME and Blazers, among other manufacturers.

The U.S. Optical Disc Manufacturing Association, formed at last year's REPLItech under the leadership of Bert Gall, Philips Consumer Electronics, is largely responsible for the June 16 Optical Disc Track topics. Included are "Better CD Quality Through Standardization," by John Town of Nimbus, and Martin Ledford of Denon; "CD-ROM: Tightening Parameters," by Don Veri of Metatec; "Disc Evaluating And

AFTER AN OPENING-DAY KEYNOTER SESSION, ATTENDEES HAVE THE OPPORTUNITY TO PARTICIPATE IN ONE OR MORE OF FOUR "TRACKS": OPTICAL DISC, VIDEOTAPE, AUDIOCASSETTE AND COMPUTER DISKETTE.

Testing," by Charles Rogers of Cinram; "Packaging: Trends And Alternatives," by Jim Gillerist of PolyGram Manufacturing And Distribution Center; "CD Identification To Prevent Piracy," by Lee Albeck of WEA Manufacturing; "New Raw Materials Process For CD Replication," by a Robi-System representative; and



ITA executive VP Charles Van Horn (right) with board members Bill Smith (left) and Phil Pictaggi at the '94 REPLItech/Munich

"Measurement Of Jitter And Length Deviation On CDs," by Gerhard Papst of Koch Digitaldisc.

Audiocassette topics and speakers include "Audio Duplication Status Report, MiniDisc And DCC," by Bob Striano of Sony, and J. (Koos) Middeljans of Philips; "Facility Upgrades: Digital Bin Technology," by Jim Williams of Gauss; "Increasing Quality, Reducing Costs," by Michael Pepin of Klarity Kasette; "Raw Materials Selection," by Dan Daley of co-sponsor Tape/Disc Business; "Future Of Multi-Channel Audio," by Dennis Staats of Dolby Laboratories;

"Duplicator Survival: Expanding Into New Markets," by Richard Clark of AMI; "Packaging Trends," by Robert Conings of Apex Machine; plus "Enhanced Audio Duplication & Loading."

For Videotape interests, topics with confirmed speakers as of presstime include "Real-Time Or High-Speed Duplication?" by Barry Schwab of SABRE; "Justifying Automation: A Question Of Economics," by Eileen Carbonneau of The Maine Source; "Benefits Of Total Quality Management (TQM)," by Hugh Coppan of Quality Works; "Video Compression & CD Replication Basics," by Adrian Farmer of

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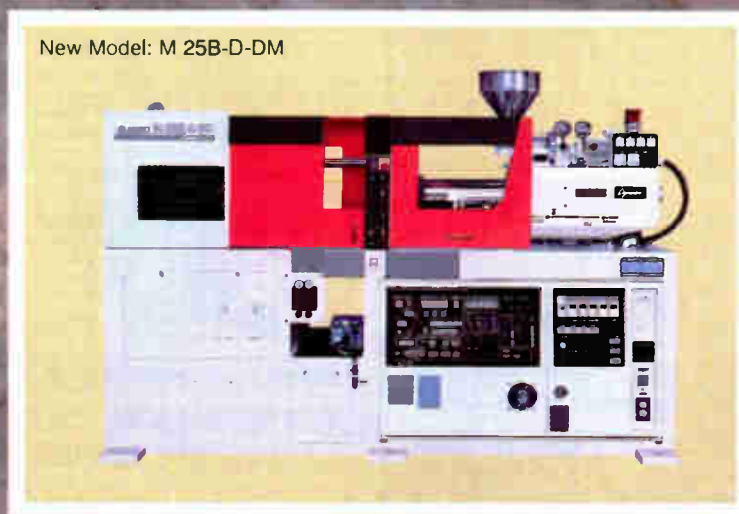
Nimbus; "Duplication Quality Control Through To Inspection," by James Steynor of Aeronomic; and "Enhanced Video Loading & Automation," by Mark Nevajans of Tapematic. Other topics include "Importance Of Mastering Standards For Duplication Quality," "Proactive In A Mature Market" and "Trends In Videocassette Packaging."

Computer Diskette topics and presenters include "Trends In Software Manufacturing," by David Webster of Software Manufacturing News; "Technology Overview," by John Depuy of Kao Infosystems; "Importance Of Duplication Drive Alignment," by James Buell of Accurite Technologies; "PCMCIA (Smart Cards) Update," by a PCMCIA Association representative; "What Do Software Publishers Look For In A Duplicator?" by David Tremblay of Software Publishing Assn.; "Quality Diskettes Every Time," by Kjeld Christensen of Trace; and "So, You're Considering CD-ROM," by Dave Suden of Rimage; plus "How To Run A Full Turnkey Operation" and "Anything New In Packaging." ■

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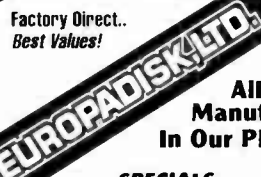
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LIFELINES

BIRTHS

Boy, Paul, to **Jorge and Maria Raquel Franck**, May 16 in Miami Beach, Fla. He is VP of the DMP Organization there, and was one of the founders of Laser 102 FM in Buenos Aires.

Girl, as yet unnamed, to **Peter Dean and Emma Dicketts**, May 27 in London. He is a U.K.-based contributing editor to Billboard. She is a publicist with London PR company DSA.

Boy, Julian Cesar, to **Larry and Deborah Khan**, May 28 in New York. He is senior director of R&B promotions for Jive Records.

Boy, Rory James, to **Paul and Jane Fenn**, May 28 in London. He is co-director of Asgard Promotions there.

Boy, Benjamin Taylor, to **Danny and Cheryl Strick**, June 2 in Los Angeles. He is senior VP/GM of BMG Songs.

Girl, Hanna Grace, to **Ken and Robin Schlager**, June 3 in Montclair, N.J. He is managing editor of Billboard.

MARRIAGES

Richard Rene to Kim A. Haller, April 16 in San Francisco. He is director of development for Westwood One

Entertainment's international department in Culver City, Calif. She is director of business development at Radio Promotion Media Consultants in Calabasas, Calif.

Pete Anderson to Melissa Greene, May 7 in Bermuda. He is VP of sales at Atlantic Records. She is VP at Ardmore, Pa.-based Collectible Records/Gotham Distributors.

Chris Jones to Terry Lang, May 14 in Norman, Okla. She is a member of Word recording group Point Of Grace.

Mark Mason to Dee Lonergan, May 28 in Nashville. He is RCA Nashville product development sales assistant.

Gregory Carl Charley to Johnetta Evans, June 4 in Detroit. He is a singer/songwriter/producer and a member of Barden Records recording group Kiara.

Brian Wasiak to Lisa Bauman, June 4 in New York. She is production coordinator of Jim Henson Records.

Jeremy Mark Davis to Lois Lerner, June 5 in New York. She is director of marketing at Sony Wonder.

DEATHS

Dwight Johnson, 48, of lung cancer, May 3 in San Antonio. Johnson was operations director for concert promoter Stone City Attractions. He worked for the company for 10 years, beginning as supervisor of T-shirt sales. He is survived by his mother, Evelyn; his brother, Dewey; his sister, Cindy Jones; and his aunt, Ruth Langford.

Sondra Gair, 70, of breast cancer, May 25 in Chicago. Gair was a veteran radio journalist who had been with WBEZ Chicago since 1974, and had been executive producer and host

of the station's midday talk show since 1986. She was inducted into the Chicago Journalism Hall of Fame this year. She is survived by two sons, Judd Rose and Roger Rose; a daughter, Patricia Sweeney; a brother, Seymour Gair; her mother, Rose Gair; and three grandchildren.

Stan Reynolds, 44, of a heart attack, May 30 in Washington, D.C. Reynolds was afternoon air personality on WASH Washington. He is survived by his wife, Karen, and three children.

Jimmy Fernandez, 29, of a brain tumor, May 23 in London. Fernandez was bass player with the God Machine, which released three EPs and an album, "Scenes From The Second Story," on Fiction Records. The band had just finished its second album, which will be released later this year.

Wally Fowler, 77, drowned June 3 in Dale Hollow Lake near Nashville. He had been fishing. Fowler was a songwriter, singer, concert promoter, and founder of the Oak Ridge Boys. Known as "Mr. Gospel Music," he got his start at age 18 with the John Daniel Quartet, the first gospel quartet to join the Grand Ole Opry. In 1945 he founded the Oak Ridge Quartet, which eventually became the Oak

Ridge Boys. Among the songs Fowler wrote were "That's How Much I Love You" (a million-seller for Eddy Arnold) and "I Couldn't Believe It Was True" (recorded by Willie Nelson). He was inducted into the Gospel Music Hall of Fame in 1988. He is survived by his wife, Judy Moss Fowler, and two daughters, Hope Kimmer and Faith McCoy.

Earle Warren, 79, of complications of a stroke and kidney failure, June 4 in Springfield, Ohio. Warren was an alto saxophonist and singer best known for his work with the original Count Basie Orchestra. He joined Basie in 1937 and remained with the group for 13 years, except for 1946, when he led and recorded with his own band. In 1950 he left the Basie orchestra. He appeared on "The Sound Of Jazz" television show and performed at countless festivals. In the '50s and '60s, Warren led a band for rock impresario Allan Freed, managed James Brown and the Platters, and conducted Diana Ross' band. In 1972 he started the Countsmen, and played with that band until his retirement in 1992.

Send information to *Lifelines*, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

JUNE

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 22, **Fan Club Organization, Classes Unlimited**, South Pasadena, Calif. 818-441-5977.

GOOD WORKS

JAZZ ASPEN, June 22-26 in Snowmass, Colo., will include two charitable endeavors. One program, in collaboration with The Aspen GrassRoots Experience, will be targeted at 50 teen-agers with leadership potential who will attend the jazz festival and participate in leadership training sessions to train them as peer counselors for the AGAE program. Also, the festival reports a donation of \$3,000 to **John Denver's Plant It 2000 Foundation** in support of tree planting projects in the village of Snowmass. The funds were raised from sales of the 1993 official festival T-shirt, donated by the Esprit Foundation. For more info, contact **Don Luccoff** at 212-353-2334.

TWO FEEDINGS: Retail chain Moby Disc Records, BAM Magazine, and KROQ-FM L.A. have teamed to sponsor **Feed The Hungry While You Feed Your Ears**, a promotion designed to collect canned food for Los Angeles' hungry. From June 3-June 19, anyone

who brings a canned food donation to one of Moby Disc Records' seven Southern California locations will receive \$1-\$5 off anything in the store. Radio ads on KROQ-FM and a two-page spread in BAM are supporting the drive. The donated food will be given to the Los Angeles Regional Foodbank, a private, nonprofit group that obtains usable food and related products for distribution to charities that benefit people in need. For more info, contact **Lorie Burstein** at 213-234-3030, ext. 139 or fax 213-234-0943.

FLOOD BENEFIT: Proceeds from a concert featuring **Merle Haggard & the Strangers** July 4 at the Frontier Palace in Piedmont, Ala., will benefit the Piedmont Disaster Relief Fund. Also appearing are **Les Meekins & the Stoned Country Band**, **David Shelby**, and **Anne Marie**. For more info, call 1-800-284-7922.

June 23-25, **Summer Consumer Electronics Show**, McCormick Convention Center, Chicago. 202-457-8700.

June 23-25, **Bobby Poe Convention**, Sheraton Premiere, Tyson's Corner, Va. 301-951-1215.

June 23-26, **National Assn. Of Radio Talk Show Hosts Convention**, location to be announced, Los Angeles. 617-437-9757.

June 24, **El Premio ASCAP Latin Music Awards**, Amnesia International, Miami. Gwynn-Ellen Wardrop, 212-621-6233.

June 24, **Make It Big In Concert Promotion And Live Entertainment Booking Conference**, presented by Horizon Management, various locations, Binghamton, N.Y. 607-724-4304.

June 25, **"Music Publishing And Negotiating The Single-Song Agreement"**, seminar presented by Sun Entertainment, Seton Hall University of Law, Newark, N.J. Troy Griffith, 908-381-9238.

June 25, **Symposium On Opportunities In Broadcasting**, presented by On The Air Studios, Sobolsohn School, New York. 800-766-6247.

June 30-July 3, **24th Annual Roskilde Festival**, various locations, Denmark. 011-45-42-36-6613.

JULY

July 7-10, **Upper Midwest Communications Conclave**, Downtown Hilton & Towers, Minneapolis. Tom Kay, 612-927-4487.

July 24-27, **VSDA Convention**, Hilton Convention Center, Las Vegas. 818-385-1500.

AUGUST

Aug. 4-6, **International Country Music Workshop**, Music City Sheraton, Nashville. 615-322-9897.

Aug. 18-21, **Jack The Rapper Convention**, Lake Bonavista Palace, Orlando, Fla. 407-897-6959.

Aug. 18-21, **Sixth Annual POPKOMM Music And Trade Meet**, presented by Musikomm, Cologne Messe, Cologne. 011-49-202-278-310.

Hits Of The '70s Sound Sweet Again To PDs

BY ERIC BOEHLERT

NEW YORK—For many radio programmers, the phrase “songs from the '70s” does not conjure up hits that must be played again and again. Thanks to the disco backlash toward the end of that decade, much of the distinctly '70s music got painted with a tar brush, deservedly or not.

But with the inevitable revival of all things '70s among nostalgic listeners (bell bottoms, the Brady Bunch, and Southern presidents), more of those chart toppers from the Bicentennial-Watergate-oil embargo-John Travolta years are finding their way back onto AC stations, often at the expense of '60s hits.

“These songs that AC programmers frowned upon, we're seeing a lot

of high testing scores simply because they were frowned upon for so long,” says Tony Florentino, PD of WKJY Long Island, N.Y. “Now it's fresh music.”

“We Are Family” by Sister Sledge and the Bee Gees’ “Staying Alive” are examples of hits, once thought to be dead and buried by AC PDs, that once again work well, Florentino says.

There's so much “fresh” music that every weekend since last November, WKJY has been turning itself into a wall-to-wall '70s station. The PD says the move has delivered the station's highest ratings in years for weekends, a perennial AC soft spot. Some of the weekend selections have even made their way into weekday rotation.

“It's all about staying true to your

demo,” says Florentino. “You have to look at when your average [AC] listener was in high school. That's when their musical impressions were the greatest.”

AC consultant Mike McVay stresses those pivotal high school years as well, saying it's the long “frowned upon” hits such as “Kung Fu Fighting” and “Undercover Angel” that are scoring for ACs today.

McVay explains the cyclical music equation that defines AC radio: Take the age of a key listener (a 31-year-old woman, for instance), figure out when she graduated from high school (1981), and then subtract four years (1977). It's the period from 1977-81

that most likely defines her key musical influences.

“To her,” says McVay, “‘Rock The Boat’ by the Hughes Corporation is a great song.”

The emergence of '70s offerings is “based on the math of it all,” says Curt Hansen, VP of operations at WICC/WEBC Bridgeport, Conn. “[Women ages 25-34] are your prime target, and for them, heritage oldies are from the '70s.”

The key to AC programming, says McVay, is effectively tapping into that nostalgic feeling among female listeners from time to time. Too often, McVay says, ACs targeting women in their 30s spin too much music from

the '60s. According to McVay's equation, 45-year-old women would be big fans of that station. (The same programming key applies to top 40/adult stations, such as New York's WPLJ, which touts its steady stream of “hits from the '70s and '80s.”)

A new demand for '70s hits has meant a squeeze on '60s cuts, and neither programmers nor listeners seem to mind. “You look at some of those testing scores on '60s songs, and they're not that high,” says Florentino, who notes 30%-40% of his station's weekday music is now '70s-based. Or, as Hansen puts it, “After 25 years, the Turtles just don't sound

(Continued on page 93)

Country Radio Levels Off; News/Talk Growth Continues

(Continued from page 6)

is its lowest share since the format ratings were initiated in 1989. Rounding out the top five formats was R&B, which was off 8.9%-8.7% 12-plus and posted its lowest share in almost three years.

The exclusive Billboard/Arbitron survey tracks 15 formats. Following is a format-by-format breakdown of the highlights, listed in order of 12-plus audience share.

• AC was up in each of the 11 demos and dayparts tracked by the survey, with the exception of nights and teens. Significant gains for AC came among women 18-plus (21.1%-21.6%) and in afternoons (16.7%-17.2%). It continues to be the second most-programmed format (after country), with 327 outlets in the continuously measured markets.

• N/T was up 15.7%-16.2% 12-plus and posted gains in every demo and daypart except for nights, when it was off slightly, and 18-34, where

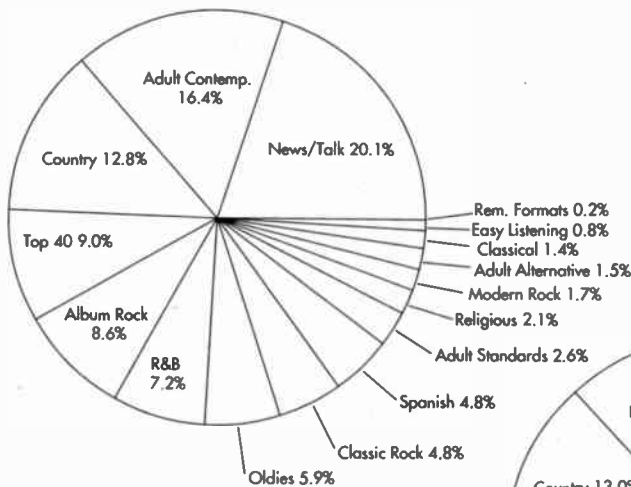
it was flat at 6.9%. The station's 12.8%-13.3% gain in the 25-54 demo brings it up to a second-place tie with country in that demo, where AC remains No. 1. Other significant gains came in mornings, when the format posted a full-share increase (19.1%-20.1%), as well as middays (16.4%-17.2%), afternoons (14.2%-14.7%), 35-64 (18.4%-19.1%), and women (14.3%-15%). It remains the third most-programmed format.

• Country was off 13%-12.8% 12-plus and also off in every demo and daypart except for teens, where it was up 8.6%-9.7%. The format's biggest loss came from women 18-plus, where it was off 13.9%-13.3%. The surprising loss of seven stations in the fall made country the biggest station loser.

• Top 40 lost almost a full share in teens (38.7%-37.8%) but was still up in that demo from its low point of

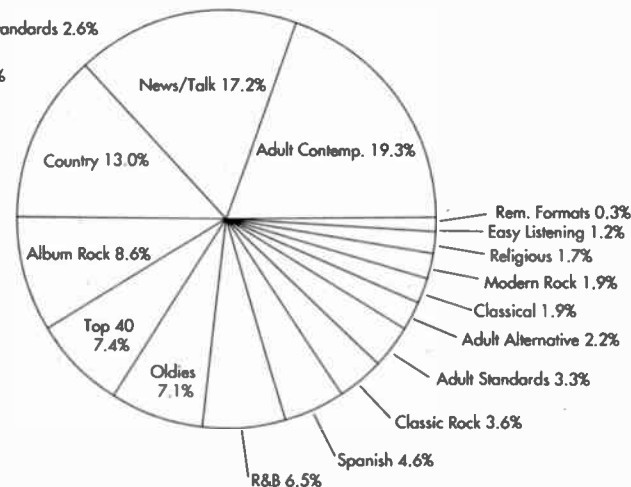
(Continued on page 93)

Persons 12+ Monday-Friday 6-10 a.m.

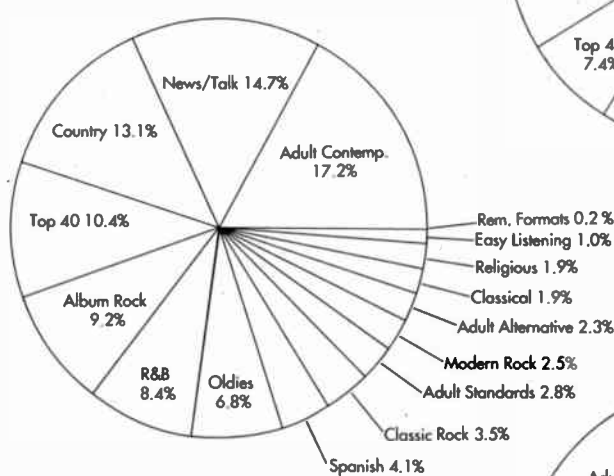


FORMAT SHARE BY DAYPART WINTER '94 ARBITRONS

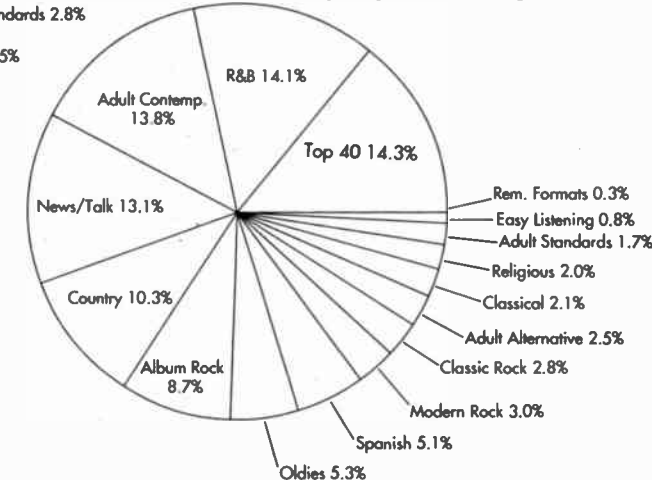
Persons 12+ Monday-Friday 10 a.m.-3 p.m.



Persons 12+ Monday-Friday 3-7 p.m.



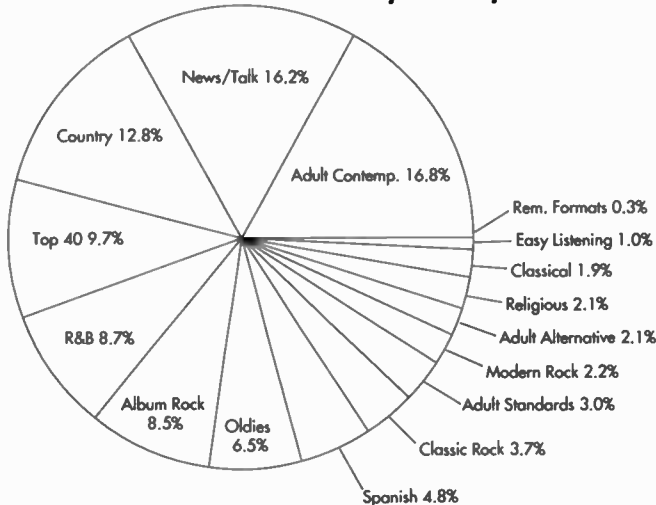
Persons 12+ Monday-Friday 7 p.m.-Midnight



Source: Ratings, the Arbitron Co.; formats, Billboard magazine. Copyright 1994, the Arbitron Co., Billboard magazine.

ARBITRON FORMAT SHARE WINTER '94

Persons 12+ Monday-Sunday 6 a.m.-Midnight



Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 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	1	13	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
2	2	2	16	BACKWATER TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/PLG
3	5	10	6	BLACK HOLE SUN SUPERUNKNOWN	◆ SOUNDGARDEN A&M
4	3	3	9	BIG EMPTY "THE CROW" SOUNDTRACK	STONE TEMPLE PILOTS ATLANTIC/INTERSCOPE
5	6	8	10	TAKE IT BACK THE DIVISION BELL	◆ PINK FLOYD COLUMBIA
6	4	12	3	I NEED YOUR LOVE WALK ON	BOSTON MCA
7	7	9	9	FAR BEHIND CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
8	10	7	7	NO ONE TO RUN WITH WHERE IT ALL BEGINS	ALLMAN BROTHERS BAND EPIC
9	14	16	5	CRAZY GET A GRIP	◆ AEROSMITH Geffen
10	8	5	14	DISARM SIAMSE DREAM	◆ SMASHING PUMPKINS VIRGIN
11	11	6	16	SPOONMAN SUPERUNKNOWN	◆ SOUNDGARDEN A&M
12	12	15	7	ROUND HERE AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
13	9	4	12	KEEP TALKING THE DIVISION BELL	PINK FLOYD COLUMBIA
14	20	—	2	VASOLINE PURPLE	◆ STONE TEMPLE PILOTS ATLANTIC
15	17	18	6	I STAY AWAY JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
16	16	13	8	NIGHT IN MY VEINS LAST OF THE INDEPENDENTS	◆ PRETENDERS SIRE/WARNER BROS.
17	13	11	15	DISSIDENT VS.	PEARL JAM EPIC
18	15	14	19	NO EXCUSES JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
19	18	21	5	LONGVIEW DOOKIE	◆ GREEN DAY REPRISE
20	19	20	4	WILD NIGHT ◆ JOHN MELLENCAMP/ME'SHELL NDEGECELLO DANCE NAKED	MERCURY
21	21	26	7	GET OFF THIS KEROSENE HAT	◆ CRACKER VIRGIN
22	23	29	3	CLEOPATRA'S CAT TURN IT UPSIDE DOWN	◆ SPIN DOCTORS EPIC
23	25	32	3	FALL DOWN DULCINEA	◆ TOAD THE WET SPROCKET COLUMBIA
24	29	37	3	SELLING THE DRAMA THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
25	35	—	2	WALLS TALK	YES VICTORY/PLG
26	27	25	23	DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH Geffen
27	33	34	4	GIRL IN A T-SHIRT ANTENNA	ZZ TOP RCA
28	36	—	2	SAIL AWAY SAIL AWAY	GREAT WHITE ZOO
29	26	23	25	MR. JONES AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
30	22	17	7	HERE COMES A MAN FAR FROM HOME	◆ TRAFFIC VIRGIN
31	38	—	2	LOSIN' YOUR MIND PRIDE & GLORY	PRIDE & GLORY Geffen
32	30	38	4	SHE GETS TOO HIGH ROB RULE	◆ ROB RULE MERCURY
33	37	31	10	WHAT DO YOU WANT FROM ME THE DIVISION BELL	PINK FLOYD COLUMBIA
34	28	27	7	MISUNDERSTOOD MOTLEY CRUE	◆ MOTLEY CRUE ELEKTRA
35	34	28	14	HIGH HOPES UNBOXED	SAMMY HAGAR Geffen
36	40	—	2	ELDERLY WOMAN BEHIND THE COUNTER... VS.	PEARL JAM EPIC
37	39	—	2	PUT THE BLAME ON ME BRAND NEW BAG	THE MOTHER STATION EASTWEST
38	32	30	8	SOLD MY FORTUNE SUGARTOOTH	◆ SUGARTOOTH DGC/Geffen
39	31	22	9	MILES FROM NOWHERE A DATE WITH THE SMITHEREENS	THE SMITHEREENS RCA
40	NEW	1	1	UNTIL I FALL AWAY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M

○ 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	—	2	LOW KEROSENE HAT	◆ CRACKER VIRGIN
2	—	—	1	ALL APOLOGIES IN UTERO	◆ NIRVANA DGC/Geffen
3	4	3	8	DAUGHTER VS.	PEARL JAM EPIC
4	2	1	7	MARY JANE'S LAST DANCE ◆ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
5	3	2	35	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
6	5	4	3	YOU CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
7	7	7	38	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
8	8	6	8	BAD THING BROTHER	◆ CRY OF LOVE COLUMBIA
9	6	5	7	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
10	9	9	29	HEY JEALOUSY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

Radio

'70s Hits Stay Hot In Syndication

LOS ANGELES—It appears that the '70s craze isn't dying down a bit. Last year saw the creation of two syndicated '70s shows, Westwood One's "The Retro Show" and Hot Mix Radio Networks' "RetroMix," as well as CBS' successful '70s-based oldies "Arrow" format. Also, dozens of top 40, AC, and modern rock stations have added disco and '70s flashback features.

This year, four more '70s-based syndicated shows have sprung up. SuperRadio is aiming for an early July launch of "Seventies Party," On The Radio Broadcasting bowed "Keepin' The '70s Alive" and "Behind The Hits" Feb. 1, and ABC Radio Networks debuted "Yesterday... Live! With Dick Bartley" May 29.

Bartley, who produces and hosts ABC's new show, says the '70s craze will be around for a while. When asked if it's just a fad, Bartley says, "They asked the same question about '60s music with the Beatles and Motown, and 20 years ago they asked the same about 'American Graffiti' music. This is every bit as valid and long-lasting and intriguing as the decade of pop music that preceded it."

Jeff Leve, president of On The Radio Broadcasting, says '70s music is the perfect way to reach the 25-54 demo. "Everyone [who's] in their 30s met their girlfriends to these songs, went to the prom, bought their cars with these songs," he says. "They get to relive these memories."

"Yesterday... Live! With Dick Bartley" is a weekly, four-hour, Sunday-night show featuring the chart-topping songs from 1970-79 for AC and hot AC stations (Billboard, May 28). Bartley says it features upbeat, fun, mass-appeal songs from the likes of Fleetwood Mac, Elton John, and Linda Ronstadt.

The weekly three-hour "Keepin' The '70s Alive" features top 40 hits from 1970-79 with the exception of classic rock-leaning songs and heavy disco. The daily one-song feature, "Behind The Hits," tells the stories behind the hits of the '70s. The shows are offered for barter together and are hosted by WCBS-FM New York afternoon jock Bob Shannon. Leve claims 300 affiliates, including WYSY Chicago.

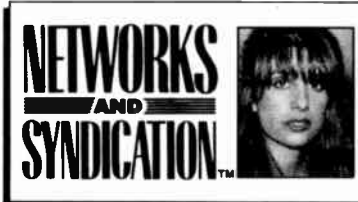
"Seventies Party" is a weekly four-hour show hosted by WPLJ New York's Al Bandiero. The show features the biggest disco and rhythmic rock hits of the '70s and is customized for affiliates.

"We haven't even started clearing stations yet and they're already calling," says Gary Bernstein, president of radio programs at SuperRadio. "This show is really designed for hot AC and mix shows, but I think it will work on top 40, too, and they're already interested."

AROUND THE INDUSTRY

Sources say ABC Radio Networks is considering dropping "American Top 40" hosted by Shadoe Stevens, whose contract is up in July. However, some say the show may only be dropped domestically, since it has been flourishing internationally in more than 100 countries.

Lack of support from the network—the show didn't have a clearance staff—and a decrease in the number of top 40 stations are being cited as the causes. A decision could be made



by Carrie Borzillo

within a month, but executives are still evaluating the situation.

In other news, sources say ABC is talking with CD Media about handling sales for AT 40's rival countdown show, "Rick Dees' Weekly Top 40." Neither company is commenting.

SW Networks, the joint venture between Sony Software Corp. and Warner Music Group, has officially announced its launch. The venture will create, market, and distribute music and entertainment programming that will be syndicated not only to radio, but to digital cable radio outlets including Music Choice and Music Choice Eur-

ope. Possible first offerings could include a late-night trucking show, talk shows, and a hip-hop show.

The Associated Press has inked 30 affiliates for its newly launched 24-hour news network, AP All News Radio. Affiliates include WROW Albany, N.Y., KNUU Las Vegas, WKIN Kingsport, Tenn., and WCHY-AM Savannah, Ga.

Nashville Media Group, which syndicates "Simple Life With Ricky Skaggs," ups CEO Don G. Mercer to president/CEO, replacing Gerald Drummonds, who recently resigned. VP of programming Jim Darby has been upped to the new position of VP/GM. Chris Blizzard has been upped to senior producer, and Michael Waters joins as writer and producer.

Allen Stone has joined the soon-to-be-launched Dallas-based Prime Sports Radio as PD. PSR, a division of Liberty Sports, will debut its 24-hour (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	2	4	5	FALL DOWN DULCINEA	◆ TOAD THE WET SPROCKET COLUMBIA
2	1	2	14	LONGVIEW DOOKIE	◆ GREEN DAY REPRISE
3	3	1	11	SELLING THE DRAMA THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
4	5	5	7	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
5	4	3	8	NIGHT IN MY VEINS LAST OF THE INDEPENDENTS	◆ PRETENDERS SIRE/WARNER BROS.
6	6	6	9	BLACK HOLE SUN SUPERUNKNOWN	◆ SOUNDGARDEN A&M
7	8	17	4	COME OUT AND PLAY SMASH	◆ OFFSPRING EPITAPH
8	7	9	4	BIG EMPTY "THE CROW" SOUNDTRACK	STONE TEMPLE PILOTS ATLANTIC
9	16	21	3	GIRLS & BOYS PARKLIFE	◆ BLUR SBK/ERG
10	9	7	10	ROUND HERE AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
11	10	8	8	ALWAYS I SAY I SAY I SAY	◆ ERASURE MUTE/ELEKTRA
12	12	15	6	BREAKIN' UP NEW TIMES	◆ VIOLENT FEMMES ELEKTRA
13	15	27	4	BULL IN THE HEATHER EXPERIMENTAL JET SET, TRASH AND NO STAR	◆ SONIC YOUTH DGC/Geffen
14	11	11	7	CLOSER THE DOWNWARD SPIRAL	◆ NINE INCH NAILS NOTHING/TVT/INTERSCOPE
15	NEW	1	1	VASOLINE PURPLE	◆ STONE TEMPLE PILOTS ATLANTIC
16	13	16	8	UNTIL I FALL AWAY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
17	14	12	5	CORNFLAKE GIRL UNDER THE PINK	◆ TORI AMOS ATLANTIC
18	17	10	13	POSSESSION FUMBLING TOWARDS ECSTASY	◆ SARAH MCLACHLAN NETWORK/ARISTA
19	28	—	2	PRAYER FOR THE DYING SEAL	◆ SEAL ZTT/SIRE/WARNER BROS.
20	21	19	5	SAY SOMETHING LAD	◆ JAMES FONTANA/MERCURY
21	NEW	1	1	STAY "REALITY BITES" SOUNDTRACK	◆ LISA LOEB & NINE STORIES RCA
22	18	13	9	MISS WORLD LIVE THROUGH THIS	◆ HOLE DGC/Geffen
23	20	23	5	HERE WE GO SUPERMARKET	◆ STAKKA BO POLYDOR/PLG
24	NEW	1	1	IT'S OVER NOW TRIP	◆ CAUSE & EFFECT ZOO
25	19	14	18	BACKWATER TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/PLG
26	22	28	3	CLEOPATRA'S CAT TURN IT UPSIDE DOWN	◆ SPIN DOCTORS EPIC
27	29	—	2	HEY! BINGO	BOINGO GIANT
28	27	—	2	AFTERNOONS & COFFEESPOONS AND SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES ARISTA
29	24	29	3	ANGELS DAVID BYRNE	◆ DAVID BYRNE LUAKA BOP/SIRE/WARNER BROS.
30	NEW	1	1	SABOTAGE ILL COMMUNICATION	◆ BEASTIE BOYS CAPITOL

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 400 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

NAB Joint Board Re-elects Fritts As Group Prez/CEO

■ BY BILL HOLLAND

WASHINGTON, D.C.—The joint board of the National Assn. of Broadcasters, meeting June 7 in Arlington, Va., re-elected Eddie Fritts as the group's president/CEO.

Also re-elected as joint board chairman was Wayne Vriesman, VP Radio Group, Tribune Broadcasting.

The previous day, the board elected J. Douglas Williams, president/CEO of Omni Communications and owner/GM of KWOX Woodward, Okla., as radio board chairman.

Richard Ferguson, president/CEO of NewCity Communications, was elected vice chairman of the radio board.

Chief among the subjects discussed by the joint board at the NAB confab was a new anti-alcohol abuse campaign, as well as a formal resolution of opposition against the administration's proposal to tax broadcasters through spectrum use fees to pay for GATT treaty tariff revenues losses.

The radio board called for closer relationships with FCC commissioners and staff to discuss regulatory issues affecting the radio industry.

NAB also is gearing up to deal in the future with a self-funded FCC, which would require fees from its users, including radio and TV, to make up every penny of budgets, such as the recently proposed \$21 million for the 1995 fiscal year.

HUNDT ADDRESSES DELEGATES

FCC chairman Reed Hundt addressed more than 100 delegates from the June 8 International Telecommunications Union meeting here to debate and approve a new ITU handbook on radio spectrum monitoring.

Hundt called for sharing international

knowledge to aid the growth of a global telecommunications infrastructure.

"Sharing modern monitoring technology and spectrum management techniques," Hundt told the group, "will increase the mutual commitment of nations" to a global infrastructure and will "bring nations together."

On June 3, addressing the American Women in Radio and Television convention in Minneapolis, Hundt called for more women in leadership positions, more flex-time positions in the industry (as there are at the FCC), and predicted that with the arrival of new

WASHINGTON ROUNDUP™

telecommunications services such as personal communications, there will be many new opportunities for women both in management and ownership.

NAB TO REDO HEADQUARTERS

NAB, after unsuccessfully attempting to sell its headquarters building and move to or build a larger structure, has decided to push ahead instead with an \$8 million refurbishing effort of its '60s-era building at 1771 N St. N.W., Washington, D.C. The update will include expensive asbestos removal.

NAB will soon start looking to lease temporary office space, most likely in the Connecticut Avenue/Dupont Circle area near the FCC.

CHONG SWORN IN

Although the new Republican commissioner got the nod from Congress last month, Rachele Chong also got a formal swearing-in ceremony June 6 in
(Continued on page 95)

NETWORKS AND SYNDICATION

(Continued from preceding page)

sports network later this summer. Stone previously worked for the Dallas Mavericks as public relations director. He also has worked as on air at KIXL Austin, Texas.

Former KXTZ Las Vegas station manager Dave McKay joins Seattle-based Broadcast Programming as regional manager... MediAmerica has obtained the rights to the Woodstock '94 broadcast in New York Aug. 13-14.

The Museum of Television and Radio in New York is presenting "Rock'N'Roll And Radio," a listening series running from June 3 to Nov. 20, and funded by Westwood One chairman Norman Pattiz. Music features and radio airchecks from the last 50 years will be aired by such veteran jocks as Murray the K, Casey Kasem, Alan Freed, Dick Biondi, Elliott Field, Robert W. Morgan, Dewey Phillips, and Rosko.

The newest syndicated radio show to broadcast from the Disney-MGM Radio Studios in Florida is "On Location At Walt Disney World." The one-hour Saturday morning show, co-produced by Florida's Radio Networks and Walt Disney World, features celebrity interviews, Disney trivia, and behind-the-scenes segments. Three other shows,

"The Don McDonald Show," "Super Gold," and "Better Lawns And Gardens," also originate from the studios.

Oakland, Calif.-based Golden Gate Media Inc. launched the three-hour, midday, relationship-oriented "The Justin Sterling Show" May 23. The author and relationship counselor has hosted weekend retreats on relationships.

Premiere Radio Networks reports first quarter revenues up 78.7% from last year, from \$1,970,732 to \$3,520,784 for the three months ended March 31... SI Communications Inc. debuted "The Benjamin Chavis Commentary" June 13. The show airs six days a week and features commentary from the executive director of the NAACP.

Westwood One has announced the lineup for its summer country concert series. The network will be offering live performances by John Anderson, Boy Howdy, Martina McBride, Doug Supernaw, Mark Chesnutt, Marty Stuart, Rick Trevino, Doug Stone, and Tracy Lawrence. WW1 also will present the world premiere of Alan Jackson's new album, "Who I Am," in a 90-minute special scheduled for June 24, four days before the album's release date. Jackson will host the special.

Why Put Off Until Tomorrow What You Can Play Today!

Break Today's European Hits In Your Market With Bobby Sicilia's European Hit Survey And Take Your Listeners On A Weekly, Two-Hour Journey Through Europe.

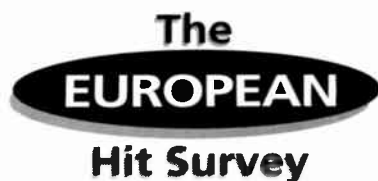
The European Hit Survey, the only program of its kind offering a profile of top Pan-European hits, is now available in the United States in a weekly, two-hour magazine format.

Along with the latest music hits, The European Hit Survey is packed with information about European lifestyles, updates on current music trends in Europe, entertaining industry news and interviews with today's hot artists.

Steamin' Euro-Jock, Bobby Sicilia, hosts The European Hit Survey. He's got the inside track on the music and the artists, and he'll keep your audience listening.

So, don't put off until tomorrow what your listeners can hear today.

- ◆ Excite your audience with today's European hits.
- ◆ Give advertisers a new and innovative platform to reach young adults.
- ◆ Boost your ratings and propel your station ahead of the competition.



For more details call Sounds & Stations at 214-444-2525. Don't keep your listeners waiting!

Hits! in Tokio

Week of May 29, 1994

- 1 Drunk On Love Basia
- 2 I Can't Help Myself Julia Fordham
- 3 Dream On Dreamer Brand New Heavies
- 4 Goody Goody Lisette Melendez
- 5 I'll Remember Madonna
- 6 Girls And Boys Blur
- 7 I'll Be The One Boyz Scaggs
- 8 Have Mercy Yaz
- 9 The Most Beautiful Girl In The World Prince
- 10 I Believe Marcella Detroit
- 11 The Sign Ace Of Base
- 12 La La La (Means I Love You) Swing Out Sister
- 13 I Want You Juliet Roberts
- 14 Oop! Oop!
- 15 I Swear All 4 One
- 16 Baby I Love Your Way Big Mountain
- 17 No Gunshot Worl-A-Girl
- 18 La Vie En Rose Donna Summer
- 19 So Much In Love All 4 One
- 20 I'm Still In Love With You Al B. Sure

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

- 21 Loser Beck
- 22 If You Go Jon Secada
- 23 Just When I Needed You Most Randy VanWarmer
- 24 I'll Stand By You Pretenders
- 25 (She's) Some Kind Of Wonderful Huey Lewis & The News 3
- 26 Rocks Primal Scream
- 27 Spiritual Love Urban Species
- 28 Asahi No Ataru Michi Original Love
- 29 I'll Take You There General Public
- 30 Feeling Peysi Joelle Ursull
- 31 Brother Urban Species
- 32 Tsumibukaku Aishiteyo Chara
- 33 Got Me A Feeling Misty Dildand
- 34 Midnight At The Oasis Brand New Heavies
- 35 Down Town Sugar Babe
- 36 Kamisama Houseki De Dekita Shima Miya & Yami
- 37 Without You Mariah Carey
- 38 Stay Eternal
- 39 Heaven Come Down Jennifer Brown
- 40 One By One Izit
- 41 Each And Everyone Laura Fygi
- 42 Hey D.J. Lighter Shade Of Brown
- 43 Blue Denim Stevie Nicks
- 44 I Don't Know Noa
- 45 Sleeping In My Car Roxette
- 46 You Peter Frampton
- 47 Forever Young Pretenders
- 48 Always Eresure
- 49 A Fair Affair Misty Dildand
- 50 100% Pure Love Crystal Waters



KMMS: Montana's Moose On The Loose PD Keeps Ratings Up By Keeping Current Down

KMMS-FM (THE MOOSE) Bozeman, Mont., has the distinction of being the highest-rated album alternative station in the country, yet its classic rock lean makes it quite different from other stations in the format.

In a specially commissioned winter Arbitron ratings survey, the station was No. 1 in the market with an 18.7 12-plus share. But while other album alternative stations are as much as 80% current, KMMS-FM is 30%-40% current and its playlist goes back to about 1965.

"We decided that [since] we were the only rock'n'roll station in western Montana, we felt that we had a duty to present rock'n'roll in a fashion that compared old and new," says PD/afternoon host Colter Langan. "We had a wide base of listenership and interest that we felt we could cater to and do it well."

That audience, Langan says, includes "everyone from old hippies that love the early '60s British invasion days to people that were into cutting-edge bands like the Talking Heads in the late '70s" to younger listeners who enjoy more contemporary artists.

A look at a recent afternoon hour illustrates that range: Lowen & Navarro, "All Is Quiet"; the Who, "Bargain"; Del Amitri, "Kiss This Thing Goodbye"; Rolling Stones, "Brown Sugar"; Chris Rea, "Julia"; Elton John, "Levon"; Stevie Ray Vaughn, "Without You"; Nils Lofgren, "Just A Little"; the Byrds, "Love That Never Dies"; Santana, "Black Magic Woman/Gypsy"; Toad The Wet Sprocket, "Fall Down"; Michelle Shocked, "Anchorage"; and John Hiatt, "Real Fine Love."

The station is consulted by album alternative expert Dennis Constantine, who Langan says "sort of steers us to an overall sound."

In a recent conference call with programmers at all of the Constantine-consulted stations, Langan says he felt "kind of like an outsider" as the programmer of a classic-based station in a format where the current joke is "here's another five in a row that you don't know."

During that call, Langan made the point that album alternative is very much like hot country in that it is 80% current and filled with unfamiliar artists, yet hot country is extraordinarily successful in many markets. The difference, according to Langan, is that "country radio has a familiar formula. You know what the lyrics will be about and what the song progressions will sound like, so it has a certain comfort zone that goes with it. One of the keys for [album alternative] will be to find that comfort zone."

"It all depends on the overall package that your station puts out," he adds. "With AAAs, depending on how you package them and what your profile is in the community, you can challenge the adult listener who is bored with rock."

The key, Langan says, is not to have a "hipper than thou" attitude on the air, but rather "an excited feeling [like] 'we found a new artist and we want to turn you on to it.' You can make a connection with the listener in the 25-54 age group that may not bring you numbers, but will bring you revenues that will make you a success [by] appealing properly to listeners and clients."

Langan recognizes that his situation in Bozeman is different from that of most other album alternative stations and admits that a lack of competition is a factor in the station's success.

"We're in such a unique situation in an area where we are the only outlet commercially for rock'n'roll," he says. "Others are up against niche marketing. They have album rock and classic rock on either side of them so they have to narrow their focus. We can cover a lot of different kinds of music and keep the familiarity

very high."

Another factor in KMMS-FM's success in the winter book was the sign-on of new 100kw country FM KZLO, which effectively split the audience of country leader and previous market dominator KBOZ-FM.

Although there is no direct format competitor, Langan notes that he's up against three country stations, a National Public Radio outlet, a hot AC, a contemporary Christian station, and the college station, which plays rock, folk, jazz, alternative, and hip-hop music.

KMMS-FM's parent company, Gilbert Broadcasting Corp. of Montana, also owns two other stations in Bozeman: N/T KMMS-AM, which is the local outlet for Rush Limbaugh, and new soft AC station KSCY, which signed on at the end of April.

Langan says KMMS-FM is oriented toward the 25-54 demo, and skews primarily toward men.

The lineup includes morning man Sean Donahue whose father, Tom Donahue, was one of the founding fathers of rock radio. Midday host Dave Cowan was the station's original PD and is now OM. Evening host Kim Rossi has been with the station almost two years, and overnight jock Joe Bohannon has been with the station since it was AC KUUB.

Langan got into radio in the late '70s at then-AC KDXT Missoula, Mont. He later returned to his hometown of Bozeman to work at Montana State University's station, KGLT, as well as the now-defunct commercial station KCDQ-FM.

In 1986, he moved to WBCN Boston, where he started answering the phones and worked his way up to morning show producer. At the same time, he served as road manager for Boston band O Positive. Four years later, he returned to Bozeman to attend Montana State. He returned to KGLT and worked there until the following year when KBPI Denver's Kip

Gilbert and his wife, Joan, came to Bozeman to launch KMMS-FM.

After a year and a half as MD/night jock there, Langan was upped to afternoons in late 1992, then added PD duties in April of this year.

As a programmer, one of Langan's pet peeves is that some labels have yet to really understand the album alternative format, despite the estimated 80 stations that are currently programming it.

"I think the labels have yet to catch up with AAA radio and fully understand the potential," he says. "Until recently, many major labels didn't even have someone to work the format. We were approached by people used to working album rock or modern rock who used that mentality. They'd call and say [this record is] huge at Cities 97 [KTCJ/KTCZ Minneapolis] and KBCO [Denver] and KFOG [San Francisco], you should get on it.' We say, 'Hey, we're not one of those places.' It may sound like an elitist attitude, but it's worked for us."

Another peeve is what he calls the "dumping ground" mentality, which occurs frequently when labels pin their hopes on the format to break an artist who cannot be easily classified.

"The dumping ground mentality has gotten very boring for AAA programmers," says Langan. "They're sick of getting CD after CD of singer/songwriters who all sound alike."

"The amount of currents typical AAA stations are playing may be part of the problem," he continues. "We typically program 30-40 currents and people always ask me why don't we expand that. If we do that we don't give the listeners a chance to become familiar with the artists that we want to really see succeed. When you've got 60 currents on the air, a lot of stuff is going in one ear and out the other. I think [limiting currents has] been a big part of our success."

PHYLLIS STARK



Hot Adult Contemporary

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 43 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	4	12	I'LL REMEMBER MAYERICK/SIRE 1B247/WARNER BROS.	MADONNA 2 weeks at No. 1
2	3	3	17	THE SIGN ARISTA 1-2653	ACE OF BASE
3	4	2	15	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	BONNIE RAITT
4	5	7	12	BEAUTIFUL IN MY EYES SBK 58099/ERG	JOSHUA KADISON
5	6	8	7	IF YOU GO SBK 58166/ERG	JON SECADA
6	9	13	4	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	ELTON JOHN
7	2	1	25	NOW AND FOREVER CAPITOL 58005	RICHARD MARX
8	8	12	10	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	TONI BRAXTON
9	10	9	8	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
10	7	5	25	EVERYDAY ATLANTIC 87300	PHIL COLLINS
11	13	11	14	BABY I LOVE YOUR WAY RCA 62780	BIG MOUNTAIN
12	11	6	19	STREETS OF PHILADELPHIA COLUMBIA 77384	BRUCE SPRINGSTEEN
13	15	24	4	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	MARIAH CAREY
14	17	21	6	I SWEAR BLITZZ 87243/ATLANTIC	ALL-4-ONE
15	12	10	30	THE POWER OF LOVE 550 MUSIC 77230	CELINE DION
16	20	22	9	MISLED 550 MUSIC 77344	CELINE DION
*** AIRPOWER ***					
17	26	29	4	WILD NIGHT MERCURY 858 736	JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO
18	14	14	28	BREATHE AGAIN LAFACE 2-4054/ARISTA	TONI BRAXTON
19	21	18	26	BECAUSE THE NIGHT ELEKTRA 64595	10,000 MANIACS
20	22	20	22	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	LITTLE TEXAS
21	16	15	20	WITHOUT YOU COLUMBIA 77358	MARIAH CAREY
22	23	16	15	COMPLETELY COLUMBIA 77376	MICHAEL BOLTON
23	24	23	25	HAVING A PARTY WARNER BROS. 18424	ROD STEWART
24	27	28	6	TELL ME WHERE IT HURTS REUNION 62813/RCA	KATHY TROCCHI
25	30	33	5	LOVE IS ALL AROUND LONDON ALBUM CUT/PLG	WET WET WET
26	29	25	12	IN THE TIME IT TAKES REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
27	25	27	7	THE MOST BEAUTIFUL GIRL IN THE WORLD NPG 72514/BELLMARK	♀
28	31	30	6	EVEN IF MY HEART WOULD BREAK ARISTA 1-2674	KENNY G/A. NEVILLE
29	28	26	9	THE WOMAN IN ME CAPITOL 58154	HEART
30	37	—	2	MAYBE LOVE WILL CHANGE YOUR MIND MODERN 98270/ATLANTIC	STEVIE NICKS
31	33	32	8	COME TO MY WINDOW ISLAND 858 028/PLG	MELISSA ETHERIDGE
32	32	35	8	MR. JONES DGC ALBUM CUT/GEFFEN	COUNTING CROWS
*** HOT SHOT DEBUT ***					
33	NEW ▶	1	1	AIN'T GOT NOTHING IF YOU AIN'T GOT LOVE COLUMBIA ALBUM CUT	M. BOLTON
34	36	36	15	FOUND OUT ABOUT YOU A&M 041B	GIN BLOSSOMS
35	34	34	17	IN WALKED LOVE ARISTA 1-2679	EXPOSE
36	NEW ▶	1	1	WILD WORLD ATLANTIC 87308	MR. BIG
37	35	31	17	LULLABY (GOODNIGHT, MY ANGEL) COLUMBIA 77363	BILLY JOEL
38	39	39	6	STANDING RIGHT NEXT TO ME MCA 54760	KARLA BONOFF
39	40	38	16	ROCK AND ROLL DREAMS COME THROUGH MCA 54757	MEAT LOAF
40	NEW ▶	1	1	DON'T TURN AROUND ARISTA 1-2691	ACE OF BASE

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	7	THE RIVER OF DREAMS COLUMBIA 77086	BILLY JOEL
2	—	—	1	SAID I LOVED YOU... BUT I LIED COLUMBIA 77260	MICHAEL BOLTON
3	—	—	1	PLEASE FORGIVE ME A&M 0422	BRYAN ADAMS
4	2	3	3	I CAN SEE CLEARLY NOW CHAOS 77207	JIMMY CLIFF
5	3	2	4	HERO COLUMBIA 77224	MARIAH CAREY
6	5	5	13	DREAMLOVER COLUMBIA 77080	MARIAH CAREY
7	8	9	7	ALL ABOUT SOUL COLUMBIA 77254	BILLY JOEL
8	4	4	8	JESSIE SBK 50429/ERG	JOSHUA KADISON
9	6	6	24	I DON'T WANNA FIGHT VIRGIN 12652	TINA TURNER
10	—	—	13	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.

COUNTRY RADIO LEVELS OFF

(Continued from page 89)

36.9% last summer. The loss of six outlets made top 40 the second-biggest station loser, after country, and bumped it down from sixth to eighth most-programmed format.

• **R&B** was off in every demo and

daypart except for nights, when it was flat at 14.1%, and men 18-plus, where it held steady at 7%. With eight more stations in the format since the fall, R&B was the second-biggest station gainer after Spanish.

• **Album rock** was off 8.6%-8.5% 12-plus, its lowest share in four years. It was also off in every demo and daypart except for men, where it was up 11.9%-12%, and middays and nights, when it was flat.

• **Oldies** was up 6.4%-6.5% 12-plus and posted its best share since summer 1992. A 4.2%-4.7% gain in the 18-34 demo indicates much of this growth resulted from the new '70's-based oldies stations that have been springing up since last summer.

• **Spanish**, like N/T, posted its best-ever share this quarter, rising 4.6%-4.8%. That format has added an impressive 1.5 shares since the format ratings were initiated. Its best growth demo this time out was teens, where it grew 3.6%-4.3%. A slight gain of .2 shares among women 18-plus was enough to put the format in a tie with album rock for seventh place in this demo. Spanish also added 15 new outlets since the fall.

• **Classic rock** remains a very consistent format, holding steady at 3.7% for the third consecutive quarter.

• **Adult standards** was off slightly at 3.0% after three consecutive 3.2% shares.

• **Modern rock**, which has been on a slow and steady climb over the last year, once again posted its best-ever share and was up 2.1%-2.2% from the fall.

• **Adult alternative**, also a very consistent format, was up 2.0%-2.1% 12-plus.

• **Religious** remained flat at 2.1% for the fifth consecutive quarter.

• **Classical** was off 2.0%-1.9% from the fall.

• **Easy listening** dipped 1.2%-1.0%, its lowest share since summer 1992.

For complete ratings information, see charts on this page and page 89.

Population Growth in Hispanic Mkt.

NEW YORK—Anticipated growth of the U.S. Hispanic population will bring good news for stations targeting that audience in the coming years.

A newly released study of the Hispanic marketplace conducted by the Interep Radio Store found that Hispanic households, which now command an aggregate income of \$184.5 billion, will continue to post phenomenal growth in the next six years. By the year 2000, the study found, the number of Hispanic adults in the 25-54-year-old demo are expected to grow by 49.8% and will then account for 71% of all Hispanic households. The total Hispanic population is expected to increase 35.3% by 2000.

The study, titled "Affluence Comes With Age For Hispanic Households," also found that more than 2.3 million Hispanic households already possess a combined \$21 million in discretionary income for vacations and luxury items, amounting to an average of \$8,830 per household.

Hispanics are also heavy radio listeners. The study found that Hispanics ages 12-plus listen to the radio an average of 25 hours and 15 minutes each week, which is higher than the national average of 22 hours for all people 12-plus.

Not surprisingly, the Spanish-language format is preferred among Hispanics. 42.1% of whom listen to it. The second-most preferred format is top 40 (16.1%), followed by AC (10.1%), N/T (5.5%), AC (10.1%), oldies (5.4%), and country (5.2%).

PHYLLIS STARK

HITS OF THE '70S SOUND SWEET AGAIN

(Continued from page 89)

the same." WEBE, which reduced its number of '60s hits from two to one an hour, has hosted its own '70s weekend show for a couple of years. Hansen has been encouraged by listener response, both in phone requests and attendance at station-sponsored '70s events.

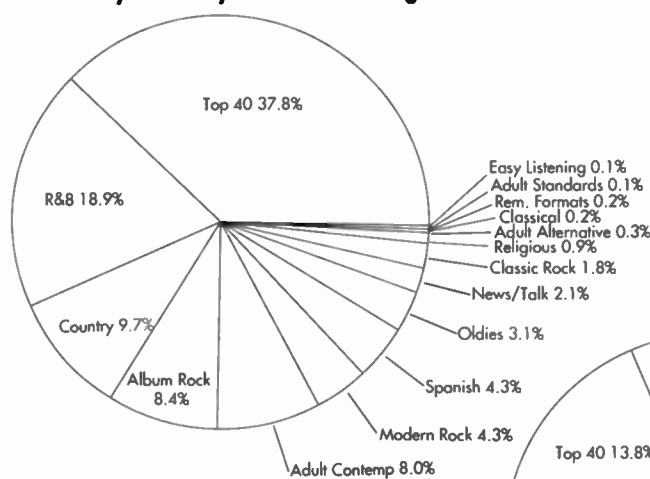
Programmers add that playing too

much '60s material can blur the line for listeners between AC stations and oldies outposts. And since oldies are so often entrenched, competing with them (or being perceived as competing with them) does no good, says Peter Smith, MD at Philadelphia AC WMGK.

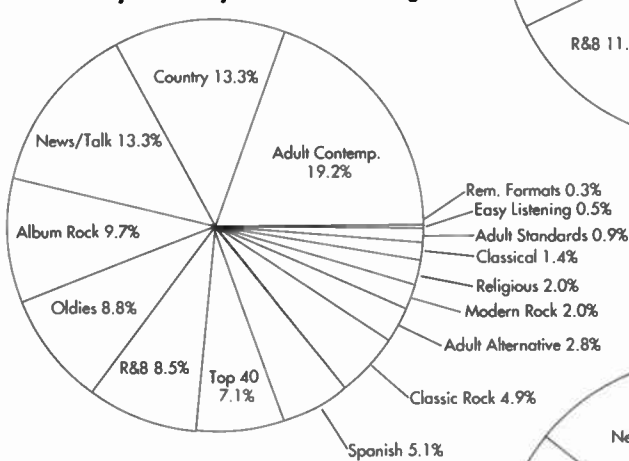
Lately, a different kind of oldies has emerged—'70s-based oldies. Programmers of those stations are so enamored with 20-year-old hits that they're punching out "Oh Girl," "Sir Duke," and "Last Dance" on a continuous basis. MeVay, who consults a handful of such stations, tells his ACs not to react—either by adding or subtracting their load of '70s hits—to a full-time '70s oldies player.

With different formats now battling over them, songs from the '70s have clearly won newfound respect. "There's something about 20 years ago" that listeners can't resist, says Florentino.

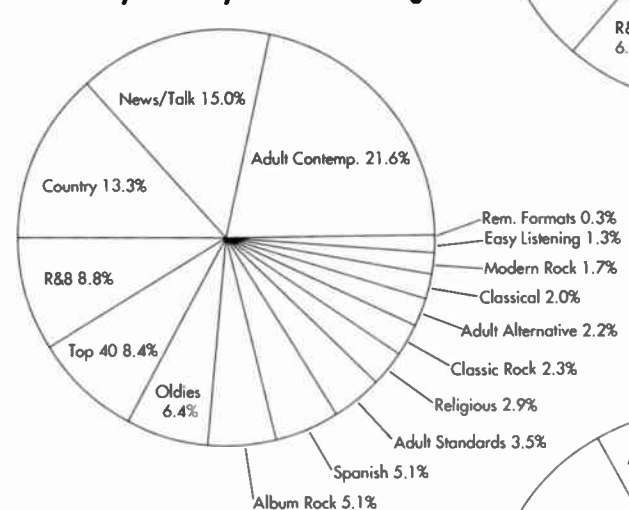
Persons 12-17
Monday-Sunday 6 a.m.-Midnight



Persons 25-54
Monday-Sunday 6 a.m.-Midnight



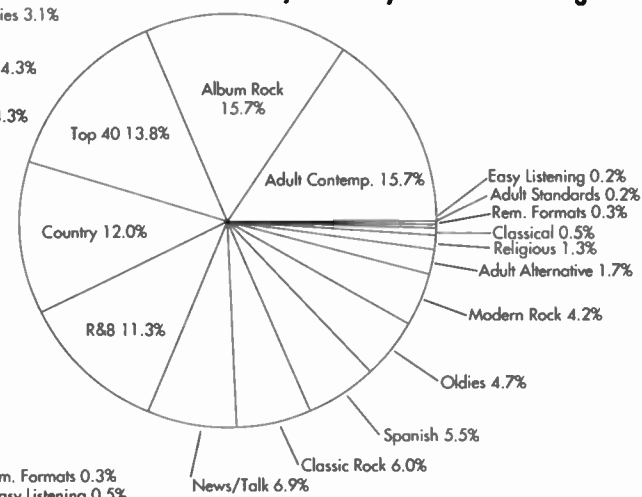
Women 18+
Monday-Sunday 6 a.m.-Midnight



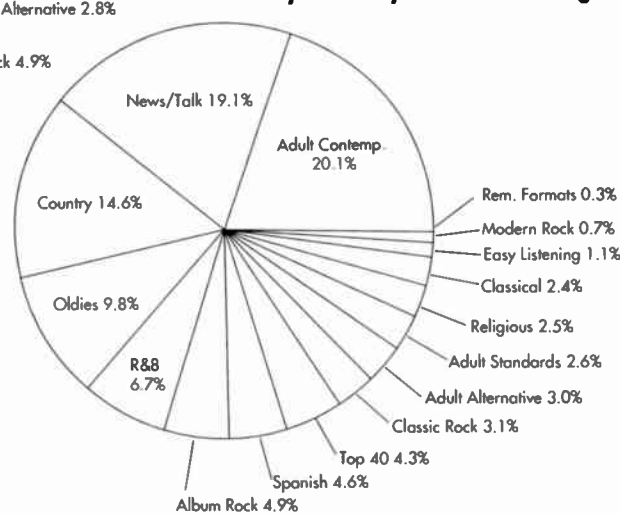
Source:
Ratings, the Arbitron Co.;
formats, Billboard magazine.
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Billboard magazine.

FORMAT SHARE WINTER '94 ARBITRONS

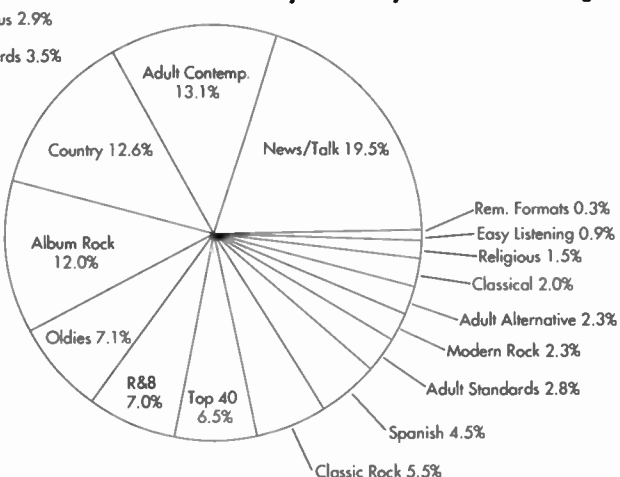
Persons 18-34
Monday-Sunday 6 a.m.-Midnight



Persons 35-64
Monday-Sunday 6 a.m.-Midnight



Men 18+
Monday-Sunday 6 a.m.-Midnight



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Smoke Clears In Leichtman's WLW Suit; WXRB Pittsburgh's 'Sick' Listener Stunt

AN ON-AGAIN, OFF-AGAIN lawsuit filed against WLW Cincinnati, parent Jacor Communications, and WLW talk hosts **Andy Furman** and **Bill Cunningham** by anti-smoking activist **Ahron Leichtman** has been settled, according to the Cincinnati Post. Leichtman filed the suit in 1992 after Furman allegedly blew cigar smoke in his face during Leichtman's on-air interview with Cunningham. The plaintiff, who is executive director of a group called Citizens for a Tobacco-Free Society, claimed he was assaulted by the smoke.

The settlement reportedly calls for reimbursement of Leichtman's legal fees, a written apology from Furman, an hour of WLW air time, access to a studio that has been smoke free for at least 24 hours, and assurance that neither Furman nor Cunningham will be in the building when Leichtman uses his air time.

In other news, WXRB Pittsburgh PD **Tommy Nyce** reports the station took out a \$100,000 insurance policy for 30 days on the "most unhealthy listener" it could find. If that person dies during the 30 days, one lucky WXRB listener will pocket the \$100,000 payoff.

Keith Skurke from nearby West Deer, Pa., is the volunteer patient. A heavy smoker with three brain tumors, Nyce says the station checks in every day on the air to "see if he's hanging in there, if you know what I mean."

For those of us who think the promotion is just a bit too uncouth to be for real, Nyce says, "listen to the radio and find out for yourself."

The summer Arbitron book will be the last for two markets—Anaheim, Calif., and San Diego North County—defined by Arbitron as "embedded metros" because they are part of larger metro areas Los Angeles and San Diego, respectively. Anaheim was market No. 16. San Diego North was market No. 60. Three other markets—Trenton, N.J., San Luis Obispo, Calif., and South Bend, Ind.—are being upped from one to two books a year beginning this fall.

Arbitron is now actively seeking clients for custom surveys of children's radio listening in the wake of the recent release of a survey conducted for Children's Satellite Network (Billboard, June 4).

Great American Communications Company has officially changed its name to Citicasters Inc. (Billboard, May 28).

PROGRAMMING: NEW FORMAT FOR LA

Los Angeles is expected to have its first adult alternative outlet by the end of the month. Although no details have been released yet about which station, consultant **Dennis Constantine** has already hired the entire staff and is now in the process of assembling a music library... Adult alternative **KAJZ/KBJZ** Los Angeles change calls to **KACD/KBCD**.

As expected, WLS-FM Chicago, which now simulcasts N/T WLS-AM, will split off with its own, younger-targeted talk format beginning Monday (13). Former crosstown **WKQX** (Q101) morning man **Robert Murphy** will host mornings. Chicago Sun-Times column-

ist **Richard Roeper** will host the 9-11 a.m. shift. Syndicated host **Rush Limbaugh** will be simulcast from the AM in middays and rerun in overnights. Current WLS late-night host **Jay Marvin** will handle afternoons on the FM now and has not been replaced on the AM. **KSTP-AM** Minneapolis talk host **Turi Ryder** will host nights. **Johnny Von**, formerly with **WKZW** Peoria, Ill., will host late nights. Afternoon producer **Keith Spence** is upped to senior producer.



by **Phyllis Stark**
with reporting by **Eric Boehlert**
and **Brett Atwood**

KITS (Live 105) San Francisco OM **Richard Sands** is upped to VP programming... **KBLX-AM** San Francisco flips from a simulcast of R&B/adult **KBLX-FM** to an Asian format with the new calls **KVTO**.

WYXR (Star 104.5) Philadelphia PD **John Cook** and morning man **Matt Alan** exit. Permanent replacements have not been named for either position. APD **Anne Gress** becomes interim PD... **WEEI** Boston PD **Phil Sirkin** and marketing director **Patrice Donley** exit. **Lou Imbriano** is upped to programming coordinator. **Julie Driscoll** is upped to marketing/promotion coordinator.

After several weeks of stunting, top 40/adult **KFMB-FM** (formerly B100) San Diego sticks with a slightly more AC version of its previous format, but picks up the new handle "Star 100.7." The station also has a new lineup: former WNCI **Columbus, Ohio**, morning co-host **Shawn Ireland** and **WKZW** Peoria, Ill., morning host **Donna Davis** are teamed for mornings; P/T jock **Kim Morrison** was upped to middays, as previously reported; former crosstown **KKLQ** night personality **Dave Smiley** will do afternoons; **WSSX** Charleston, S.C., night host **Dominica** will handle nights; and **KHS** Los Angeles morning show producer **China More** will do overnights.

KKLQ is now simulcasting on nearby sister station **KGMG** (AM 1320) Oceanside, Calif., which had been adult standards. **KGMG's** calls will be flipping to **KKLQ-AM**.

WVTY Pittsburgh PD **Bruce Gilbert** adds programming duties at sister station **WTAE**, replacing **Tom Clendenning**, now at **KIRO-AM-FM** Seattle. With **Gilbert** overseeing both stations, **WVTY** MD **Scott Alexander** adds the programming coordinator title there, as does production director **Ron Adams** at **WTAE**.

Brian Thomas is out as PD at **WRBQ-FM** (Q105) Tampa, Fla. GM **David Manning** is accepting T&Rs... **Haz "Montana"** Alwattar lands the PD job at **KMJI** Denver, last held by

Dave Ward. Alwattar previously was with **Critical Mass Media**.

As expected, **KXPK** (the Peak), known as "Denver's Rock Alternative," signed on at 96.5 June 8. **Bruce Jones**, PD from **KNNC** Austin, Texas, arrives as MD/afternoons. **Bruce MacKay**, a longtime vet at crosstown **KBPI**, hosts mornings. PD **Doug Clifton** follows in middays. The night jock is **Jackie Selby** from **KZYR** Vail, Colo. For now, board ops are handling overnights. The station spins 70% library cuts and targets the 25-54 demo.

KNNC APD **Lynn Barstow** is upped to PD, replacing **Jones**. Barstow is accepting T&Rs to fill his old APD slot... **Vernon Kay** takes over PD/morning duties at **KSAM** Austin, replacing **Danny McWilliams**. **Kay** arrives from **KAJA** San Antonio. Also, **John Paul Stevens** is upped from afternoons to MD at **KSAM**. **McWilliams** had held that title as well.

Bill Betts joins **KRXQ** Sacramento, Calif., as OM. He previously was PD at **KBPI** Denver... **WCVN** Charlotte, N.C., which had been silent, signs back on with **ABC/Satellite Music Networks'** adult standards format with the new calls **WIST**. The station was taken over in a local marketing agreement with an option to be purchased by crosstown **WHVN/WAVO**.

WNOE/KGTR New Orleans PD **Ted Stecker** exits to become senior country PD at **Radio Equity Partners L.P.**... **Tom Barnes** has been upped from associate to partner at **Jon Sinton Associates Inc.** The company's consulting division will be renamed **Sinton, Barnes & Associates**.

Former N/T outlet **WCEO** Birmingham, Ala., signs on with **Christian country** Monday (13) with the new calls **WDJC-AM**... **KROL** El Paso, Texas, signs on at 99.5 programming **Morningstar Radio Networks'** contemporary **Christian** format.

New hot AC outlet **WQFL** (formerly **WFXZ**) signs on in **New Bern, N.C.**... **WBDX** Chattanooga, Tenn., flips from hot AC to N/T.

Fox Children's Network will bow July 3 with 36 affiliates, including top 40 stations **KHS** Los Angeles, **WHYI** (Y100) Miami, and **WEZB** (B97) New Orleans, and album rock **WFXB** St. Louis. The two-hour "Fox Kids Countdown" will air Sunday mornings on those stations, and will feature guest hosts from **Fox** television shows.

LIFELINES

We're sorry to report the recent deaths of two talented broadcasters, **Stan Reynolds** and **Sondra Gair**.

WASH Washington, D.C., evening host **Reynolds**, 44, died May 30 of a heart attack. He had been with **WASH** for just eight months and previously worked at **WMPG** Orlando, Fla. **Reynolds** is survived by his wife, **Karen**, and three children.

Mike Harris is handling **Reynolds'** shift for now.

Veteran radio journalist **Gair**, 70, died May 25 in Chicago of complications from breast cancer. **Gair** had been with **WBEZ** Chicago since 1974, and had been executive producer and host of the station's midday talk show since 1986. She was inducted earlier

newslines...

DARRYL GREEN has been upped from VP/station manager to VP/GM at **WGCI-AM-FM** Chicago. **Marv Dyson**, who had been president/GM, remains as president.

JERRY GREENBERG and **David Dennis** join **Westwood One's** board of directors. **Greenberg** is president of **MJJ Music**. **Dennis** is managing director, investment banking, for **Donaldson, Lufkin & Jenrette Securities Corp.**

BEVERLY TILDEN, the longtime **WXKS** (Kiss 108) Boston VP of marketing, exits for the newly created station manager job at crosstown **WEEI**.

CHRISTINE WOODWARD-DUNCAN has been upped from VP/GM of **WENS** Indianapolis to senior VP at parent **Emmis Broadcasting**. She will continue to manage **WENS** and add GM duties at new sister station **WKLR**. **Thomas Severino** becomes GM at new **Emmis** acquisition **WIBC** Indianapolis. He previously managed **WCKY/WIMJ** Cincinnati.

JERRY BOULDING, who has been president of trade publication **The Urban Network** for the last six and a half years and is a veteran urban programmer, has left the publication to pursue other interests, including developing a new urban adult format, consulting, teaching, and completing a book he is writing.

PERRY MICHAEL SIMON, PD of **WBUD** and **WXXW** (New Jersey 101.5) Trenton, N.J., exits to become VP/GM at new **Jarad Broadcasting** property (and **WDRE** Long Island, N.Y., affiliate) **WWCP** Albany, N.Y. He replaces **Jeff Weber**.

REGENT COMMUNICATIONS is acquiring the stock of **Westcom Broadcasting** of Nevada, a subsidiary of **Lepereq Capital Management** and licensee of **KRLV** Las Vegas. **Regent** will exchange its stock for **Westcom** stock, making **Lepereq** an investor in **Regent**.

STATION SALES: **WVOC** Columbia, S.C., from **Clayton Radio** to **Benchmark Communications**, owner of crosstown **WCOS-AM-FM/WHKZ**, for \$2.5 million; **WZNY** Augusta, Ga., from **Benchmark** to **Savannah Valley Broadcasting Co.**, owner of crosstown **WBBQ-AM-FM**, for \$3.9 million; **KAMX-AM-FM** Albuquerque, N.M., from **Coastal Communications** to **Bengal Communications** for \$750,000.

SALE CLOSINGS: **KEGE** (formerly **KRXX-FM**) Minneapolis from **Entercom** to **Capital Cities/ABC** for \$21 million.

this year into the **Chicago Journalism Hall of Fame**.

Gair is survived by two sons, **Judd Rose** and **Roger Rose**; a daughter, **Patricia Sweeney**; a brother, **Seymour Gair**; her mother, **Rose Gair**; and three grandchildren.

She has been replaced on air by her former producer, **Jerome McDonnell**.

In much happier news, congratulations to **PROMAX** VP promotions (and Boston radio veteran) **Lou Bortone**, who married **Genesis Entertainment** promotion manager **Diane Endres** May 28 in Los Angeles.

PEOPLE: GRIFFIN EXITS K-ROCK

Veteran **WXRK** (K-Rock) New York jock **Meg Griffin**, who had most recently been doing late nights, has resigned from the station... **Jim Kozimer**, the voice of the **Philadelphia 76ers** for the last two seasons, is returning home to Chicago to become evening host at sports station **WMVP**, according to the **Philadelphia Inquirer**.

On the heels of last week's promotion of weekend jock **Dean Carlson** to MD at **KMTT** Seattle, another P/T jock, **Tami Bennett**, has been upped to nights. Both replace former MD/night jock **Brad Dolbeer**, who exits... **WBZZ** (B94) Pittsburgh night jock **Mike Neil** exits. PD **Buddy Scott** is actively seeking a replacement and wants T&Rs.

In a well-orchestrated stunt, **WMMS** Cleveland has inked a new morning team but refuses to reveal their identities. The station has even

gone so far as to send the press pictures of the duo with bags over their heads. Expect an announcement shortly that crosstown **WENZ** morning men **Brian Fowler** and **Joe Cronauer**, whose contract expires July 12 and is not being renewed, will be flying to the Buzzard. No word on the future of **WMMS** interim morning man **Ross Brittain**.

P/T jock **Mike Kelly** is upped to middays at **WJMK** Chicago, replacing **Shawn Burke**... Talk host **Joel Spivak** returns to **WWRC** Washington, D.C., for middays, where he will replace **Jeff Kamen**.

WNVZ Norfolk, Va., afternoon host **Hollywood Harris** moves to sister station **WJMII** Greensboro, N.C., for mornings, where he will be paired with current morning host **Kendall**. No replacement has been named at **WNVZ**... **KKXX-FM** Bakersfield, Calif., midday host **Alix Peterson** joins **KBOS** (B95) Fresno, Calif., for the same duties, replacing **Lorraine Love**, now in mornings.

JoJo from **WAAF** Worcester, Mass., arrives as the new music coordinator at **WPXY** Rochester, N.Y., replacing **Cat Collins**, now at **WJMN** Boston (Billboard, June 11). Also, **J.T. Rice**, from crosstown **WDXK**, takes over **Collins'** old late-night air shift at **WPXY**... **Kelly Nash** exits nights at **WKCI** (KC101) New Haven, Conn. PD **Kid Kelly** is handling that shift for now while accepting T&Rs.

BOOK DISTRIBUTOR TURNS TO MUSIC RACKING WITH WESTERN BUY

(Continued from page 6)

ing to its current account base.

He declines to provide Anderson News annual revenues. Billboard estimates that Western Merchandisers generates above \$600 million a year in revenue.

Wal-Mart, the largest U.S. retailer, acquired Western Merchandisers from the Marmaduke family in 1991, paying \$28 million in company stock. John Marmaduke, Western Merchandisers president, will leave the company to concentrate on running the Hastings Books, Music & Video chain, which is still owned by his family.

Bill Lardie, formerly a regional VP for Anderson News operating out of its Denver facility, has been named president of Western Merchandisers, replacing Marmaduke, who will continue to hold a seat on the company's board of directors. The rest of the Western Merchandisers management team stays in place, and Amarillo, Texas, will remain the company's headquarters.

Although both Anderson and Marmaduke point to the synergies and economies of scale provided by the acquisition, they emphasize that employees need not fear for their jobs.

Hastings formerly leveraged the Western Merchandisers staff and bought most of its product from the wholesaler. Marmaduke, who is also CEO of Hastings, says the 91-unit chain will build its own support functions, "taking some [Western] people with it so there will be additional job opportunities."

Marmaduke says Hastings will continue to buy from Anderson News past the end of its contract with Western Merchandisers, which ends in early 1986.

Anderson adds, "At the rate Anderson and Western are [each] growing, there won't be any fewer associates. I see additional [distribution] centers and staff, not consolidation."

During the past seven to 10 years, Anderson News has grown at a compounded rate of about 20%, Anderson says. And while he declines to say whether the deal includes an extended contract for Anderson News to continue to rack Wal-Mart, he says, "We expect dramatic growth from Wal-Mart" business.

In fact, between offering its expanded product line to existing customers and handling the Wal-Mart growth, Anderson News will experience such "dramatic growth" that the company will concentrate on managing that business, before looking to sign new accounts, Anderson says.

Anderson News already has a very close relationship with Wal-

Mart, servicing 200 of the chain's stores with magazines, 100 with books, and the entire 2,000-unit chain with collector cards and comic books.

Marmaduke says Wal-Mart has a "great comfort level" in Anderson News.

As for why Wal-Mart sold Western Merchandisers, Marmaduke reports, "A reason that Bill [Fields, president of the Wal-Mart store division] gave all the associates was that when I announced that I would not renew my contract, the feeling at Wal-Mart was to look for additional talent."

Marmaduke says he decided not to renew his contract because "after the death of my father, I did some strategic planning and determined that I needed to spend more time with Hastings. But Western's growth kept making me spend more time with it to the detriment of Hastings."

THE REAL MCCOY

Meanwhile, in Michigan, Handleman reportedly will announce its purchase of Starmaker, in Eatontown, N.J., Tuesday (14). Sources say a letter of intent has been

signed. "It's the real McCoy," according to one. "It's a done deal."

This deal is the latest in an effort by Handleman to increase its entertainment software manufacturing. It already has a substantial presence through subsidiary Video Treasures, which had estimated sales of about \$75 million in 1993. Video Treasures mainly supplies video titles, but has been moving into music as well.

In addition, a joint venture with Grupo VideoVisa to form a company in Mexico will further enhance Handleman's capabilities as an entertainment software source (see story, page 45).

If it successfully completes its deal for Starmaker, Handleman will pick up a company that is thought to have finished 1993 with \$22 million in sales, a gain of 6%-8%. Thanks to Handleman's retail clout, growth should accelerate, but Starmaker already has a strong base of direct accounts.

Five-year-old Starmaker is owned by partners Ken Palmer and Al Schiefelbein, who are expected to move to Handleman headquarters in Detroit, where they will join the rack's other home video label, Video

Treasures, headed by George Port. Video Treasures and Starmaker will operate separately, reporting to Lou Kircos, Handleman executive VP for corporate development and subsidiaries.

Handleman, which held its annual sales meeting earlier this month in Nashville, should have a busy year in video thanks to an avalanche of direct-to-sell-through titles like "Jurassic Park" and "Snow White." But price competition puts a tight squeeze on profits. "You don't make a lot of money selling the megahits," says a Handleman executive. The margins on company-owned releases are much better.

Starmaker's lineup of television miniseries, its "Saturday Night Live" releases and budget movies, including animated versions of "The Little Mermaid" and "Thumbelina," complement Video Treasure's catalog, which focuses on children's titles such as "Thomas The Tank Engine," Backyard Productions output, and fitness. Video Treasures will introduce a Kathie Lee Gifford exercise tape at the Video Software Dealers Assn. convention in Las Vegas next month.

For other rackjobbers, Ander-

son's purchase of Western Merchandisers is something of a wake-up call. "We're very sobered by it," says Ingram Merchandising Services president Ray Capp. "It's a first-class deal" that frees Western from the "obvious connection" with Wal-Mart.

Late last month, Capp picked up 750 Sears and 341 Montgomery Ward outlets that IMS will begin to service in early July. He also hired former Rank Retail account executive Charles McLaughlin, based in Chicago, to oversee both chains, which will be taking IMS into more stores. Video and books "are growing like a weed," says Capp. "We would love to see more audio business."

Ingram Entertainment also wants more from grocers. Sources say the distributor is sponsoring a buyers' convention June 21-22 in Reno, Nev., for Fleming, the pre-eminent food wholesaler. Indications are that video vendors will be well represented, a first for Fleming, which has done little in sell-through or rental. "Fleming is the Handleman of food," says a home video executive. "They're a monster."

PERFORMANCE FUNDS AT ISSUE IN U.K.

(Continued from page 6)

is sure to start applying pressure unless most legislative work is completed by the end of this year. PPL, the IMF, and other interested parties are making submissions to the U.K. government's Department of Trade and Industry in an attempt to shape the law.

Among other rights, the directive gives performers a right to derive "equitable remuneration" when their recordings are publicly performed. This right is separate from the record company's right. Previously, the record companies alone had the right to such remuneration under the Rome Convention, and in the U.K., they have administered those rights collectively through PPL.

PPL acknowledges that it will have to change the way it distributes its income, but says collection will remain its prerogative. A spokeswoman says, "The performers have been given a statutory right to receive money, but they are not the copyright owners, and so they can't exercise the right to collect for the use of the music. The record companies remain the copyright owners."

Until now, featured or "named" artists have received "ex gratia" payments from PPL, with no accompanying statements of how the income has been earned. Named artists receive 20% of PPL's income.

But musicians are hoping to flex their muscle with new-found rights gained through the European Commission directive.

The IMF is considering allying itself with other organizations, including the Musicians Union, songwriters' guild BASCA, theatrical union Equity, and Re-Pro, which represents the interests of studio producers and engineers.

Dennis Muirhead, chairman of Muirhead Management and IMF council chairman, says while the musicians' share of the revenues should be "equitable," it may not be the 50% many managers are known to favor. "It's basically about identifying a cake of 100% and determining who should have a share of that cake. If we now acknowledge that producers have a right to a share, then ours will certainly be less than 50%," Muirhead says.

One key idea being examined by the IMF is the possibility that some PPL income would count toward recoupment of an artist's advance.

John Morton, president of the International Federation of Musicians and secretary of the Musicians Union for 20 years, addressed an IMF meeting June 7 in London, telling managers, "These are times of great changes in rights. Rights which used to be hardly known are now becoming material and will generate substantial money."

Morton advocated a united artists' front to negotiate with PPL. "The idea of collective action has become some-

what outdated, but it's the only way we can get fair treatment," he said. "The artists can't approach the [government] directly. Some of the opinions will be represented through the IMG, some through the Musicians Union. When you come to dealing with the European Commission, the representation has to be through a collective organization."

Such a move would give greater bargaining power to the creative interests with the combined clout of orchestras through the MU, theatrical and opera singers via Equity, and popular artists with the IMF.

But a collective approach has the potential to complicate negotiations with PPL, which already is in dispute with the Musician's Union over payments to unnamed artists, such as session musicians. In 1988 the government placed an obligation on PPL to pay this money to specific musicians, rather than to the union, which used the funds for social and cultural purposes.

Since then, PPL has withheld the payments it used to make to the MU for session musicians. This 12.5% of collections will be held in escrow until PPL is convinced that the union has the facilities to distribute the money fairly among those musicians who performed on the records that earned the fees.

PPL has asked for an indemnity from the MU before handing over the payments in order to protect itself from liability to those who believe they should receive a distribu-

tion.

One problem facing the IMF is that it does not have a comprehensive mandate to represent popular musicians across the board. While the management of Genesis, Dire Straits, Simple Minds, and Simply Red is among the vanguard of the IMF, the organization still represents a small group of artists. Muirhead says this will change "as a result of a change in policy. We're going for a massive membership drive based on these [PPL-related] issues." IMF has appointed former ASCAP U.K. and European director James Fisher as general secretary to help with such tasks.

One of the more fundamental questions facing all parties involved is who should collect the rights. Both sides agree that only one group should approach the music users and negotiate fees for use. PPL stresses that it has experience negotiating with the users and the infrastructure for collecting and distributing the rights.

The MU's concerns are that PPL will continue to act in the interests of the record companies who own the society, and not respect the rights of musicians. In 1989 it set up its own collecting society, PAMRA, which has remained dormant. In newsletters, the MU is asking its members to assign their new rights to PAMRA.

Many IMF members are known to favor using the computer system of mechanicals society MCPS.

WASHINGTON ROUNDUP

(Continued from page 91)

the Mansfield Room of the U.S. Capitol, administered by Supreme Court Justice Ruth Bader Ginsburg.

FCC chairman Hundt provided welcoming remarks.

Chong fills the seat vacated by Sherrie Marshall. Her term ends June 30, 1997.

Commissioner Chong is the first Asian-American to serve on the commission.

'POISONING OF OUR AIRWAVES'

Illinois Senator Paul Simon has inserted into the Congressional

Record a column by Jeff Cohen of Fairness and Accuracy in Reporting asking "why black leaders are frequently attacked for allegedly racist comments, but WABC [New York's] Bob Grant is largely left alone," according to the New York Daily News. Simon reportedly said that although he has never heard Grant, it is important to speak out "against the poisoning of our airwaves."

Cohen's column reportedly cited occasions when Grant allegedly referred to blacks as "savages" and said he hoped Haitian refugees would drown.

ABC CROWNS DEES TOP 40 KING

(Continued from page 6)

600 affiliates in 70 countries. Kantor also would not specify whether Stevens, whose contract expires next month, would continue to host the international version, which is distributed by Radio Express.

Stevens was unavailable for comment at press time.

Both Dees' and Kasem's countdown shows are based on charts from the trade newspaper Radio & Records.

"American Top 40" uses the Billboard Charts.

Although he would not discuss the terms of the Dees agreement, Kantor described it as "a long-term deal, which is very fair to both parties."

Part of the deal includes the creation of an adult contemporary version of the Dees show, which Kantor hopes to launch in July.

PHYLLIS STARK

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BIOHAZARD NO LONGER CONSIDERED HAZARDOUS AT MAINSTREAM

(Continued from page 1)

83. However, its high chart entry suggests that major chains have accepted the hardcore band—once considered too extreme for mass appeal—as a legitimate commercial force.

"They've built up a very good following and there was a lot of anticipation for this new release, and it's done very well out of the box," says Bob Bell, new release buyer for the 350-

store Warehouse Entertainment chain based in Torrance, Calif.

Biohazard's breakthrough comes on the eve of its tour with Pantera, the EastWest metal band whose "Far Beyond Driven" debuted at No. 1 on The Billboard 200 April 9 (Billboard, April 16).

Biohazard's last album, "Urban Discipline," released in 1992 on Road-

runner, peaked at No. 36 on the Heatseekers chart Jan. 15. Its self-titled 1990 Maze Records debut did not chart.

According to SoundScan, "State Of The World Address" has sold 22,000 units to date, while "Urban Discipline" has sold 135,000 units. "Biohazard" has sold 23,000 units since SoundScan began tracking sales for Billboard in 1991.

"I was in total shock and very happy that ['State Of The World Address'] debuted so high," says Ciro Laezza of Ciro's CD Cellar in the band's Brooklyn, N.Y., stomping grounds. "The label's awareness set-up was great. I ordered 100 pieces, and for me that's a lot. I even ordered more than I did for Pantera."

The album is the culmination of a long-term strategy Warner Bros. has used to break Biohazard. After signing the band in 1992, the label allowed Roadrunner to release "Urban Discipline" per the band's request.

"They felt a necessity to release another indie record, and we thought it would also be good for development," says Linnea Nan, national manager of metal marketing at Warner Bros. "There was a lot of excitement and enthusiasm here for the band."

Nan says the label took a low-key approach in its awareness campaign, which included bright orange teaser snipes with the Biohazard logo in early May.

"The last thing we wanted was the perception of hype," she says. "We just wanted to make the major chains aware. It was more of a reinforcement thing for the mom-and-pops."

Nan adds that the band's opening slot on the Tuesday (14)-July 4 Pantera tour may have helped sway some once-wary major-chain buyers.

Prior to the May 24 release, the label initiated a fax campaign to key major chain buyers. "We wanted to open their eyes and ears and educate them about what Biohazard is about," says Nan.

On the radio front, the first single, "Tales From The Hard Side," was serviced to college and metal radio May 10.

Since the album lyrics contain some expletives, Nan says the label serviced the CD with a companion disc containing "clean" versions of the songs to radio and retail for in-store play. A limited-edition orange vinyl version of the album was released May 10.

As part of the street-awareness campaign, the metal department adapted a trick from radio's trade. It put a promotional vehicle on the streets decked out with the Biohazard logo. The 1980 Chevy Malibu is cruising the streets of Southern California this summer, with label representatives passing out Biohazard information, stickers, and information on organizations such as Children Of The Night, the American Veterans Assn., and Rainbow House.

In addition, an electronic press kit was used to educate retailers about the band.

"We wanted people to understand what the band is about and show that they're for real," says product manager Peter Standish. "[The EPK] shows them talking about their music and the social issues in some of their songs, such as 'Love Denied,' which is about child abuse."

Standish notes that much of the setup for "State Of The World Address" should be attributed to the band.

"They set themselves up for a great release and made our work a lot easier," he says. "They've toured extensively and received exposure on 'Headbangers Ball' and 'Beavis And Butt-head' in advance of this release. We just had to make sure we had coverage out there, and not ram it down people's throats and kill the spirit of it."

MTV's "Headbangers Ball" aired a three-week special from April 30 to May 14 on the making of the album.

CROSSOVER APPEAL

The label is optimistic that "State Of The World Address" will reach audiences beyond the band's hardcore following.

"This is a stronger record overall," says Standish. "Therefore, it appeals to more people. The fact that our al-

ternative marketing department is involved with this project should speak loudly that it's not limited to just the metal thing. Metal is their core, but we are [going to] pursue alternative radio, too."

Warner Bros. may get its way. MTV has accepted the "Tales From The Hard Side" clip for "Alternative Nation." But the album has not yet been serviced to alternative radio.

According to Broadcast Data Systems, 26 album rock stations are playing "Tales From The Hard Side," including WMMR Philadelphia, KIOZ San Diego, WIYY Baltimore, and WAAF Worcester, Mass.

Todd Myers, metal director for album rock KSHE St. Louis, says that due to the initial response from "Tales From The Hard Side," he anticipates the song will advance from the "Monday Night Metal" show to regular rotation.

"Their time is due," says Myers. "This is the record that's really going to make it for them. It's selling huge here, and judging from the response we've received, I think it could break out."

The band's manager, Scott Koenig of New York-based Rush Management, agrees. "This should appeal to kids who like Metallica, Nine Inch Nails, Beastie Boys, Nirvana, or Soundgarden," he says. "Biohazard is spearheading the genre of hardcore, which has never really broken out. Pantera helped a bit, but Biohazard is slightly to the left of them musically."

Upcoming promotional plans for the band include two tattoo contests.

In July, a contest will be held in conjunction with International Tattoo magazine. The person with the most interesting Biohazard tattoo or best tattoo design will be rewarded with a chance to go on the road with the band.

At the same time, the Warner Bros. metal department is conducting a contest for radio and retailers through its newsletter, Metal World News. The person who displays Biohazard's logo in the most creative way wins a tattoo from one of three famous tattoo artists.

Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 79 top 40/mainstream and 31 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	1	8	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC) 4 wks at No. 1	1	1	9	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC) 5 wks at No. 1
2	3	7	DON'T TURN AROUND ACE OF BASE (ARISTA)	2	2	7	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)
3	2	12	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)	3	3	5	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)
4	4	17	MR. JONES COUNTING CROWS (DGC/GEFFEN)	4	4	10	REGULATE WARREN G. & NATE DOGG (DEATH ROW)
5	5	16	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)	5	8	14	YOUR BODY'S CALLIN' R. KELLY (JIVE)
6	8	9	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	6	6	11	ANYTHING SWV (RCA)
7	10	8	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)	7	10	10	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)
8	6	13	RETURN TO INNOCENCE ENIGMA (VIRGIN)	8	9	15	THE MOST BEAUTIFUL GIRL . . . ♀ (NPG/BELLMARK)
9	7	15	THE MOST BEAUTIFUL GIRL . . . ♀ (NPG/BELLMARK)	9	7	16	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
10	9	6	IF YOU GO JON SECADA (SBK/EMI)	10	5	25	BUMP N' GRIND R. KELLY (JIVE)
11	13	4	ANYTIME YOU NEED A FRIEND MARTINA MCGRAW (COLUMBIA)	11	11	10	GOT ME WAITING HEAVY D. & THE BOYZ (UPTOWN/MCA)
12	12	11	I'LL TAKE YOU THERE GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)	12	12	5	DON'T TURN AROUND ACE OF BASE (ARISTA)
13	17	3	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)	13	20	7	LOVE ON MY MIND XSCAPE (SO SO DEF/COLUMBIA)
14	11	24	THE SIGN ACE OF BASE (ARISTA)	14	15	10	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)
15	14	7	MISLED CELINE DION (550 MUSIC)	15	13	16	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)
16	16	5	MOVING ON UP M PEOPLE (EPIC)	16	21	3	THE PLACE WHERE YOU BELONG SHAI (MCA)
17	15	12	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)	17	14	21	THE SIGN ACE OF BASE (ARISTA)
18	23	3	SHINE COLLECTIVE SOUL (ATLANTIC)	18	16	9	RETURN TO INNOCENCE ENIGMA (VIRGIN)
19	20	29	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	19	17	9	SWEET POTATOE PIE DOMINO (OUTBURST/RAL/CHAOS)
20	19	4	(MEET) THE FLINTSTONES THE B.C. 52'S (MCA)	20	24	3	I MISS YOU AARON HALL (SILAS/MCA)
21	18	15	MMM MMM MMM MMM CRASH TEST DUMMIES (ARISTA)	21	19	6	DOGGY DOGG WORLD SNOOP DOGGY DOGG (DEATH ROW)
22	27	14	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND/PLG)	22	18	6	EASE MY MIND ARRESTED DEVELOPMENT (CHRYSALIS/EMI)
23	25	3	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)	23	23	16	AND OUR FEELINGS BABYFACE (EPIC)
24	33	3	ALWAYS ERASURE (MUTE/ELEKTRA)	24	30	2	ANYTIME YOU NEED A FRIEND MARTINA MCGRAW (COLUMBIA)
25	34	2	WILD NIGHT JOHN MELLENCAMP (MERCURY)	25	40	2	BACK IN THE DAY AHMAD (GIANT)
26	36	2	CRAZY AEROSMITH (GEFFEN)	26	39	2	YOUR LOVE IS SO DIVINE MIRANDA (SUNSHINE)
27	22	19	WHATTA MAN SALT-N-PEPA (NEXT PLATEAU/LONDON)	27	25	8	I WISH GABRIELLE (GO!DISCS/LONDON/PLG)
28	26	14	LOSER BECK (DGC/GEFFEN)	28	26	13	BORN TO ROLL MASTA ACE INC. (DELICIOUS VINYL)
29	28	6	REGULAR THANG OVIS (RESTLESS)	29	33	2	100% PURE LOVE CRYSTAL WATERS (MERCURY)
30	38	2	UNTIL I FALL AWAY GIN BLOSSOMS (A&M)	30	22	13	YOU KNOW HOW WE DO IT ICE CUBE (PRIORITY)
31	37	6	OBJECTS IN THE REAR VIEW . . . MEAT LOAF (MCA)	31	35	2	AND ON AND ON JANET JACKSON (VIRGIN)
32	29	5	BEAUTIFUL IN MY EYES JOSHUA KADISON (SBK/EMI)	32	NEW	▶	WHEN CAN I SEE YOU BABYFACE (EPIC)
33	24	22	NOW AND FOREVER RICHARD MARX (CAPITOL)	33	NEW	▶	SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)
34	30	4	I WISH GABRIELLE (GO!DISCS/LONDON/PLG)	34	NEW	▶	FUNKDAFIED DA BRAT (SO SO DEF/CHAOS)
35	21	21	WITHOUT YOU MARTINA MCGRAW (COLUMBIA)	35	NEW	▶	FANTASTIC VOYAGE COOLIO (TOMMY BOY)
36	31	9	BUMP N' GRIND R. KELLY (JIVE)	36	29	13	I'VE BEEN THINKING ABOUT YOU JOCELYN ENRIQUEZ (CLASSIFIED)
37	NEW	▶	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)	37	28	20	GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)
38	RE-ENTRY		DREAMS THE CRANBERRIES (ISLAND/PLG)	38	RE-ENTRY		SOMETHIN' TO RIDE TO CONSCIOUS DAUGHTERS (SCARFACE)
39	35	5	LEAVING LAS VEGAS SHERYL CROW (A&M)	39	NEW	▶	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)
40	32	13	LOVE SNEAKIN' UP ON YOU BONNIE RAITT (CAPITOL)	40	RE-ENTRY		WITHOUT YOU MARTINA MCGRAW (COLUMBIA)

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.

RIPPINGTON RUSS FREEMAN LAUNCHES NEW LABEL WITH GRP

(Continued from page 11)

products."

Noting that GRP/MCA also releases albums by such pop-oriented artists as Patti Austin, Dr. John, and recent signee Phil Perry, Rosen adds that his company's output "tracks alongside what Russ is doing."

Howard says, "We've had a wonderful relationship with GRP through the years, and they've wanted to get into a different area that we thought, with Russ' expertise, we could bring them into. They were very receptive to the idea of us starting a vocal label for them, and when we brought it to them and told them the kinds of things we wanted to do, they said, 'We'll support you and let you do it.'"

Howard says the focus of the label will be "adult-oriented pop crossover artists [for] the triple-A format."

Williamson is a signing typical of the label's intended direction. "What attracted me to him initially [was] the quality of his songs," says Freeman. "He's also per-

formed with a lot of people. He's got extensive credits—he's toured with the Who, Roger Daltry, and Stevie Winwood. So it made a lot of sense to sign him."

Howard adds, "He was [my] management client, and we were going to shop him a deal, and I was very lucky to have him agree [to sign with Peak] after meeting Russ."

The company plans to release no more than two albums within a calendar year. Freeman says, "We're going to be a little judicious about our signings, rather than signing everyone that we can. We're very picky, and we're willing to go slow and make it successful."

Rosen says, "We wanted it to be a limited thing at first . . . The idea is, let's take it one step at a time at first."

While some of "Time Slipping By" was recorded at Freeman's home studio facility, Cheyenne Mountain Ranch in Colorado Springs, Colo., near Pike's Peak (hence the label's moniker), and Freeman produced and played on the album, future Peak recordings

will not simply be in-house affairs.

"We've talked about hiring outside producers and really building a stable of artists and producers that we work with," Freeman says. "We're by no means limited to being out here in the wilderness."

Howard says Peak initially will maintain a small in-house staff of three, devoted to A&R administration and marketing/promotion liaison.

"We will be staffing up as the label grows, but right now we're utilizing GRP and MCA," she says.

Despite Freeman's renown in contemporary jazz circles, Peak has no plans to release albums in that genre.

"We want to keep the entity separate and give it the validity as a pop entity," Freeman says. "There's already a great outlet for contemporary jazz at GRP, anyway."

Adds Howard, "We don't want the retailers or the public to get confused when they see this product, thinking that it is jazz product. It's not instrumental."

INTRIGUE CLOUDS OWNERSHIP OF MARLEY SKA SINGLES

(Continued from page 1)

volves record men with ties to mobsters, an unsolved murder, a flamboyant Jamaican producer, and a major multinational music company.

The recording in question is "The Birth Of A Legend 1963-1966," a collection of 20 singles recorded by Marley & the Wailers in a Kingston, Jamaica, studio owned and operated by the legendary reggae producer, Clement (Sir Coxsone) Dodd. The songs—in the pre-reggae style known as ska—were hit singles in the Caribbean, preparing the band for the worldwide success it later attained. These tracks sound somewhat like R&B records of the time, and, in fact, represented a merger of American black pop music and jazz with existing Jamaican styles.

The remastered album collection, released by Sony Corp.'s epic Associated label, has been among the best-selling reggae reissues of all time. SoundScan says the recording has sold 118,000 copies in the U.S. from the time the market research firm began reporting retail sales in January 1991 through May of this year.

However, both Dodd and principals of the Marley estate claim that they have not received a dollar of the money made on these releases. In an interview with *Billboard*, Dodd says that he had talks with Sony (and its predecessor company, CBS Records) several years ago. "It was getting somewhere and then it went blank about three or four years ago," Dodd says.

Marley's widow, Rita Marley, told *Billboard* that she never received royalties from Dodd or Sony on any of her husband's early ska recordings. Dodd says that he "took the blame" for that situation for many years.

But that may be rectified soon, at least in Dodd's case. He says Sony has again begun talks with him and his attorney. "They promised they would try to come to a reasonable settlement," he says.

A spokesperson for Sony Music says, "Our relationship with Clement Dodd is an amicable one and we are currently in negotiations. So it is inappropriate for us to comment at this time."

UNIQUE CLIMATE

The story begins in 1963 when Marley, Bunny Livingston, Peter Tosh, and Beverly Kelso—the original Wailers—recorded the first of the ska singles for Dodd's Studio One label at his studio in Kingston.

At that time in Jamaica, there was no sophisticated royalty system in place. Sound recording there was unlike the situation that existed in other countries. The producer, rather than the songwriter or performer, controlled the rights to the music. Dodd said that practice was justified because in Jamaica, a producer hired musicians for a flat fee and exercised more creative control over them than was found in ordinary recording sessions. "I had, like, a stable of musicians and artists under contract," said Dodd. "I had my own studio and at the time, I was in the business. I knew how to direct the musicians."

After the singles became hits in Jamaica, Dodd says he licensed them to Chris Blackwell for distribution in the U.K. (Blackwell later signed Marley & the Wailers to his Island Records label.)

Visiting the U.S. in the mid-'70s, Dodd says he met a fellow Jamaican, Nate McCalla, who was in the music business. McCalla also was an associate of Morris Levy, the notorious

record retailer, label head, and impresario whose exploits were documented in Fredric Dannen's book, "Hit Men." Dannen wrote that McCalla—a 6-foot-tall, 250-pound ex-paratrooper, sometimes referred to as "Big Bad Leroy Brown"—was said to be Levy's "enforcer" and that his loyalty was rewarded with his own label, Calla Records.

Dodd says he cut a deal with McCalla in 1976, agreeing to "lease" but not sell the ska masters to him. Dodd says McCalla released the singles in 1976 in a two-record album set on the Calla imprint called "The Birth Of A Legend." Dodd adds that McCalla gave him a check for \$5,000 as an advance, but the check bounced.

Although Dodd has been publicly critical of the subtle overdubbing on Sony's masters of these Wailers ska singles, he acknowledges that he supervised the overdubbing process. He says the redubbing included the addition of more drums and other percussion to the raw tracks—for example, some high-hat cymbals to increase the "brilliance of the top end."

Although Dodd says he never got a dime from McCalla, for the past 18 years he did not file suit against him or take other measures to either recoup his masters or seek payment for their



Bob Marley and the Wailers in 1972 at Jamaica's VIP Club.

widely advertised dissemination. "Nobody knew where he was," says Dodd of McCalla. "His address was unknown for a couple of years. I couldn't find him."

According to "Hit Men," McCalla disappeared in 1977 after a concert deal involving the Genovese mob family went sour. In 1980, he "turned up in a rented house in Fort Lauderdale, dead of a gunshot wound in the back of his head, which had literally exploded," the book stated. No suspects were found.

In the years between McCalla's acquisition of the masters from Dodd and his mysterious disappearance, the rights were sold to CBS Records (now Sony Music). It is unclear who

MARLEY CATALOG A SOURCE OF STRIFE

(Continued from page 1)

numerous countries and circulated worldwide, and resulting in litigation in U.S. and English courts.

Various parties—each claiming exclusive ownership of the masters—are fighting over the tapes for obvious reasons: The budget Marley releases are making an impact on the marketplace. This is evidenced by seven album titles charting on *Billboard*'s 1993 year-end reggae sales charts: "At His Best"; "Reggae Fever"; "Rebel's Hop"; "More At His Best"; "Lively Up Yourself"; "King Of Reggae"; and "Mellow Mood."

A trial in U.S. District Court in Newark, N.J., is expected to begin later this year dealing with one set of ownership claims. In the case, San Juan Music Group Ltd., a Parlin, N.J.-based music publishing/licensing company, is suing Creative Sounds Ltd., an Albuquerque, N.M.-based budget label, claiming the latter "wrongfully, willfully, and maliciously converted [25 Bob Marley masters] for their own use, sale, and profit."

In the U.K., two related lawsuits, filed separately in 1993, are not expected to go to trial for at least another year.

In May 1993, Tring International PLC and Long Island Music Company Ltd., two British budget labels under common ownership—that are also licensees of San Juan—filed suit against Island Records Ltd. in London's High Court of Justice, Chancery Division, over copyright ownership of six Marley tracks produced by Perry: "Soul Rebel," "Sun Is Shining," "Don't Rock The Boat," "Small Axe," "Duppy Conqueror," and "Mr. Brown."

In Sept. 1993, Tring/Long Island Music separately sued Trojan Recordings Ltd. in the U.K. over the same six Marley recordings.

Perry, who sources say lives in Zurich, Switzerland, is a key link in the suits by Trojan and San Juan, both of which claim to have valid, exclusive deals with the producer. According to San Juan VP Mike Chernow, Perry is aware that he may be needed to testify at the trials and "is available if we need

him to be." *Billboard* was unable to reach Perry for this article.

SAN JUAN'S LICENSING ACTIVITIES

In its March 1993 U.S. District Court complaint against Creative Sounds, San Juan claims to be the "exclusive agent, representative, and sole licensor" of 25 Marley songs produced by Perry. According to San Juan VP Mike Chernow, the suit was authorized by Perry.

To support its case, San Juan submitted an affidavit from Perry that "sets forth the basis for the plaintiff's claim of title and interest in these recordings."

In its U.S. court papers, San Juan alleges that Creative Sounds persuaded a Dutch company, Blaarium Inc., to break an oral agreement it had with San Juan to sublicense its Marley masters for three years for \$10,000. San Juan further alleges that Creative Sounds informed Blaarium that San Juan didn't possess the rights to the Marley masters.

In court documents, Creative Sounds claims that since 1991, it has legally obtained catalogs of Marley masters, totalling 37 song titles, from four sources—Richard Taxe, Janet Pilgrim, Jefferson Jazz, and Banyan music. Creative Sounds president John LaMonte says he can prove his ownership "10 different ways."

In court papers, LaMonte states: "It must be remembered that identical titles are not demonstrative of identical recordings, since an artist may often record several versions of the same song at different times and different places. In short, there can be no presumption that any of the recordings included in Creative Sounds' catalog are the same recordings referred to by Mr. Perry's affidavit or by [the] plaintiff's complaint."

Creative Sounds' Marley tapes are regularly available at rackjobber locations, such as drug stores.

Since 1980, San Juan has either manufactured or licensed to other parties in the U.S. and Europe numerous albums

cut the deal with Sony, but some sources believe it was Levy, not McCalla. Levy died of cancer in 1990. Sony declines to make a copy of the contract available.

In May 1977, the ska singles were released by CBS as a two-album set on vinyl, titled, "The Birth Of A Legend" and "Early Music." In April 1984, the songs came out on two CBS cassettes under the same titles with the band listed as Bob Marley & the Wailers featuring Peter Tosh.

In 1990, Sony's Epic Associated label decided to release the set on CD for the first time. Its master tapes were remastered by audio expert Stephen St. Croix, whose Revectoring (noise removal and stereo imaging) technique also was used by him in the restoration of the film soundtrack to "The Wizard Of Oz." Sony then reissued the fully restored set on one album, now titled "The Birth Of A Legend 1963-1966," to distinguish it from the label's previous reissues of Marley's ska music using the "legend" design.

But because the original sale or lease of the masters to McCalla was executed with a check that allegedly bounced, the question has been raised whether this transaction and the subsequent sale to Sony might be illegal

or invalid.

Dodd says he did not seek litigation against CBS/Sony over the years because "we figured we are a small person and we wouldn't have a chance against a big corporation."

About four or five years ago, Dodd hired a royalty-collecting company that was working toward an agreement with Sony, but the firm went out of business before a deal could be concluded. Meanwhile, Dodd continued over the years to release the Wailers ska singles in various compilations on his own label in Jamaica and abroad, but he says sales of these were not as great as those of the Sony albums. (A compilation of the same ska singles released by Rounder/Heartbeat in 1991 and called "One Love" has sold 8,500 copies to date, according to SoundScan.)

M. William Krasilovsky, an attorney who deals with music copyright matters, says that "Jamaica was a no man's land on copyrights" for many years. Regarding the legal ownership of master tapes that may have been acquired with a bogus check, the lawyer said, "If Sony/CBS bought the rights without noticing the fraudulent transfer, they have a legal right if they can show they were a bona fide purchaser for value."

containing 48 Perry-produced Marley tracks. San Juan's Chernow says 15 companies hold current licenses from San Juan for Marley product, including New Jersey-based Pair/Special Music/Essex, Canadian-based Madacy, and Dutch-based Point Productions.

One indication of the size of the market for the San Juan-licensed budget releases is Essex's compilation "Bob Marley At His Best," which sold 89,389 copies in 1993, according to SoundScan, easily topping Island Records' "Exodus" album, which sold 62,405 copies last year. "Exodus" was Marley's best-selling studio album in 1993, although "At His Best" fell far short of the Island-issued compilation "Legend" (which sold 677,779 copies in 1993, according to SoundScan) or the four-CD boxed set "Songs Of Freedom" (which sold 145,065 units, according to SoundScan).

Island Records chairman Chris Blackwell, who oversees the Marley estate's musical assets, says releases from the Perry sessions "just come out all the time under different compilations by different companies, different names."

Island was Marley's exclusive recording company from 1973 until the time of his death in 1981. Blackwell claims that PolyGram (Island's parent company) owns the publishing rights to every song Marley wrote in his lifetime.

TROJAN'S PERRY DEAL

Trojan, a London-based reggae reissue label, was the first non-Jamaican party to release the Perry-produced Wailers recordings in the U.K., via a 1970 contract with Perry. The 1970 album "Soul Rebels," issued in the U.K., was Trojan's first non-Jamaican release. "Soul Rebels" had been released in Jamaica on the Maroon label that year, and a second album, "Soul Revolution," was released on the Upsetter label there. A dub version, "Soul Revolution II," was released in 1971 in Jamaica.

In 1970, Perry sent Upsetters keyboardist Glen Adams, who played on many of the Wailers cuts, from Jamaica to London to deliver copies of the original Wailers master tapes to Trojan. "The business deal was already done [by Perry]," says Adams, who now produces R&B and rap artists in Brooklyn, N.Y. Adams, who played on and mixed many of the tracks in dispute, says he also remembers driving Perry to San Juan's offices in the early '80s to make sure he got songwriting credit for "Mr. Brown" on a particular San Juan-licensed Marley release. (Credit for the song is usually given to Marley or Perry).

Perry also authorized Trojan to release "Soul Rebels" and a subsequent 1973 album, "African Herbsman."

Bunny Wailer, the sole surviving member of the original trio that also included Marley and Tosh, told *Billboard* that he never received "one dime" from the Perry recordings. Bob Marley himself stated in a fall 1975 interview, "They steal you every time. Hear me! ... Imagine a company like Trojan now, and there's three album from me that me don't know about. Understand? Weird."

In 1974, Trojan issued "Rasta Revolution" from the Perry sessions, and repackaged "Soul Rebels" and its dub version in 1988 as "Soul Revolution I & II." Last year, Trojan also issued a four-CD box set called "The Early Years" including all previous and other odd tracks.

Liner notes to the Trojan-released "Soul Revolution II" CD read: "All original Lee Perry tapes are exclusive to Trojan Recordings Limited for the world. Accept no substitute."

EX-MARLEY MANAGER PERSPECTIVE

A letter agreement supplied to *Billboard* by the office of former Marley manager Danny Sims further complicates the question of the masters' own-

(Continued on page 99)

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 188 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 ★ ★									
1	1	9	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC) 4 wks at No. 1	38	38	7	SOME KIND OF WONDERFUL	HUEY LEWIS & THE NEWS (ELEKTRA)
2	2	12	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)	39	48	6	LONGVIEW	GREEN DAY (REPRISE)
3	4	9	DON'T TURN AROUND	ACE OF BASE (ARISTA)	40	42	12	DREAMS	THE CRANBERRIES (ISLAND/PLG)
4	6	11	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	41	43	23	LOSER	BECK (DGC/GEFFEN)
5	3	26	THE SIGN	ACE OF BASE (ARISTA)	42	75	2	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS)
6	5	17	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)	43	41	16	AND OUR FEELINGS	BAFFYFACE (EPIC)
7	10	5	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)	44	63	3	FALL DOWN	TOAD THE WET SPROCKET (COLUMBIA)
8	8	22	MR. JONES	COUNTING CROWS (DGC/GEFFEN)	45	71	3	BACK IN THE DAY	AHMAD (GIANT)
9	9	7	IF YOU GO	JON SECADA (SBK/ERG)	46	35	19	STREETS OF PHILADELPHIA	BRUCE SPRINGSTEEN (COLUMBIA)
10	7	16	THE MOST BEAUTIFUL GIRL IN...	↑ (NPG/BELLMARK)	47	65	2	PRAYER FOR THE DYING	SEAL (ZTT/SIRE/WARNER BROS.)
11	12	7	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	48	40	31	DAUGHTER	PEARL JAM (EPIC)
12	18	8	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)	49	64	8	LOVE ON MY MIND	XSCAPE (SO SO DEF/COLUMBIA)
13	16	5	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)	50	51	18	DISARM	SMASHING PUMPKINS (VIRGIN)
14	11	16	RETURN TO INNOCENCE	ENIGMA (VIRGIN)	51	69	2	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
15	13	15	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)	52	52	6	DOGGY DOGG WORLD	SNOOP DOGGY DOGG (DEATH ROW)
16	20	11	REGULATE	WARREN G. & NATE DOGG (DEATH ROW)	53	67	3	THE PLACE WHERE YOU BELONG	SHAI (MCA)
17	19	12	ANYTHING	SWV (RCA)	54	62	2	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
18	25	15	YOUR BODY'S CALLIN'	R. KELLY (JIVE)	55	32	5	(MEET) THE FLINTSTONES	THE B.C. 52'S (MCA)
19	15	22	BUMP N' GRIND	R. KELLY (JIVE)	56	57	4	SELLING THE DRAMA	LIVE (RADIOACTIVE/MCA)
20	21	5	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)	57	58	2	BIG EMPTY	STONE TEMPLE PILOTS (ATLANTIC)
21	17	28	THE POWER OF LOVE	CELINE DION (550 MUSIC)	58	54	10	SWEET POTATOE PIE	DOMINIO (OUTBURST/RAL/CHAOS)
22	26	13	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND/PLG)	59	53	10	BIZARRE LOVE TRIANGLE	FRENTE! (MARMOTH/ATLANTIC)
23	24	8	MISLED	CELINE DION (550 MUSIC)	60	68	2	CRAZY	AEROSMITH (GEFFEN)
24	28	11	I'LL TAKE YOU THERE	GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)	61	45	19	MMM MMM MMM MMM	CRASH TEST DUMMIES (ARISTA)
25	22	9	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/ERG)	62	—	1	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
26	14	23	NOW AND FOREVER	RICHARD MARX (CAPITOL)	63	59	9	REGULAR THANG	OVIS (RESTLESS)
27	34	6	SHINE	COLLECTIVE SOUL (ATLANTIC)	64	46	8	I WISH	GABRIELLE (GO!DISCS/LONDON/PLG)
28	31	31	FOUND OUT ABOUT YOU	GUN BLOSSOMS (A&M)	65	—	2	AND ON AND ON	JANET JACKSON (VIRGIN)
29	29	30	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	66	56	6	EASE MY MIND	ARRESTED DEVELOPMENT (CHRYSALIS)
30	36	8	ALWAYS	ERASURE (MUTE/ELEKTRA)	67	66	2	BACKWATER	MEAT PUPPETS (LONDON/PLG)
31	37	6	MOVING ON UP	M PEOPLE (EPIC)	68	—	1	WHEN CAN I SEE YOU	BAFFYFACE (EPIC)
32	39	10	GOT ME WAITING	HEAVY D. & THE BOYZ (UPTOWN/MCA)	69	72	4	BLACK HOLE SUN	SOUNDGARDEN (A&M)
33	30	15	LOVE SNEAKIN' UP ON YOU	BONNIE RAITT (CAPITOL)	70	74	5	ALL I WANT IS YOU	U2 (ISLAND/PLG)
34	27	29	WITHOUT YOU	MARIAH CAREY (COLUMBIA)	71	—	1	YOUR LOVE IS SO DIVINE	MIRANDA (SUNSHINE)
35	47	4	WILD NIGHT	JOHN MELLENCAMP (MERCURY)	72	60	4	NIGHT IN MY VEINS	PRETENDERS (SIRE/WARNER BROS.)
36	44	6	UNTIL I FALL AWAY	GUN BLOSSOMS (A&M)	73	70	3	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)
37	50	3	I MISS YOU	AARON HALL (SILAS/MCA)	74	—	5	OBJECTS IN THE REAR VIEW...	MEAT LOAF (MCA)
					75	—	1	ROUND HERE	COUNTING CROWS (DGC/GEFFEN)

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

HOT 100 RECURRENT AIRPLAY

1	—	1	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	14	5	20	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
2	2	4	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	15	11	17	DREAMLIVER	MARIAH CAREY (COLUMBIA)
3	1	4	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)	16	13	3	CANTALOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
4	4	44	TWO PRINCES	SPIN DOCTORS (EPIC)	17	17	17	WHAT IS LOVE	HADDAWAY (ARISTA)
5	9	26	HEY JEALOUSY	GUN BLOSSOMS (A&M)	18	20	8	AMAZING	AEROSMITH (GEFFEN)
6	8	12	SHOOT	SALT-N-PEPA (NEXT PLATEAU/LONDON)	19	24	32	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
7	—	1	EVERYDAY	PHIL COLLINS (ATLANTIC)	20	21	4	PLUSH	STONE TEMPLE PILOTS (ATLANTIC)
8	12	9	DREAMS	GABRIELLE (GO!DISCS/LONDON/PLG)	21	6	7	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)
9	10	28	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	22	18	11	WHAT MIGHT HAVE BEEN	LITTLE TEXAS (WARNER BROS.)
10	14	21	NO RAIN	BLIND MELON (CAPITOL)	23	—	9	ALL ABOUT SOUL	BILLY JOEL (COLUMBIA)
11	—	1	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)	24	25	35	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
12	15	6	I'LL BE LOVING YOU	COLLAGE (WIPER/METROPOLITAN)	25	—	16	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)
13	7	8	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)					

Recurrences are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

57	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
32	ALWAYS (Musical Moments/Minotaur, ASCAP/Sony, ASCAP) HL	
53	AND OUR FEELINGS (Sony, BMJ/Ecaf, BMJ/Boobie-Loo, BMJ/Warner-Tamerlane, BMI) HL/WBM	
19	ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMJ/Interscope Pearl, BMJ/Bam Jams, BMI) WBM	
3	ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BMJ/Flyte Tyme, ASCAP) WBM	
15	ANYTIME YOU NEED A FRIEND (Sony, BMJ/Rye Songs, BMJ/WB, ASCAP/Wallyworld, ASCAP) HL/WBM	
9	BABY I LOVE YOUR WAY (FROM REALITY BITES) (Almo, ASCAP/Nuages Artists Ltd., ASCAP) CPP	
6	BACK & FORTH (Zomba, BMJ/R.Kelly, BMI) CPP	
44	BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM	
82	BACKWATER (Polygram Int'l, BMJ/Meat Puppets, BMI) HL	
22	BEAUTIFUL IN MY EYES (Joshuasongs, BMJ/Seymour Glass, BMJ/EMI Blackwood, BMI) HL	
54	BIZARRE LOVE TRIANGLE (WB, ASCAP) WBM	
56	BORN TO ROLL (DAMASTA, ASCAP/Warry White, ASCAP)	
95	BUCKTOWN (Stolen Souls, ASCAP/Bucktown, ASCAP/Bootcamp, ASCAP/Misam, ASCAP) CPP	
20	BUMP N' GRIND (Zomba, BMJ/R.Kelly, BMI) CPP	
18	CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING) (Walt Disney, ASCAP) HL	
85	CLEOPATRA'S CAT (Sony, BMJ/Mow B' Jow, BMI)	
83	CLOSER (Leaving Home, ASCAP/TVT, ASCAP)	
35	COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) CPP	
68	COMIN' ON STRONG (Rhythm Jazz, BMJ/Sudden Change, BMJ/Nineteen Eighty, BMJ/Mizmo, BMJ/Music Corp. Of America, BMI) HL	
93	COMPLETELY (Realsongs, ASCAP) WBM	
38	CRAZY (Swag Song, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL	
92	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (BMG, BMJ/Wu-Tang, BMI) HL	
71	CROOKLYN (FROM CROOKLYN) (Special Ed, BMJ/Misam, ASCAP/Target Practice, ASCAP/Warry White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP	
17	DON'T TAKE THE GIRL (Eric Zanetti, BMI) CPP	
4	DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP) HL/WBM	
55	DREAMS (Polygram Int'l, ASCAP) HL	
47	EASE MY MIND (EMI Blackwood, BMI/Arrested Development, BMI) HL	
67	FALL DOWN (Sony, ASCAP/Wet Sprocket, ASCAP) HL	
50	FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Oaddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP)	
63	FEENIN' (EMI April, BMJ/DeSwing Mob, ASCAP) WBM/HL	
45	FOUND OUT ABOUT YOU (WB, ASCAP/East Jesus, ASCAP) WBM	
26	FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL	
25	GOT ME WAITING (E-Z-Ouz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL	
96	HEY D.J. (FROM MI VIDA LOCA) (Chansma, ASCAP/Warner-Tamerlane, BMJ/EMI Blackwood, BMJ/Hip Hop To Pop, BMJ/Hip Hop Loco, BMJ/Chrysalis, ASCAP) CPP/WBM/HL	
65	HOW DO YOU LIKE IT? (Keith Sweat, ASCAP/EVA, ASCAP/WB, ASCAP/Scottsville, BMJ/EMI Blackwood, BMI) WBM/HL	
100	I BELIEVE (Flyte Tyme, ASCAP/Bridgeport, BMI) WBM	
12	I FLY YOU GO (Foreign Imported, BMI) CPP	
94	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	
89	I'LL REMEMBER YOU (Eliot Wolff, ASCAP/EMI Virgin, ASCAP/Stacy Piersa, BMJ/Chrysalis, BMI) CPP/HL	
24	I'LL TAKE YOU THERE (FROM THREESOME) (Ivring, BMI) CPP	
27	I MISS YOU (MCA, ASCAP/Jarmon, ASCAP/Sweetness, BMI) HL	
91	I'M NOT OVER YOU (Last Song, ASCAP/Third Coast, ASCAP)	
16	I'M READY (Ecaf, BMJ/Sony, BMI) HL	
76	INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMJ/Acuff-Rose, BMI) CPP	
69	I NEED YOUR LOVE (Hideaway Hits, ASCAP)	
84	I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM	
1	I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM	
98	IT'S ALL GOOD (Rap & More, BMI)	
99	I WANT YOU (Warner-Tamerlane, BMJ/BMG, ASCAP/Chrysalis, ASCAP) CPP/HL/WBM	
62	I WISH (Perfect Songs, BMJ/SPZ, BMJ/Rondor, BMJ/Ivring, BMI) CPP	
74	LEAVING LAS VEGAS (Warner-Tamerlane, BMJ/Old Crow, BMJ/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/WB, ASCAP/Canvas Mattress, ASCAP) CPP/WBM	
30	LOSER (Nothin' Fluxin, ASCAP/BMG, ASCAP) HL	
49	LOVE ON MY MIND (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM	
43	LOVE SNEAKIN' UP ON YOU (Snow, BMJ/Sony, BMJ/Lapsed Catholic, ASCAP) CPP/HL	
88	LOW (Biscuits And Gravy, BMJ/Warner-Tamerlane, BMI) WBM	
79	MAYBE LOVE WILL CHANGE YOUR MIND (MMA, ASCAP/Sweet Talk, ASCAP/EMI Virgin, ASCAP/Future Furniture, ASCAP)	
42	(MEET) THE FLINTSTONES (FROM THE FLINTSTONES) (Barbera-Hanna, BMI) HL/CP	
23	MISLED (Pez, BMJ/W & R Group, BMJ/Fancy Footwork, ASCAP) CPP	
29	MMM MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Dummies Productions, SOCAN) HL	
80	THE MORE YOU IGNORE ME, THE CLOSER I GET (Warner-Tamerlane, BMJ/Boorer, PRS) WBM	
10	THE MOST BEAUTIFUL GIRL IN THE WORLD (Contraversy, ASCAP/WB, ASCAP) WBM	
37	MOVING ON UP (BMG, BMJ/EMI, BMI) HL	
72	NIGHT IN MY VEINS (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
33	NOW AND FOREVER (Chi-Boy, ASCAP) CPP	
41	OBJECTS IN THE REAR VIEW MIRROR MAY APPEAR CLOSER THAN... (Edward B. Marks, BMI) HL	
59	PART TIME LOVER/I'M STILL IN LOVE WITH YOU (Ivring, BMJ/AI Green, BMJ/Swing Mob, BMI/EMI,	

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 ★ ★									
1	1	6	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC) 4 wks at No. 1	38	49	57	WHOOHOO! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
2	2	7	REGULATE	WARREN G. & NATE DOGG (DEATH ROW)	39	42	3	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
3	4	8	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	40	47	4	EASE MY MIND	ARRESTED DEVELOPMENT (CHRYSALIS)
4	3	5	DON'T TAKE THE GIRL	TIM MCGRAW (CURB)	41	38	21	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
5	5	3	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)	42	39	5	CROOKLYN	THE CROOKLYN DODGERS (4D ACRES/MCA)
6	8	4	YOUR BODY'S CALLIN'	R. KELLY (JIVE)	43	50	3	CRAZY	AEROSMITH (GEFFEN)
7	6	11	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)	44	44	19	I SWEAR	JOHN MICHAEL MONTGOMERY (ATLANTIC)
8	11	5	DON'T TURN AROUND	ACE OF BASE (ARISTA)	45	46	9	PART TIME LOVER/I'M STILL...	H-TOWN/WAL B. SURE! (DEATH ROW)
9	9	16	THE MOST BEAUTIFUL GIRL . . .	↑ (NPG/BELLMARK)	46	37	18	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
10	7	12	RETURN TO INNOCENCE	ENIGMA (VIRGIN)	47	55	4	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)
11	10	22	THE SIGN	ACE OF BASE (ARISTA)	48	40	13	HOW DO YOU LIKE IT?	KEITH SWEAT (ELEKTRA)
12	16	14	PUMPS AND A BUMP	HAMMER (GIANT)	49	51	4	BACK IN THE DAY	AHMAD (GIANT)
13	12	12	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)	50	48	13	FEENIN'	JODECI (UPTOWN/MCA)
14	23	3	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS)	51	41	19	WITHOUT YOU/NEVER FORGET YOU	MARIAH CAREY (COLUMBIA)
15	15	18	MMM MMM MMM MMM	CRASH TEST DUMMIES (ARISTA)	52	45	7	WORKER MAN	PATRA (EPIC)
16	14	11	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	53	70	2	(MEET) THE FLINTSTONES	THE B.C. 52'S (MCA)
17	25	3	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)	54	52	8	LOVE ON MY MIND	XSCAPE (SO SO DEF/COLUMBIA)
18	26	6	I MISS YOU	AARON HALL (SILAS/MCA)	55	56	7	ALWAYS	ERASURE (MUTE/ELEKTRA)
19	18	9	SWEET POTATOE PIE	DOMINIO (FEVER/RAL/CHAOS)	56	43	28	THE POWER OF LOVE	CELINE DION (550 MUSIC)
20	13	18	LOSER	BECK (DGC/GEFFEN)	57	58	19	IT'S ALL GOOD	HAMMER (GIANT)
21	20	25	DUNKIE BUTT	1.2 GAUGE (STREET LIFE/SCOTTI BROS.)	58	59	5	BIZARRE LOVE TRIANGLE	FRENTE! (MAMMOTH/ATLANTIC)
22	24	7	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)	59	64	4	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
23	19	12	GOT ME WAITING	HEAVY D. & THE BOYZ (UPTOWN/MCA)	60	57	11	COMIN' ON STRONG	SUDDEN CHANGE (EASTWEST)
24	21	9	ANYTHING	SWV (RCA)	61	53	6	I'LL TAKE YOU THERE	GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)
25	35	3	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)	62				

VIDEO GAMES MAKE BEAUTIFUL MUSIC

(Continued from page 10)

presence in stores that are not configured to display music," says Sax on Hill, Capitol director of strategic marketing. "We put together a cardboard counter bin for non-music accounts, which holds about 15 discs. Computer-game music is something that has been a missed opportunity in the music industry. There are some great musicians making this form of music."

Unlike the "Mortal Kombat" record, promotion of the Tallarico title will emphasize the artist, rather than a familiar arcade brand name. Tallarico's name and likeness is prominently placed on the album artwork, while credit for the Immortals is limited to small type on the back of the artwork.

"I suppose it's like the anonymous nature of those who design the games," says Wood. "The game is known, but no one pays attention to the identity of the designers. We are marketing 'Mortal Kombat' without an artist identity."

For Tallarico, the opposite is true. "Capitol is placing full-page advertisements in video and computer game magazines with my picture," says Tallarico. "It's really a weird feeling, because I'm probably going to be the only human being pictured in those magazines."

The video-game magazines featured in the Capitol promotion include Game Pro, Sega Visions, and Gameplayers.

MARKETING DIRECTOR'S DREAM

Tallarico is anxious to expand his notoriety beyond the followers of computerized media. "My goal, as a musician, has been to put out an album of instrumental rock," says Tallarico. "This is the perfect medium for me. Peter Gabriel and David Bowie are anxious to go interactive, so why not reverse it? Let the game musicians be heard. The demographics are similar, the technology is now in place—it's a marketing director's wet dream."

These new releases differ from last year's "Super Mario Brothers" film soundtrack, which contained tracks from established acts, rather than music from the game. Both the Capitol and Vernon Yard releases contain music and samples derived from actual gameplay.

Recent advancements in technology, including the emerging CD-ROM and 32-bit standard, have resulted in

the capability for more complex music in gaming.

"With today's technology, there's no reason why there should be anything less than CD-quality sound in video games," says Hill.

"I hate traditional video-game music," says Tallarico. "There is still a big misconception about computer-game music—this is not 'blips' and 'bleeps.' This is real music that was recorded with real musicians and in a real studio."

One software developer, Sierra On-Line, is tapping into the new market without the help of a major label. Us-

ing its own network of distribution, Sierra has released two game soundtracks during the last year. Both "Sierra Soundtrack Collection" and "Music From Inca" have met with moderate success, though record retailers and radio have been a tough sell.

"A lot of retailers had a difficult time figuring out what to do with them," says Sierra marketing director Dan Rogers. "I'm not so sure that we are experts on the music industry. The solution for us is to find somebody connected in the channels of securing distribution and radio air-

play."

Rogers says that top 40 radio was "perplexed" when serviced last year with the Mark Seibert single, "Girl In The Tower," which is the pop theme from the computer game "King's Quest 6."

"It got some attention, but I don't think radio was ready for it yet," says Seibert, who hopes to release a recently completed video-game recording that includes a 135-voice choir and a heavy metal trio.

"My goal is to get the player to turn on the music even after the game is turned off," says Tallarico.

GAMES AND STONEWALL 25 LEAD MAJORS TO GAY ISSUES, MARKET

(Continued from page 1)

Girls, Basia, Pauline Henry, and Sandra Bernhard. "Pride" will showcase underground acts featured on an upcoming trio of Epic dance music compilations, while "Rozalla" is a three-song teaser of the Zimbabwean club diva's sophomore effort, "Look No Further." Rozalla will be among the most visible artists during this period, performing at no fewer than six events.

Island Records is launching its dance retrospective, "The Project," during the World DJ Marathon at Roseland June 24. Proceeds from the disc will be donated to LIFEbeat.

The onset of the Gay Games and Stonewall 25 also sparks a plethora of AIDS fund-raisers. Some of the more high-profile concerts include a benefit for LIFEbeat, an industry AIDS relief and awareness organization, that will feature k.d. lang, Sarah McLachlan, Seal, Melissa Etheridge, and Jon Secada, as well as several surprise guests. VH-1 will tape the June 24 show for a special to air at a later date. On June 26, the Stonewall Revolution concert will raise money for Broadway Cares and DIFFA, the design industry's foundation for AIDS research, that will be held at the Roxy nightclub. On the bill are C+C Music Factory, Uncanny Alliance, Jimmy Somerville, and Ultra Nate.

Other artists who will perform at Gay Games/Stonewall 25 events and other assorted fund-raisers include Bernhard, Andy Bell of Erasure, Cyndi Lauper, Crystal Waters,

Opus III, D:Ream, Kristine W., Sybil, Deborah Harry, Loleatta Holloway, Robin S., Vicki Sue Robinson, Janis Ian, Sharon Brown, Richard Barrone, Marcella Detroit, the London Suede, Frankie Knuckles, and Gabrielle.

Event organizers estimate monumental fund-raising results when all is said and done. For example, Tim Rosta, executive director of LIFEbeat, says the organization will take in roughly \$500,000 in one week, with spin-offs like T-shirt merchandising, proceeds from "The Project," and an 800-number donation phone line from the VH-1 special keeping the dollars flowing for months to come.

"Events like Stonewall 25 and the Gay Games are a great catalyst for bringing people in the industry to the table—both in terms of AIDS issues and gay issues," Rosta says. "And I think a lot of artists are finally starting to understand that the gay community really consumes their music. They would be negligent to pass on participating in these events."

Bruce Barbaree, project manager for Out In New York, an organization producing numerous fund-raisers this month, agrees. "More and more often, we are seeing artists who are willing to do fund-raisers for the AIDS cause and the gay community regardless of whether or not they have something to promote. They are becoming increasingly aware of the broad spectrum of their audience."

Artists like Bell, lead singer of Mute/Elektra duo Erasure, acknowledges that he has more than a monetary connection with the gay and lesbian community. "It blows me away to have people walk up to you on the street and tell you how your public existence helps them in their lives," says the openly gay Bell. Kirsty Hawkshaw of EastWest act Opus III views the gay and lesbian community as among "the most musically open-minded this band has ever encountered. Playing a show for something like the Gay Games allows us to give something back to people who have been so readily accepting of what we have to offer."

But what happens the day after the last event? For some, this is a one-time dance with a market sector that makes people squirm. One major-label VP fears that too close an association with the gay and lesbian world can tarnish images. "If you're dealing with a really good-looking guy making rock records, being on the cover of a gay magazine could cost us millions from young teen-age boys who don't understand what homosexuality is. You've got to pick and choose. Dance artists will always have a large gay following, and I'm not sure if that's enough to justify spending so much money on advertising."

Other label executives disagree. Warner Bros. has perennially tapped into the queer market to expose and develop a variety of acts. The label also regularly does merchandising tie-ins with publications like Out and Homo-Xtra, offering free CDs with subscriptions.

In other cases, a little education is all that is needed to open minds and label wallets.

"It helps to have openly gay people at labels who are willing to step forward and enlighten those at the top," says Peter Albertelli, manager of national crossover promotion at EastWest. "It hasn't been difficult to get people here interested in gay-related projects because I've been able to show them that this is an excellent way to stir up some action for a brand new act. The gay clubs, for example, have been the leaders with an artist like Kristine W. The enthusiasm for her record at that level has been crucial in creating a national pop picture for her."

Ceraolo adds, "This community has a lot of buying power, and it buys a lot of [Epic's] music. We have a lot of gay-friendly acts on this label—there is no reason for us to miss the boat by not getting into this market as deep as possible. It's healthy for the people who work at this label to get more politically plugged in, and it benefits the gay community."

MARLEY CATALOG A SOURCE OF STRIFE

(Continued from page 97)

ership. The letter, dated June 21, 1981, less than three months after Marley's death, is addressed to Sims from Perry and states that Sims is "exclusive owner of all right, title, and interest of master recordings embodying the performances of Bob Marley during the exclusive period."

The letter continues: "I believed that I had the right to sell such demonstration recordings. Now having seen your contract with Marley, I realize that you were the only person authorized to deal in recordings embodying Marley's performances which were recorded during the time ... and that they are your exclusive property."

A copy of Marley's contract with Sims could not be obtained.

Sims told Billboard, "[Perry] couldn't have made a deal with Bob Marley because Bob Marley had an existing contract with me." A copy of that contract could not be obtained at press time.

Sims, who managed Marley from

1966-73, believes the only rightful owners of Marley product are himself, Blackwell, and Clement "Coxsone" Dodd, who produced the Wailers from 1963-66. Sims sold the publishing rights for Marley songs within his Cayman Music catalog, which included songs recorded during the Perry sessions, to Blackwell in 1992.

However, San Juan's Chernow calls the letter "a forgery" and says Perry told him that he and Sims never discussed such a matter or made such an agreement.

David Simmons, Sims' London-based business manager, responds, "I was there when Lee signed it [in New York] ... I find it very interesting that San Juan claims it to be a forgery. We'll test it in court." The letter appears to be signed by Milton Rothman of the New York firm Walter Hoffer, Sims' attorney at the time.

Sims says that on several occasions since the '70s, he has tracked down

companies putting out what he considered to be illegal releases, and has threatened lawsuits but never brought them to fruition because of the high cost of litigation.

Sims, who now lives in South Africa, where he runs a record company with Hugh Masekela, said he has pursued both Trojan and San Juan, settling out of court with the two companies for undisclosed publishing royalties in the '80s. Chernow denies that San Juan paid publishing royalties to Sims at that time.

Both Sims and Simmons believe that Perry co-wrote some of Marley's songs. However, according to Simmons, Marley's publishing for the songs recorded during the Perry-produced sessions were under contract to Sims' Cayman Music. Therefore, San Juan would be legally obligated to pay Sims, says Simmons.

Trojan officials were unavailable for comment at press time.

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Billboard HOT 100 SINGLES

FOR WEEK ENDING JUNE 18, 1994

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE <small>PRODUCER (SONGWRITER)</small>	ARTIST <small>LABEL & NUMBER/DISTRIBUTING LABEL</small>
1	1	1	9	I SWEAR <small>D FOSTER (F. J. MYERS, G. BAKER)</small>	◆ ALL 4 ONE <small>(C) (V) 8112Z 87243/ATLANTIC</small>
2	2	2	12	I'LL REMEMBER (FROM "WITH HONORS") <small>MADONNA, P. LEONARD (P. LEONARD, M. CICCONE, R. PAGE)</small>	◆ MADONNA <small>(C) (D) (M) (T) (V) (X) MAVERICK/SIRE 1824/WARNER BROS.</small>
3	3	11	4	ANY TIME, ANY PLACE/AND ON AND ON <small>J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS, T. LEWIS)</small>	◆ JANET JACKSON <small>(C) (T) (X) VIRGIN 98435</small>
4	6	7	7	DON'T TURN AROUND <small>EKMAN ALIENFATT (A. HAMMOND, D. WARREN)</small>	◆ ACE OF BASE <small>(C) (D) (M) (T) (V) ARISTA 1-2691</small>
5	4	8	9	REGULATE (FROM "ABOVE THE RIM") <small>WARREN G. (WARREN G. NATE DOGG)</small>	◆ WARREN G. & NATE DOGG <small>(C) DEATH ROW 98280/INTERSCOPE</small>
6	10	10	8	BACK & FORTH <small>R. KELLY (R. KELLY)</small>	◆ AALIYAH <small>(C) (T) (X) BLACKGROUND 42174/JIVE</small>
7	9	9	12	YOU MEAN THE WORLD TO ME <small>L. A. REID, BABYFACE, D. SIMMONS (L. A. REID, BABYFACE, D. SIMMONS)</small>	◆ TONI BRAXTON <small>(C) (D) (M) (V) LAFACE 2-4064/ARISTA</small>
8	5	3	25	THE SIGN <small>POP JOKER (JOKER)</small>	◆ ACE OF BASE <small>(C) (D) (M) (T) ARISTA 1-2653</small>
9	7	6	17	BABY I LOVE YOUR WAY (FROM "REALITY BITES") <small>R. KELLY (R. KELLY)</small>	◆ BIG MOUNTAIN <small>(C) (T) (X) RCA 62780</small>
10	8	5	16	THE MOST BEAUTIFUL GIRL IN THE WORLD <small>RICKY F. (RICKY F.)</small>	◆ RICKY F. <small>(C) (D) (T) NPG 72514/BELLMARK</small>
11	11	4	16	RETURN TO INNOCENCE <small>M. CRETE (CURLY M.C.)</small>	◆ ENIGMA <small>(C) (T) (V) (X) VIRGIN 38423</small>
12	12	14	7	IF YOU GO <small>J. SECADA, E. ESTEFAN JR., J. SECADA, N. A. MORE JONES</small>	◆ JON SECADA <small>(C) (D) (T) (V) SBK 58166/ERG</small>
13	13	15	6	YOUR BODY'S CALLIN' <small>R. KELLY (R. KELLY)</small>	◆ R. KELLY <small>(C) (T) (X) JIVE 42220</small>
14	16	26	7	STAY (I MISSED YOU) (FROM "REALITY BITES") <small>J. PATINO (L. LUE)</small>	◆ LISA LOEB & NINE STORIES <small>(C) (X) RCA 62870</small>
15	20	32	4	ANYTIME YOU NEED A FRIEND <small>W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)</small>	◆ MARIAH CAREY <small>(C) (D) (M) (T) (V) (X) COLUMBIA 77528</small>
16	14	13	15	I'M READY <small>BABYFACE, D. SIMMONS (BABYFACE)</small>	◆ TEVIN CAMPBELL <small>(C) (D) (V) QWEST 18264/WARNER BROS.</small>
17	17	25	5	DON'T TAKE THE GIRL <small>J. STROUD, B. GALLIMORE (C. MARTIN, L. W. JOHNSON)</small>	◆ TIM MCGRAW <small>(C) (V) CURB 76925</small>
18	21	28	5	CAN YOU FEEL THE LOVE TONIGHT (FROM "THE LION KING") <small>C. THOMAS (C. THOMAS, T. RICE)</small>	◆ ELTON JOHN <small>(C) (D) HOLLYWOOD 64543</small>
19	18	19	11	ANYTHING (FROM "ABOVE THE RIM") <small>B. A. MORGAN (B. A. MORGAN)</small>	◆ SWV <small>(C) (T) (V) (X) RCA 62834</small>
20	15	12	20	BUMP N' GRIND <small>R. KELLY (R. KELLY)</small>	◆ R. KELLY <small>(C) (T) (X) JIVE 42207</small>
21	27	33	7	SHINE <small>E. ROLAND (E. ROLAND)</small>	◆ COLLECTIVE SOUL <small>(C) ATLANTIC 87237</small>
22	19	23	10	BEAUTIFUL IN MY EYES <small>P. VAN HOOBE, R. ARGENT (J. KADISON)</small>	◆ JOSHUA KADISON <small>(C) SBK 58099/ERG</small>
23	28	30	8	MISLED <small>R. WAKE (P. ZIZZO, J. BRALOWER)</small>	◆ CELINE DION <small>(C) (D) (T) (V) (X) MUSIC 77344</small>
24	26	22	11	I'LL TAKE YOU THERE (FROM "THREESOME") <small>R. SALLI (R. SALLI, PUBLIC T. PHILLIPS, A. ISBELL)</small>	◆ GENERAL PUBLIC <small>(C) (T) (X) EPIC SOUNDTRAX 77452/EPIC</small>
25	30	24	13	GOT ME WAITING <small>P. HOOL (L. VAN PUSE, H. P. D. P. R. C. L. SMITH)</small>	◆ HEAVY D. & THE BOYZ <small>(C) (T) UPTOWN 54815/MCA</small>
★★★ GREATEST GAINER/SALES & AIRPLAY ★★★					
26	43	65	3	FUNKDAFIED <small>J. DUPRI, M. SEAL (J. DUPRI, DA BRAT)</small>	◆ DA BRAT <small>(C) (T) SO SO DEF 77528/CHAOS</small>
27	41	51	6	I MISS YOU <small>G. CAUTHERY (G. CAUTHERY, A. HALL)</small>	◆ AARON HALL <small>(C) SILEX 54997/MCA</small>
28	25	17	30	THE POWER OF LOVE <small>D. FOSTER (G. MENDE, C. DEROUJE, J. RUSH, M. S. APPEGATE)</small>	◆ CELINE DION <small>(C) (D) (V) SMO MUSIC 77330</small>
29	24	18	21	MMM MMM MMM MMM <small>J. HARRISON, CRASH TEST DUMMIES (B. ROBERTS)</small>	◆ CRASH TEST DUMMIES <small>(C) (D) ARISTA 1-2654</small>
30	23	21	21	LOSER <small>K. STEPHENSON, T. ROTHROCK (BECK, K. STEPHENSON)</small>	◆ BECK <small>(C) (V) (X) DGC 18270/GEFFEN</small>
31	31	27	22	WHATTA MAN <small>H. AZOR (H. AZOR, D. CRAWFORD, C. JAMES)</small>	◆ SALT-N-PEPA FEATURING EN VOGUE <small>(C) (T) (V) (X) NEXT PLATEAU/LONDON 857 390/PLG</small>
32	34	39	8	ALWAYS <small>B. BARE (V. CLARKE, A. BELL)</small>	◆ ERASURE <small>(C) (T) (X) MUTE 64552/ELEKTRA</small>
33	22	16	22	NOW AND FOREVER <small>R. MARX (R. MARX)</small>	◆ RICHARD MARX <small>(C) (V) CAPITOL 58005</small>
34	32	34	11	SWEET POTATOE PILL <small>D. J. BATTLECAT (D. J. BATTLECAT, B. GILLIAM)</small>	◆ DOMINO <small>(C) (M) (T) OUTBURST/RAL 77350/CHAOS</small>
35	35	36	17	COME TO MY WINDOW <small>H. PADGUGAN, M. L. THE BRIDGE, M. L. THE BRIDGE</small>	◆ MELISSA ETHERIDGE <small>(C) (X) ISLAND 858 02H/PLG</small>
36	29	20	21	WITHOUT YOU/NEVER FORGET YOU <small>W. AFANASIEFF, M. CAREY (W. P. HAM, T. EVANS, M. CAREY, BABYFACE)</small>	◆ MARIAH CAREY <small>(C) (D) (M) (T) (V) (X) COLUMBIA 7735R</small>
37	42	42	7	MOVING ON UP <small>M. PEOPLE (M. PICKERING, P. HEARD)</small>	◆ M. PEOPLE <small>(C) (T) (X) EPIC 77395</small>
38	45	62	5	CRAZY <small>B. FAIRBAIN (S. TYLER, J. PERRY, D. CHIL)</small>	◆ AEROSMITH <small>(C) (V) GEFEN 19267</small>
39	37	35	13	PUMPS AND A BUMP <small>BAILLERGEAU, HAMMER (HAMMER, DEUCE, BAILLERGEAU, CLINTON, SHIDER)</small>	◆ HAMMER <small>(C) (D) (T) (V) (X) GIANT 18218</small>
40	51	70	4	WILD NIGHT <small>J. MELLENCAMP, M. WANCHIE (V. MORRISON)</small>	◆ JOHN MELLENCAMP WITH ME'SHELL NDEGECELLO <small>(C) (V) (X) MERCURY 858 738</small>
41	38	38	6	OBJECTS IN THE REAR VIEW MIRROR MAY APPEAR CLOSER THAN... <small>J. STERNMAN (J. STERNMAN)</small>	◆ MEAT LOAF <small>(C) (V) MCA 54848</small>
42	33	43	5	(MEET) THE FLINTSTONES (FROM "THE FLINTSTONES") <small>D. VAS (W. HANNA, J. BARBERA, H. CURTIN)</small>	◆ THE B.C. 52'S <small>(C) MCA 54839</small>
43	40	31	15	LOVE SNEAKIN' UP ON YOU <small>C. WARS (C. WARS, T. J. JAWOY, J. SCOT)</small>	◆ BONNIE RAITT <small>(C) (V) CAPITOL 58125</small>
44	61	69	4	BACK IN THE DAY <small>K. NEAL (K. NEAL, S. S. GORDY)</small>	◆ AHMAD <small>(C) (M) (T) (X) GIANT 18217</small>
45	46	41	31	FOUND OUT ABOUT YOU <small>J. HAMPTON, GIN BLOSSOMS (D. HOPKINS)</small>	◆ GIN BLOSSOMS <small>(C) (V) A&M 0418</small>
46	60	67	6	WILLING TO FORGIVE <small>BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)</small>	◆ ARETHA FRANKLIN <small>(C) (D) (M) (T) ARISTA 1-2680</small>
47	47	50	6	EASE MY MIND <small>SPEECH (ARRESTED DEVELOPMENT)</small>	◆ ARRESTED DEVELOPMENT <small>(C) (M) (T) (V) (X) CHRISTIANIS 58158/ERG</small>
48	48	53	6	(SHE'S) SOME KIND OF WONDERFUL <small>S. LEVINE (J. ELLIS)</small>	◆ HUEY LEWIS & THE NEWS <small>(C) (V) ELEKTRA 64542</small>
49	57	46	9	LOVE ON MY MIND <small>J. DUPRI, M. SEAL (J. DUPRI, M. SEAL)</small>	◆ XSCAPE <small>(C) (M) (T) (V) (X) SO SO DEF 77438/COLUMBIA</small>

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE <small>PRODUCER (SONGWRITER)</small>	ARTIST <small>LABEL & NUMBER/DISTRIBUTING LABEL</small>
50	63	75	3	FANTASTIC VOYAGE <small>DOBBS THE WINO (IVEY, DOBBS, ALEXANDER, BEAVERS, CRAIG, MCCAIN, SHELBY, SHOCKLEY) (M) (T) (X) TOMMY BOY 617*</small>	◆ COOLIO <small>(C) (V) (X) COLUMBIA 77384</small>
51	36	29	18	STREETS OF PHILADELPHIA (FROM "PHILADELPHIA") <small>B. SPRINGSTEEN, F. FLOTKIN (B. SPRINGSTEEN)</small>	◆ BRUCE SPRINGSTEEN <small>(C) (D) (T) ILLTOWN 2242/MOTOWN</small>
52	59	63	5	SENDING MY LOVE <small>NAUGHTY BY NATURE (R. NEUFVILLE, NAUGHTY BY NATURE)</small>	◆ ZHANE <small>(C) (D) (T) ILLTOWN 2242/MOTOWN</small>
53	44	40	16	AND OUR FEELINGS <small>BABYFACE, L. A. REID, D. SIMMONS (BABYFACE, D. SIMMONS)</small>	◆ BABYFACE <small>(C) (V) EPIC 77394</small>
54	50	49	9	BIZARRE LOVE TRIANGLE <small>S. AUSTIN, A. HART, F. JONES (NEW ORDER)</small>	◆ FRENTE! <small>(C) (X) MAMMOTH 98274/ATLANTIC</small>
55	55	48	12	DREAMS <small>S. STREET (THE CRANBERRIES)</small>	◆ THE CRANBERRIES <small>(C) (X) ISLAND 864 436/PLG</small>
56	56	47	15	BORN TO ROLL <small>ASE ONE (D. CLEAR, A. A. BROWN, E. MCINTOSH, T. J. KELSIE)</small>	◆ MASTA ACE INCORPORATED <small>(C) (M) (T) DELICIOUS VINYL 98315/EASTWEST</small>
57	67	79	4	100% PURE LOVE <small>THE BASEMENT BOYS (C. WATERS, T. DOUGLAS, J. STEINHOOR, T. DAVIS)</small>	◆ CRYSTAL WATERS <small>(C) (M) (T) (X) MERCURY 858 485</small>
58	54	44	19	YOU KNOW HOW WE DO IT <small>Q. D. II (ICE CUBE, Q. D. II)</small>	◆ ICE CUBE <small>(C) (T) PRIORITY 53847</small>
59	66	61	10	PART TIME LOVER/I'M STILL IN LOVE WITH YOU <small>AL B. SURE, D. SWING (GREEN, JACKSON, MITCHELL, SWING, PLASKIN) (C) (M) (T) (X) DEATH ROW 98283/INTERSCOPE</small>	◆ H-TOWN/AL B. SURE! <small>(C) (M) (T) (X) DEATH ROW 98283/INTERSCOPE</small>
60	71	92	3	THE PLACE WHERE YOU BELONG (FROM "BEVERLY HILLS COP III") <small>C. MARTIN, D. VAN RENSAELIER, M. GAY, G. BRIGHT, MARTIN, LORENZ, VAN RENSAELIER, GAY, BRIGHT</small>	◆ SHAI <small>(C) MCA 54807</small>
61	53	59	8	WORKER MAN <small>C. DILLON, A. KELLY (D. SMITH, A. KELLY)</small>	◆ PATRA <small>(C) (M) (T) EPIC 77289</small>
62	52	56	8	I WISH <small>J. DONAGHASS (GABRIELLE, J. DOUGLAS)</small>	◆ GABRIELLE <small>(C) (T) GO'DISCS/LONDON 857 520/PLG</small>
63	64	57	15	FEENIN' <small>D. SWING (D. SWING)</small>	◆ JODECI <small>(C) (T) UPTOWN 54824/MCA</small>
64	69	64	17	PLAYER'S BALL <small>(GANGBANG) D. BENT (WHITSTAST, ORGANIZED NOIZE)</small>	◆ OUTKAST <small>(C) (M) (T) (X) LAFACE 2-4064/ARISTA</small>
65	65	58	13	HOW DO YOU LIKE IT? <small>K. BRYANT, F. SCOTT (K. SWIFT, F. SCOTT)</small>	◆ KEITH SWEAT <small>(C) (M) (T) (X) ELEKTRA 64555</small>
66	83	—	2	PRAYER FOR THE DYING <small>T. MORRISON (T. MORRISON)</small>	◆ SEAL <small>(C) (D) (M) (T) (V) (X) ZTT/SIRE 18138/WARNER BROS.</small>
67	78	87	3	FALL DOWN <small>G. MACKILLOP (T. NICHOLS, G. PHILLIPS, TOAD)</small>	◆ TOAD THE WET SPROCKET <small>(C) (D) (V) COLUMBIA 77474</small>
68	70	68	15	COMIN' ON STRONG <small>DA MIC PROFESAH (MONDESTIN, MONDESTIN, PINARD, DAVIS, DA MIC PROFESAH, GRAHAM)</small>	◆ SUDDEN CHANGE <small>(C) (T) EASTWEST 98334</small>
69	94	—	2	I NEED YOUR LOVE <small>T. SCHOLZ (T. SCHOLZ, F. SAMPSON)</small>	◆ BOSTON <small>(C) (V) MCA 54803</small>
★★★ HOT SHOT DEBUT ★★★					
70	NEW	1	1	WHEN CAN I SEE YOU <small>BABYFACE, L. A. REID (L. A. REID, D. SIMMONS, BABYFACE)</small>	◆ BABYFACE <small>(C) (D) (V) EPIC 77350</small>
71	73	73	5	CROOKLYN (FROM "CROOKLYN") <small>A. TRIBE CALLED QUEST (ARCHER, BLAKE, CLEAR, DAVIS, MUHAMMAD)</small>	◆ THE CROOKLYN DOGGERS <small>(C) (T) 40 ACRES & A MULE 84837/MCA</small>
72	72	74	5	NIGHT IN MY VEINS <small>L. STANLEY (C. HYNDE, B. STEINBERG, T. KELLY)</small>	◆ PRETENDERS <small>(C) (D) (V) SIRE 18163/WARNER BROS.</small>
73	79	80	7	POSSESSION <small>F. PHOENIX (F. PHOENIX, M. CLACHLAN)</small>	◆ SARAH MCLACHLAN <small>(C) (D) NETWORK 1-2662/ARISTA</small>
74	68	60	9	LEAVING LAS VEGAS <small>R. RUTIMILLI (R. CROW, B. BOTRELL, D. BAERWALD, K. GILBERT, D. RICKETTS)</small>	◆ SHERYL CROW <small>(C) A&M 0582</small>
75	84	90	3	SELLING THE DRAMA <small>J. HARRISON (LIVE (KOVALCZYK, LIVE))</small>	◆ LIVE <small>(C) (X) RADIOACTIVE 54816/MCA</small>
76	76	66	16	INDIAN OUTLAW <small>J. STROUD, B. GALLIMORE (T. BARNES, G. SIMMONS, J. D. LOUDERMILK)</small>	◆ TIM MCGRAW <small>(C) (V) CURB 76920</small>
77	74	72	9	REGULAR THANG <small>OVIS (OVIS)</small>	◆ OVIS <small>(C) (D) RESTLESS 2760</small>
78	80	77	5	WHENEVER YOU COME AROUND <small>T. BROWN (V. GILL, P. WASNER)</small>	◆ VINCE GILL <small>(C) (V) MCA 54833</small>
79	NEW	1	1	MAYBE LOVE WILL CHANGE YOUR MIND <small>T. PANUNZIO, R. BITTAN (S. STEWART, R. NOWELS)</small>	◆ STEVIE NICKS <small>(C) (D) MODERN (70) ATLANTIC</small>
80	82	55	14	THE MORE YOU IGNORE ME, THE CLOSER I GET <small>S. LILLYWHITE (MORRISSEY, BURNETT)</small>	◆ MORRISSEY <small>(C) (X) SIRE 18207/REPRISE</small>
81	77	76	14	SOMETHIN' TO RIDE TO (FONKY EXPEDITION) <small>PARIN (PARIN)</small>	◆ CONSCIOUS DAUGHTERS <small>(C) (T) SCARFACE 53851/PRIORITY</small>
82	89	—	2	BACKWATER <small>P. LEARY (MEAT PUPPETS (C. KIRKWOOD))</small>	◆ MEAT PUPPETS <small>(X) LONDON 857 553/PLG</small>
83	75	—	2	CLOSER <small>FLOOD, T. REZTOR (T. REZTOR)</small>	◆ NINE INCH NAILS <small>(C) (X) NOTHING TVT 98263/INTERSCOPE</small>
84	87	78	19	I SWEAR <small>S. HENDRICKS (F. J. MYERS, G. BAKER)</small>	◆ JOHN MICHAEL MONTGOMERY <small>(C) (V) ATLANTIC 87288</small>
85	NEW	1	1	CLEOPATRA'S CAT <small>SPIN DOCTORS (SPIN DOCTORS, P. DENENBERG, F. LAROCKA (SPIN DOCTORS))</small>	◆ SPIN DOCTORS <small>(C) (D) (V) EPIC 77525</small>
86	NEW	1	1	YOUR LOVE IS SO DIVINE <small>W. KHAN (MIRANDA QUICK, MORIA, KHAN)</small>	◆ MIRANDA <small>(C) (D) (M) (T) (X) SUNSHINE 822</small>
87	86	88	14	YOU <small>K. GRAY, CANDLEBOX (K. MARTIN, CANDLEBOX)</small>	◆ CANDLEBOX <small>(C) (D) (V) MAVERICK/SIRE 18304/WARNER BROS.</small>
88	88	83	11	LOW <small>D. SMITH (D. LOWERY, J. HICKMAN, D. FARAGHER)</small>	◆ CRACKER <small>(C) (V) (X) VIRGIN 38427</small>
89	90	94	3	I'LL REMEMBER YOU <small>E. WOLFF, V. BENFORD (E. WOLFF, S. PIERSA)</small>	◆ ATLANTIC STARR <small>(C) (D) ARISTA 1-2678</small>
90	NEW	1	1	TAKE IT BACK <small>B. EZRIN, D. GILMOUR (D. GILMOUR, B. EZRIN, P. SAMPSON, N. LAIRD CLOWES)</small>	◆ PINK FLOYD <small>(C) (D) (V) COLUMBIA 77493</small>
91	NEW	1	1	I'M NOT OVER YOU <small>S. HURLEY (S. HURLEY, J. PRINCIPLE, M. DOC)</small>	◆ CE CE PENISTON <small>(C) (T) (X) A&M 0574</small>
92	93	86	15	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) <small>PRINCE RAKEEM (WU-TANG CLAN)</small>	◆ WU-TANG CLAN <small>(C) (M) (T) (X) LOUD 62829/RCA</small>
93	81	71	14	COMPLETELY <small>D. FOSTER, M. BOLTON (D. WARREN)</small>	◆ MICHAEL BOLTON <small>(C) (D) (V) COLUMBIA 77376</small>
94	96	95	9	I GOT CHA OPIN <small>DJ EVIL DEE, MR. WALT (K. BLAKE, W. DEWGARDE, E. DEWGARDE)</small>	◆ BLACK MOON <small>(C) (T) WRECK 20083/NERVOUS</small>
95	97	93	4	BUCKTOWN <small>EVIL DEE, MR. WALT (E. DEWGARDE, D. YATES, T. WILLIAMS)</small>	◆ SMIF-N-WESSUN <small>(M) (T) WRECK 20069/NERVOUS</small>
96	95	84	18	HEY D.J. (FROM "MI VIDA LOCA") <small>R. GUTIERREZ (S. HAGUE, M. MCLAREN, L. PRICE, R. LARKINS, R. GUTIERREZ, B. RAMIREZ)</small>	◆ LIGHTER SHADE OF BROWN <small>(C) (T) MERCURY 858 402</small>
97	NEW	1	1	WHAT'S UP <small>D. J. MIKO (L. PERRY)</small>	◆ DJ MIKO <small>(C) (D) (T) (X) ZYX 6691</small>
98	99	91	19	IT'S ALL GOOD <small>HAMMER, THE WHOLE 9 (HAMMER, THE WHOLE 9, DEUCE DEUCE)</small>	◆ HAMMER <small>(C) (D) (T) (V) GIANT 18271</small>
99	91	81	14	I WANT YOU <small>DANCIN' DANNY D. (ROBERTS, JONES)</small>	◆ JULIE ROBERTS <small>(C) (T) (X) REPRISE 18222</small>
100	100	99	3	I BELIEVE <small>JAM, LEWIS, HARRIS, LEWIS, WEBSTER, NOLAN, MORRISON, JONES, BONNER)</small>	◆ SOUNDS OF BLACKNESS <small>(C) (M) (T) (X) PERSPECTIVE 7446/A&M</small>

Records with the greatest airplay and sales gains this week. *Video clip availability. *Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. *RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M)

HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

"I SWEAR" BY All-4-One (Blitz/Atlantic) holds at No. 1 for a fifth week and widens its lead at the top with the biggest point gain on the entire chart. "Swear" continues its strong run at the top of both Hot 100 component charts—sales and airplay. "I'll Remember" by Madonna (Maverick/Sire/Warner Bros.) rebullets at No. 2 overall due to a strong increase in monitored airplay. "Remember" is still too far behind in overall points to challenge All-4-One's single. The battle for No. 1 is heating up, with Janet Jackson's double-sided "Any Time, Any Place"/"And On And On" (Virgin) and "Don't Turn Around" by Ace Of Base (Arista) both showing strong point increases. Neither single will be within striking distance of the top, however, until two or three weeks from now. "Don't Turn" passes "Regulate" by Warren G. & Nate Dogg (Death Row/Interscope) in the top five, resulting in "Regulate" slipping 4-5 even though it gains points.

TWO RECORDS IN THE TEENS are also showing strong potential. The second-biggest point-gainer overall and the second-biggest airplay gainer is "Anytime You Need A Friend" by Mariah Carey (Columbia). It ranks No. 4 in airplay at WGTZ (Z93) Dayton, Ohio, No. 5 at WHOT Youngstown, Ohio, and No. 6 at WXLK (K92) Roanoke, Va. The third-biggest gainer overall and the third-greatest airplay gainer is "Stay (I Missed You)" by Lisa Loeb & Nine Stories (RCA). It's No. 1 in airplay at KFR (Power 92) Phoenix, No. 3 at KISF (Kiss 107.3) Kansas City, and No. 4 at new monitored station WAHC Columbus, Ohio.

"FUNKDAFIED" BY DA BRAT (So So Def/Chaos) is the biggest point-gainer among developing singles (outside the top 20). It wins the Greatest Gainer/Sales and Airplay and makes a big 43-26 chart jump overall. "Funkdafied" was last week's Greatest Gainer/Sales and this week climbs 23-14 on the sales chart. It ranks top five in airplay at top 40/rhythm-crossover outlets WHYT Detroit (No. 1), WIOQ (Q102) Philadelphia (No. 3), and KMEL San Francisco (No. 5). It's almost certain when a single wins both Greatest Gainers that it's going to reach the top five on the Hot 100.

QUICK CUTS: Two new artists make their Hot 100 bows this week. 18-year-old Miranda enters at No. 86 with "Your Love Is So Divine" (Sunshine). Her hometown station, KPWR (Power 106) Los Angeles, discovered the dance single, and now it's spreading at top 40/rhythm and mainstream. It's No. 1 in airplay at new monitored station KMXZ Monterey, Calif., No. 2 at KHQT (Hot 97.7) San Jose, Calif., and No. 6 at KYLD (Wild 107) San Francisco. . . . Italy's DJ Miko debuts at No. 97 with "What's Up" (ZYX). It's No. 6 in airplay at WFLZ (Power 93) Tampa, Fla., No. 8 at KPRR (Power 102) El Paso, Texas, and No. 10 at WBBM (B96) Chicago. . . . The Hot 100 monitored radio panel decreases by 10 stations effective with this issue. Monterey/Salinas, Calif., is now a monitored market, and two stations are added from Monterey. The number of top 40/adult stations included in the monitored panel has been tightened up to focus only on the most active stations. The new total is 188 stations.

JUAN GABRIEL RETURNS, WITH 'THANKS'

(Continued from page 10)

al until the year 2000, when those duties will be turned over to Juan Gabriel, "provided he complies with his recording contract," says López, who was a vital player in resolving Juan Gabriel's publishing dispute with BMG.

Juan Gabriel's latest recording contract with BMG Ariola, signed May 27, calls for at least five albums, according to López.

With the publishing deal concluded six months ago, Juan Gabriel set out to record a romantic, ballad-oriented pop album helmed by respected producer Gustavo Fariás. The album's leadoff single, "Pero Que Necesidad," was serviced to Latino radio June 3. Juan Gabriel says "Gracias Por Esperar" features "gospel accents and even a reggae number," and he calls it "an album of positive energy."

Alba Eagan, BMG's national marketing director, says Juan Gabriel's latest effort is "more modern—it's more contemporary pop. Maybe a lot of people were waiting for him to come out with something Mexico-oriented. And in the video for 'Pero Que Necesidad,' you can tell he still respects and loves his Mexico quite a lot. But he's never done pop songs like the ones on this album."

LISTENER RESPONSE

"Pero Que Necesidad" already is drawing enthusiastic listener response, says Betty Pino, PD at WRTO-FM, Miami's top-rated Latino radio station. "Juan Gabriel always has done well here, and after hearing several other songs on the album, I think this is going to be a huge hit for him," says Pino.

According to Eagan, the initial shipment of "Gracias Por Esperar" will be about 150,000 units, a hefty tally for a Spanish-language album. Enthusiasm from Latino retailers seems to justify the strong shipment.

"We're very optimistic about this record, and we ordered around 1,000 copies for our stores," says Dave Massry, president of the eight-store, San Diego-based retailer Ritmo Latino.

Eagan says BMG is supporting the record at radio via ad spots featuring commentary about the record from prominent Latino radio and retail figures. At retail, Eagan notes that the label will be involved in co-op advertising projects with Latino and Anglo retailers. The label also is sponsoring a nationwide contest beginning July 5 at Latino and Anglo retail accounts. Winners can travel to see Juan Gabriel perform in concert.

To further enhance consumer awareness of the album release, BMG has begun an eight-week television advertising campaign that should pump up the sales of "Gracias Por Esperar." Television ad campaigns generally spark album sales for contemporary compilation packages, oldies sets, and new albums by established acts.

For his part, Juan Gabriel will hold a press conference and performance for the Latin American media June 22 at Cabo San Lucas, Mexico. On June 24-25 he will perform at the Irving Hall in Anaheim, Calif. But other than a few upcoming concert dates, Juan Gabriel says he will not actively promote "Gracias Por Esperar" until 1995.

"I need to give the company the opportunity to demonstrate that they can promote the record without my assistance," he says. "I will help them next year, but this year I need to rest."

And rest he may. But Juan Gabriel's catalog never takes a breather. Countless artists from every genre in the Latino market have recorded individual songs by Juan Gabriel and entire tribute albums have centered on his material. Pandora, a female vocal trio from Mexico, has cut two tribute packages of Juan Gabriel numbers, and Mexico's famed singer/songwriter Ana Gabriel (no relation) hit No. 1 on the Hot Latin Tracks chart earlier this year with a Juan Gabriel composition, "Luna." Even Juan Gabriel's backing singer, Stefani Spruill, who helped arrange background vocals on "Gracias Por Esperar," has recorded an

album dominated by his material.

Among his classics are "Amor Eterno," "Querida," "El Noa Noa," and "Hasta Que Te Conoci," which is currently a single by label mate Raúl di Blasio and boasts a vocal appearance by Juan Gabriel.

Besieged by requests from admiring colleagues to produce albums, Juan Gabriel seldom gets involved in recording projects for other artists. In 1990, however, he produced "Desde Andalucía," the biggest-selling album ever for Spanish diva Isabel Pantoja.

Absent from the limelight as a recording artist for eight years, Juan Gabriel maintained a high profile with his fans through riveting live shows that would last, on average, three hours. Along the way, his charismatic baritone broke the stereotypical mold of the Latino singer—historically typecast in the frame of an overtly masculine balladeer—by displaying a sensitive, tender stage persona.

MAN OF MANY NAMES

Juan Gabriel grew up in Ciudad Juárez, Chihuahua, as Alberto Aguilera Valandez before becoming Adán Luna, a teen-aged upstart vocal talent who sang as a minor in a local nightclub called "Noa Noa"—later the title of one of Juan Gabriel's biggest hits.

After relocating to Mexico City, Juan Gabriel hit the Mexican charts in 1971 with his first single, "No Tengo Dinero," which became one of the most popular singles in Mexico that year. From 1971-1985, Juan Gabriel recorded more than 20 albums ranging from mariachi to ranchera to pop and says he has sold 25 million-30 million albums worldwide. "Although I wasn't recording, I was always selling. I have been very fortunate," he says.

As for the future, Juan Gabriel plans to cut one mariachi album and one contemporary album per year, adding that "it would give me great pleasure to do an album with Isabel Pantoja. I love how she sings."

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	3	GIRLS & BOYS	BLUR (FOOD/SBI/ERG)	14	—	1	THINKIN' PROBLEM	DAVID BALL (WARNER BROS.)
2	7	3	HOBO HUMPIN SLOBE BABE	WHALE (EASTWEST)	15	18	2	NAPPY HEADS	FUGEES (RUFFHOUSE/COLUMBIA)
3	12	3	LUV 4 DEM GANGSTA'Z	FAZY-E (MCA)	16	14	5	AMERICAN GIRL	TOM PETTY & THE HEARTBREAKERS (MCA)
4	13	7	WHY HAVEN'T I HEARD FROM YOU	REBA MCKENTRE (MCA)	17	—	1	SAY SOMETHING	JAMES (FONTANA/MERCURY)
5	17	2	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)	18	—	1	THE WORLD IS YOURS	NAS (COLUMBIA)
6	16	4	WINK	PRIMAL SCREAM (SIRE/WARNER BROS.)	19	11	7	ROCKS	PRIMAL SCREAM (SIRE/WARNER BROS.)
7	—	1	90'S GIRL	BLACKGIRL (KAPER/RCA)	20	22	4	CORNFLAKE GIRL	TORI AMOS (ATLANTIC)
8	9	6	WARRIOR'S DRUM	KING JUST (SELECT)	21	23	6	ROPE THE MOON	JOHN MICHAEL MONTGOMERY (ATLANTIC)
9	8	4	TELL ME WHERE IT HURTS	KATHY TROCCOLI (REUNION/RCA)	22	21	13	BELIEVE IN LOVE	TEDDY PENDERGRASS (ELEKTRA)
10	10	8	YOU DON'T WANNA MISS	FOR REAL (A&M)	23	—	4	FOOLISH PRIDE	TRAVIS TRITT (WARNER BROS.)
11	20	2	CAPTAIN SAVE A HOE	E-40 (SICK WID IT/MCA)	24	24	2	GOOD TIME	SOUND FACTORY (LOGIC/RCA)
12	—	1	TOOTSEE ROLL	69 BOYZ (DOWN LOW/RIP-IT)	25	—	1	LOVE IS ALL AROUND	WET WET WET (LONDON/PLG)
13	—	1	IT'S OVER NOW	CAUSE & EFFECT (ZOO)					

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

SHELLO CULTIVATES RAP/R&B HYBRID

(Continued from page 10)

Coast Boogie" was released first to clubs, record pools, and other underground outlets May 31. The music video is garnering airplay on BET and the Box. The radio add date has yet to be determined.

Gregg Diggs, music director for BET, says, "West Coast Boogie" is being played on 'Video Soul' and 'Video Vibrations.' We were so impressed with the clip that we put it on medium rotation right away. Shello has a modern, hip style about her visually and musically. It's still too soon to gauge the clip in terms of audience reaction, but we're already getting calls from viewers wondering who she is."

But the main selling point about "West Coast Boogie" is the music, says Diggs. "You hear the music and expect to hear a rap, but she sings—and sings well. The song catches older people because of the Parliament thing and the younger ones because the look and sound are so fresh."

Brown says, "We're putting Shello in front of black colleges. The plan is to build her from the heart of the streets before going to radio. Radio is an important aspect of our promotion effort,

but it's our last stop, although some stations have already taken vinyl versions from clubs and record pools and begun playing the first single."

According to Broadcast Data Systems, 10 stations have played the record, including WKYS Washington, D.C., KJLH L.A., and WVEE Atlanta.

When "The Homegirl" hits retail, listeners should expect to hear explicit lyrics on some of the hip-hop tracks. Mills says that to keep the artist's image from being too hard, the first video has a nonthreatening theme. "It's a visually fun clip that was shot at a popular L.A. skating rink to soften her image and keep things in perspective," says Mills. "The kids will relate because [roller skating] is what they do for fun, and the older viewers will have fun with it because it takes them back."

In addition to maintaining a balance between a hard and soft sound, another big challenge for Giant's marketing effort is striking equilibrium between Shello the rapper and Shello the singer.

Mills says Shello's music videos will help reinforce the artist's musical diversity. "We'll be alternating her re-

leases between rapping and singing, and coordinate the videos accordingly."

Shello downplays the fact that explicit lyrics are used on the harder hip-hop tracks, explaining that the words are used within the context of the way young people communicate on the street. "It's not used for shock effect or anything," she says. "That's just how they're talking out there in the 'hood.'"

Mills says crossing over with Shello is not an initial priority. "We want to break this act in the young African-American community first," she says. "Once we have our base firmly established, [sales] will determine where we go next. But we expect Shello to do well among all young demographics, once the word gets out."

Shello's high-energy dancing skills will play an important part in her act once she enters the touring phase of her career. "She's got the look, the sound, and the dancing skills to turn in really powerful performances once she's out on the road," says Mills.

No definite touring schedule is set at this time, although Mills says Shello's onstage act will feature four dancers and two rappers.

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
JUNE 18, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW		1	BEASTIE BOYS CAPITOL 28599* (10 98/15 98)	*** NO. 1/HOT SHOT DEBUT ***	1
2	1	3	28	ACE OF BASE ARISTA 18740 (9 98/15 98)	*** GREATEST GAINER ***	1
3	2	1	10	SOUNDTRACK INTERSCOPE/ATLANTIC 82519/AG (10 98/16 98)	THE CROW	1
4	3	2	11	TIM MCGRAW CURB 77659 (9 98/13 98)	NOT A MOMENT TOO SOON	1
5	7	5	11	SOUNDTRACK DEATH ROW/INTERSCOPE 92359/AG (10 98/16 98)	ABOVE THE RIM	2
6	6	6	25	COUNTING CROWS DGC 24528/GEFFEN (10 98/15 98) HS	AUGUST & EVERYTHING AFTER	4
7	4	4	12	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55128 (10 98/15 98)	CHANT	3
8	8	7	9	PINK FLOYD COLUMBIA 64200* (10 98/16 98)	THE DIVISION BELL	1
9	5	—	2	JIMMY BUFFETT MARGARITAVILLE 11043/MCA (10 98/16 98)	FRUITCAKES	5
10	10	10	8	ALL-4-ONE BLITZ/ATLANTIC 82598/AG (10 98/15 98)	ALL-4-ONE	10
11	9	8	30	R. KELLY JIVE 41527 (10 98/15 98)	12 PLAY	2
12	12	12	47	TONI BRAXTON LAFACE 26007/ARISTA (9 98/15 98)	TONI BRAXTON	1
13	NEW		1	SOUNDTRACK WALT DISNEY 60858 (10 98/17 98)	THE LION KING	13
14	11	—	2	HEAVY D. & THE BOYZ UPTOWN 10998/MCA (9 98/15 98)	NUTTIN' BUT LOVE	11
15	16	19	13	SOUNDGARDEN A&M 0198* (10 98/16 98)	SUPERUNKNOWN	1
16	13	13	40	MARIAH CAREY COLUMBIA 53205* (10 98/16 98)	MUSIC BOX	1
17	20	15	14	YANNI PRIVATE MUSIC 82116 (10 98/15 98)	LIVE AT THE ACROPOLIS	5
18	24	—	2	AALIYAH BLACKGROUND 41533/JIVE (9 98/15 98)	AGE AIN'T NOTHING BUT A NUMBER	18
19	22	25	8	COLLECTIVE SOUL ATLANTIC 82196/AG (10 98/15 98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	19
20	NEW		1	SEAL ZTT/SIRE 45415/WARNER BROS. (10 98/15 98)	SEAL	20
21	15	14	17	ENIGMA CHARISMA 39236/VIRGIN (10 98/16 98)	THE CROSS OF CHANGES	9
22	19	17	45	SMASHING PUMPKINS VIRGIN 88267 (9 98/15 98)	SIAMESE DREAM	10
23	23	22	17	SOUNDTRACK RCA 66364 (10 98/16 98)	REALITY BITES	13
24	21	—	2	JON SECADA SBK 29272/EPG (10 98/16 98)	HEART, SOUL & A VOICE	21
25	17	16	30	CELINE DION 550 MUSIC 57555/EPIC (10 98/16 98)	THE COLOUR OF MY LOVE	4
26	28	23	28	SNOOP DOGGY DOGG DEATH ROW/INTERSCOPE 92279/AG (10 98/15 98)	DOGGY STYLE	1
27	18	9	6	REBA MCENTIRE MCA 10994 (10 98/15 98)	READ MY MIND	2
28	26	27	30	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (9 98/15 98) HS	CANDLEBOX	26
29	31	29	6	OUTKAST LAFACE 26010/ARISTA (9 98/15 98)	SOUTHERNPLAYALISTICADILLACMUZIK	20
30	14	11	4	INDIGO GIRLS EPIC 57621* (10 98/16 98)	SWAMP OPHELIA	9
31	30	31	17	GREEN DAY REPRISE 45529/WARNER BROS. (9 98/15 98) HS	DOOKIE	29
32	25	21	21	CRASH TEST DUMMIES ARISTA 16531 (9 98/15 98) HS	GOD SHUFFLED HIS FEET	9
33	27	24	11	BONNIE RAITT CAPITOL 81427 (10 98/16 98)	LONGING IN THEIR HEARTS	1
34	41	37	59	AEROSMITH GEFFEN 24455 (10 98/16 98)	GET A GRIP	1
35	32	26	19	JOHN MICHAEL MONTGOMERY ATLANTIC 82559/AG (10 98/15 98)	KICKIN' IT UP	1
36	35	28	37	NIRVANA DGC 24607/GEFFEN (10 98/16 98)	IN UTERO	1
37	33	32	34	SALT-N-PEPA NEXT PLATEAU/LONDON 828392/PLG (10 98/16 98)	VERY NECESSARY	4
38	37	109	3	SOUNDTRACK ATLANTIC 82595/AG (10 98/16 98)	MAVERICK	37
39	29	20	4	TRAVIS TRITT WARNER BROS. 45663 (10 98/15 98)	TEN FEET TALL & BULLETPROOF	20
40	42	30	3	JULIO IGLESIAS COLUMBIA 57584 (10 98/16 98)	CRAZY	30
41	38	34	55	JANET JACKSON VIRGIN 87825 (10 98/16 98)	JANET.	1
42	44	35	32	TEVIN CAMPBELL QWEST 45388/WARNER BROS. (10 98/16 98)	I'M READY	18
43	46	40	14	HAMMER GIANT/REPRISE 24545/WARNER BROS. (10 98/16 98)	THE FUNKY HEADHUNTER	12
44	40	18	3	ERASURE MUTE 61633/ELEKTRA (10 98/15 98)	I SAY, I SAY, I SAY	18
45	34	—	2	TOAD THE WET SPROCKET COLUMBIA 57744 (10 98/16 98)	DULCINEA	34
46	43	36	29	TOM PETTY & THE HEARTBREAKERS MCA 10815 (10 98/17 98)	GREATEST HITS	5
47	49	47	38	MEAT LOAF MCA 10699 (10 98/15 98)	BAT OUT OF HELL II: BACK INTO HELL	1
48	39	33	14	VARIOUS ARTISTS MCA 0965 (10 98/16 98)	RHYTHM COUNTRY & BLUES	18
49	51	42	135	NIRVANA DGC 24425/GEFFEN (9 98/13 98)	NEVERMIND	1
50	36	—	2	JERU THE DAMAJA PAYDAY 124011/FFRR (9 98/17 98)	THE SUN RISES IN THE EAST	36
51	70	54	81	SOUNDTRACK ARISTA 18699* (10 98/15 98)	THE BODYGUARD	1
52	52	39	4	SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294* COLUMBIA (10 98/15 98)	'N GATZ WE TRUSS	32
53	74	70	81	KENNY G ARISTA 18646 (10 98/15 98)	BREATHLESS	2
54	47	38	19	ALICE IN CHAINS COLUMBIA 57628* (9 98/11 98)	JAR OF FLIES (EP)	1
55	53	46	33	PEARL JAM EPIC 53136* (10 98/16 98)	VS.	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	56	58	6	LIVE RADIOACTIVE 10997/MCA (10 98/15 98)	THROWING COPPER	38
57	66	57	67	BROOKS & DUNN ARISTA 18716 (10 98/15 98)	HARD WORKIN' MAN	9
58	57	45	40	GARTH BROOKS LIBERTY 80857 (10 98/16 98)	IN PIECES	1
59	54	50	16	SARAH MCLACHLAN NETTWERK 8715/ARISTA (9 98/15 98) HS	FUMBLING TOWARDS ECSTASY	50
60	50	43	4	PRETENDERS SIRE 45572/WARNER BROS. (10 98/15 98)	LAST OF THE INDEPENDENTS	41
61	58	49	13	NINE INCH NAILS NOTHING/INTERSCOPE 92346/AG (10 98/16 98)	THE DOWNWARD SPIRAL	2
62	59	44	8	ROLLINS BAND IMAGO 21034* (9 98/15 98)	WEIGHT	33
63	62	52	11	PANTERA EASTWEST 92302*/AG (10 98/15 98)	FAR BEYOND DRIVEN	1
64	55	55	4	HUEY LEWIS & THE NEWS ELEKTRA 61500 (10 98/16 98)	FOUR CHORDS & SEVERAL YEARS AGO	55
65	73	67	129	PEARL JAM EPIC 47857 (10 98/16 98) HS	TEN	2
66	60	72	60	GIN BLOSSOMS A&M 54039 (9 98/12 98) HS	NEW MISERABLE EXPERIENCE	30
67	71	62	12	MEAT PUPPETS LONDON 828484/PLG (9 98/13 98) HS	TOO HIGH TO DIE	62
68	45	41	5	BASIA EPIC 64255 (10 98/16 98)	THE SWEETEST ILLUSION	27
69	78	80	76	STONE TEMPLE PILOTS ATLANTIC 82418/AG (9 98/15 98) HS	CORE	3
70	65	51	24	JODECI UPTOWN 10915/MCA (10 98/15 98)	DIARY OF A MAD BAND	3
71	63	59	4	SOUNDTRACK 40 ACRES AND A MULE 11036/MCA (10 98/16 98)	CROOKLYN	59
72	67	60	14	BECK DGC 24634/GEFFEN (10 98/15 98)	MELLOW GOLD	13
73	91	126	4	SOUNDTRACK MCA 11045 (10 98/16 98)	THE FLINTSTONES	73
74	NEW		1	VARIOUS ARTISTS TOMMY BOY 10917 (10 98/15 98)	MTV PARTY TO GO, VOLUME 5	74
75	61	48	4	LORRIE MORGAN BNA 66379 (9 98/15 98)	WAR PAINT	48
76	72	61	30	BRYAN ADAMS A&M 0157 (10 98/16 98)	SO FAR SO GOOD	6
77	85	96	28	AARON HALL SILAS 10810/MCA (9 98/15 98)	THE TRUTH	47
78	80	68	38	PATTY LOVELESS EPIC 53236 (9 98/15 98)	ONLY WHAT I FEEL	63
79	84	84	147	METALLICA ELEKTRA 61113* (10 98/15 98)	METALLICA	1
80	77	73	16	JOSHUA KADISON SBK 80920/ERG (10 98/15 98) HS	PAINTED DESERT SERENADE	73
81	64	56	49	THE CRANBERRIES ISLAND 514156/PLG (10 98/16 98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
82	79	64	7	NAS COLUMBIA 57687* (9 98/15 98)	ILLMATIC	12
83	48	—	2	BIOHAZARD WARNER BROS. 45595* (9 98/15 98)	STATE OF THE WORLD ADDRESS	48
84	76	63	29	MICHAEL BOLTON COLUMBIA 53567 (10 98/16 98)	THE ONE THING	3
85	90	91	10	SOUNDTRACK MEDICINE GIANT 24533/WARNER BROS. (9 98/15 98)	DAZED AND CONFUSED	85
86	88	77	173	ENIGMA CHARISMA 86224/VIRGIN (9 98/13 98)	MCMXC A.D.	6
87	111	104	6	FRONTIER MAMMOTH/ATLANTIC 92390/AG (9 98/15 98) HS	*** HEATSEEKER IMPACT *** MARCH THE ALBUM	87
88	82	78	26	DOMINO OUTBURST/CHAOS 57701* COLUMBIA (9 98/15 98)	DOMINO	39
89	81	75	30	WU-TANG CLAN LOUD 66336* RCA (9 98/15 98)	ENTER THE WU-TANG (36 CHAMBERS)	41
90	68	66	5	ALLMAN BROTHERS BAND EPIC 64232 (10 98/15 98)	WHERE IT ALL BEGINS	45
91	75	69	6	PAM TILLIS ARISTA 18758 (9 98/15 98)	SWEETHEART'S DANCE	51
92	107	144	3	NPG 71003* BELLMARK (8 98/13 98)	THE BEAUTIFUL EXPERIENCE (EP)	92
93	106	97	8	HOLE DGC 24631/GEFFEN (10 98/15 98)	LIVE THROUGH THIS	55
94	96	83	6	JIMI HENDRIX MCA 11060 (10 98/16 98)	BLUES	45
95	105	99	101	MARY-CHAPIN CARPENTER COLUMBIA 48881 (10 98/15 98)	COME ON COME ON	31
96	94	86	27	CRACKER VIRGIN 39012 (9 98/13 98) HS	KEROSENE HAT	59
97	83	53	4	SONIC YOUTH DGC 24632/GEFFEN (10 98/15 98)	EXPERIMENTAL JET SET, TRASH AND NO STAR	34
98	97	98	17	ZHANE ILLTOWN 6369/MGTOWN (9 98/15 98)	PRONOUNCED JAH-NAY	37
99	102	95	17	NEAL MCCOY ATLANTIC 82568/AG (10 98/15 98) HS	NO DOUBT ABOUT IT	84
100	69	65	5	TRAFFIC VIRGIN 39490 (10 98/15 98)	FAR FROM HOME	33
101	93	82	26	ICE CUBE PRIORITY 53876* (10 98/15 98)	LETHAL INJECTION	5
102	92	81	24	US3 BLUE NOTE 80883/CAPITOL (9 98/15 98) HS	HAND ON THE TORCH	31
103	95	122	42	BAByFACE EPIC 53558 (10 98/16 98)	FOR THE COOL IN YOU	16
104	87	107	3	KATHY MATTEA MERCURY 518852 (10 98/15 98)	WALKING AWAY A WINNER	87
105	98	76	87	ALAN JACKSON ARISTA 18711 (10 98/15 98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
106	NEW		1	EIGHTBALL & MJG SUAVE 40007 (9 98/15 98)	*** HEATSEEKER IMPACT *** ON THE OUTSIDE LOOKIN' IN	106
107	89	87	18	TORI AMOS ATLANTIC 82567/AG (10 98/15 98)	UNDER THE PINK	12
108	86	74	22	SOUNDTRACK EPIC SOUNDTRAX 57624 EPIC (10 98/16 98)	PHILADELPHIA	12
109	99	88	43	BILLY JOEL COLUMBIA 53003 (10 98/16 98)	RIVER OF DREAMS	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. *Astenski indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

Billboard 200

continued

FOR WEEK ENDING JUNE 18, 1994

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	109	89	21	FAITH HILL ● WARNER BROS. 45389 (9 98/15 98) HS	TAKE ME AS I AM	59
111	112	92	4	SWV RCA 66401 (7 98/11 98)	THE REMIXES (EP)	92
112	101	85	10	JOHN BERRY LIBERTY 80472 (9 98/13 98) HS	JOHN BERRY	85
113	108	94	55	LITTLE TEXAS ▲ WARNER BROS. 45276 (9 98/15 98)	BIG TIME	55
(114)	123	115	19	COLLIN RAYE EPIC 53952 (9 98 EQ/15 98)	EXTREMES	73
115	110	103	9	PATRA EPIC 53763 (9 98 EQ/15 98) HS	QUEEN OF THE PACK	103
★★★PACESSETTER★★★						
(116)	157	187	3	OFFSPRING EPITAPH 86432 (8 98/14 98) HS	SMASH	116
117	104	79	36	REBA MCENTIRE ▲ MCA 10906 (10 98/15 98)	GREATEST HITS VOLUME TWO	5
118	114	—	2	AL JARREAU REPRISE 45422/WARNER BROS. (10 98/15 98)	TENDERNESS	114
119	100	100	37	MELISSA ETHERIDGE ● ISLAND 848660/PLG (10 98/15 98)	YES I AM	16
120	119	110	7	SOUNDS OF BLACKNESS AFRICA TO AMERICA: THE JOURNEY OF THE DRUM PERSPECTIVE 9006/A&M (9 98/15 98)		109
121	117	93	11	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10 98/15 98)	NOTORIOUS	52
122	118	102	92	VINCE GILL ▲ MCA 10630 (10 98/15 98)	I STILL BELIEVE IN YOU	10
123	115	101	49	TOOL ● ZOO 11052 (9 98/15 98) HS	UNDERTOW	50
124	121	114	50	SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPIC (10 98 EQ/16 98)	SLEEPLESS IN SEATTLE	1
125	113	145	22	SOUNDTRACK ● VIRGIN 88274 (10 98/15 98)	THE PIANO	41
(126)	130	119	58	TOBY KEITH ● MERCURY 514421 (9 98 EQ/15 98) HS	TOBY KEITH	99
127	125	132	15	ARETHA FRANKLIN ARISTA 18722 (10 98/16 98)	GREATEST HITS 1980 - 1994	85
128	122	116	52	RAGE AGAINST THE MACHINE ● EPIC 53951 (10 98 EQ/15 98) HS	RAGE AGAINST THE MACHINE	45
129	120	106	34	VARIOUS ARTISTS ▲ COMMON THREAD: THE SONGS OF THE EAGLES GIANT 24511/WARNER BROS. (10 98/16 98)		3
130	103	113	9	BOZ SCAGGS VIRGIN 39489 (9 98/15 98)	SOME CHANGE	91
131	124	117	32	10,000 MANIACS ▲ ELEKTRA 61569 (10 98/15 98)	MTV UNPLUGGED	13
132	134	121	90	GEORGE STRAIT ▲ MCA 10651 (10 98/15 98)	PURE COUNTRY (SOUNDTRACK)	6
133	133	130	224	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10 98 EQ/16 98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
134	129	111	42	CLAY WALKER ● GIANT 24511/WARNER BROS. (9 98/15 98) HS	CLAY WALKER	52
(135)	144	139	90	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10 98/16 98)	GREATEST HITS	11
136	135	124	18	BLACKHAWK ARISTA 18708 (9 98/15 98)	BLACKHAWK	98
(137)	NEW ►	1	1	EL DEBARGE REPRISE 45375 (10 98/15 98)	HEART, MIND & SOUL	137
138	128	112	196	GARTH BROOKS ▲ LIBERTY 93866 (9 98/13 98)	NO FENCES	3
139	132	123	54	ROD STEWART ▲ WARNER BROS. 45289 (10 98/15 98)	UNPLUGGED... AND SEATED	2
140	141	153	3	NORMAN BROWN MOJAZZ 530301/MOTOWN (9 98/13 98)	AFTER THE STORM	140
141	149	133	3	SOUNDTRACK HOLLYWOOD 61606 (10 98/15 98)	WHEN A MAN LOVES A WOMAN	133
142	116	105	6	RANDY TRAVIS WARNER BROS. 45501 (10 98/15 98)	THIS IS ME	59
143	153	137	21	K7 TOMMY BOY 1071 (10 98/15 98) HS	SWING BATT A SWING	96
(144)	159	154	31	ALABAMA RCA 66296 (9 98/15 98)	CHEAP SEATS	76
145	145	136	133	ENYA ▲ REPRISE 26775/WARNER BROS. (10 98/15 98)	SHEPHERD MOONS	17
(146)	NEW ►	1	1	HAL KETCHUM CUR 8 77660 (10 98/15 98)	EVERY LITTLE WORD	146
(147)	NEW ►	1	1	VARIOUS ARTISTS THUMP 4020 (10 98/15 98)	OLD SCHOOL VOLUME II	147
148	136	129	6	JOHNNY CASH AMERICAN 45520/WARNER BROS. (9 98/15 98)	AMERICAN RECORDINGS	110
149	138	120	63	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10 98/15 98)	THIS TIME	25
150	126	108	9	SOUNDTRACK EPIC SOUNDTRAX 53765/EPIC (10 98 EQ/16 98)	THREESOME	49
151	137	118	20	ZZ TOP ▲ RCA 66317 (10 98/16 98)	ANTENNA	14
152	139	—	2	DAVID BYRNE WARNER BROS. 45558 (10 98/15 98)	DAVID BYRNE	139
153	158	151	13	THE MAVERICKS MCA 10961 (9 98/15 98) HS	WHAT A CRYING SHAME	146
154	127	90	3	VIOLENT FEMMES ELEKTRA 61553 (10 98/15 98)	NEW TIMES	90
(155)	166	157	33	EAZY-E ▲ RUTHLESS 5503/RELATIVITY (7 98/11 98)	IT'S ON (DR. DRE 187UM) KILLA (EP)	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	143	134	10	PHISH ELEKTRA 61628 (10 98/15 98)	HOIST	34
157	147	131	28	ADAM SANDLER WARNER BROS. 45393 (9 98/15 98) HS	THEY'RE ALL GONNA LAUGH AT YOU	131
158	162	—	2	SOUNDTRACK MCA 11021 (10 98/16 98)	BEVERLY HILLS COP III	158
159	150	140	83	SADE ▲ EPIC 53178 (10 98 EQ/16 98)	LOVE DELUXE	3
160	146	127	4	KENNY LOGGINS SONY WINDNER 57674/COLUMBIA (9 98 EQ/13 98)	RETURN TO POOH CORNER	104
161	155	147	65	STING ▲ A&M 0070 (10 98/16 98)	TEN SUMMONER'S TALES	2
162	142	128	21	JAMES MERCURY 514943 (10 98/15 98) HS	LAID	72
163	163	165	77	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128/PRIORITY (10 98/15 98)	THE CHRONIC	3
164	154	138	47	CLINT BLACK ▲ RCA 66239 (10 98/15 98)	NO TIME TO KILL	14
(165)	182	179	58	JIMI HENDRIX ● MCA 10829 (10 98/16 98)	THE ULTIMATE EXPERIENCE	72
166	140	125	3	VAN MORRISON POLYDOR 521290/PLG (19 98/27 98)	A NIGHT IN SAN FRANCISCO	125
167	164	155	93	ERIC CLAPTON ▲ OUCH/REPRISE 45024/WARNER BROS. (10 98/15 98)	UNPLUGGED	1
168	172	159	132	BROOKS & DUNN ▲ ARISTA 18658 (9 98/13 98)	BRAND NEW MAN	10
169	160	149	34	XSCAPE ▲ SO SO DEF 57107/COLUMBIA (9 98 EQ/15 98)	HUMMIN' COMIN' AT 'CHA	17
170	167	156	88	ALICE IN CHAINS ▲ COLUMBIA 52475 (10 98 EQ/15 98)	DIRT	6
171	148	143	11	LOREENA MCKENITT WARNER BROS. 45420 (10 98/15 98)	THE MASK AND MIRROR	143
172	131	—	2	FRANK BLACK ▲ A&M 61618/ELEKTRA (10 98/15 98) HS	TEENAGER OF THE YEAR	131
173	171	174	212	VAN MORRISON ▲ POLYDOR 841970/PLG (9 98 EQ/16 98)	THE BEST OF VAN MORRISON	41
174	176	164	46	CYPRESS HILL ▲ RUFFHOUSE 53931/COLUMBIA (10 98 EQ/15 98)	BLACK SUNDAY	1
175	168	146	12	ANGELA WINBUSH ELEKTRA 61591 (10 98/15 98)	ANGELA WINBUSH	96
176	152	71	3	BOINGO GIANT 24555/WARNER BROS. (10 98/15 98)	BOINGO	71
177	174	158	215	GARTH BROOKS ▲ LIBERTY 90897 (9 98/13 98)	GARTH BROOKS	13
178	156	148	14	SHERYL CROW A&M 0126 (9 98/15 98) HS	TUESDAY NIGHT MUSIC CLUB	94
179	161	135	6	SOUNDTRACK MAVERICK 45549/WARNER BROS. (10 98/16 98)	WITH HONORS	120
(180)	RE-ENTRY	46	46	GLORIA ESTEFAN ● RCA 66303 (10 98/15 98)	MI TIERRA	27
181	178	176	61	THE JERKY BOYS ● SELECT 61495/AG (10 98/15 98) HS	THE JERKY BOYS	80
182	165	167	40	BARNEY ▲ SBK 27115/ERG (9 98/15 98)	BARNEY'S FAVORITES VOL. 1	9
(183)	NEW ►	1	1	SELENA EMI LATIN 28803 (8 98/12 98)	AMOR PROHIBIDO	183
184	151	142	17	RICHARD MARX ● CAPITOL 81232 (10 98/15 98)	PAID VACATION	37
185	188	178	32	TOO SHORT ● JIVE 41526 (10 98/15 98)	GET IN WHERE YOU FIT IN	4
186	175	168	29	QUEEN LATIFAH ● MOTOWN 6370 (9 98/15 98)	BLACK REIGN	60
187	189	—	29	PHIL COLLINS ▲ ATLANTIC 82550/AG (10 98/16 98)	BOTH SIDES	13
188	184	161	74	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9 98/15 98) HS	LIFE'S A DANCE	27
189	187	169	58	YANNI ▲ PRIVATE MUSIC 82106 (10 98/15 98)	IN MY TIME	24
190	186	199	95	JON SECADA ▲ SBK 98845/ERG (10 98/15 98) HS	JON SECADA	15
(191)	195	189	34	AARON TIPPIN ● RCA 66251 (9 98/15 98)	CALL OF THE WILD	53
192	170	152	23	NIRVANA ● DGC 34504/GEFFEN (10 98/15 98)	INCESTICIDE	39
193	190	162	11	DFC ASSAULT/8IG BEAT 92320/AG (9 98/15 98)	THINGS IN THA HOOD	71
194	179	150	36	GEORGE STRAIT ▲ MCA 10907 (10 98/15 98)	EASY COME, EASY GO	5
195	191	177	64	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/WARNER BROS. (9 98/15 98) HS	SISTER SWEETLY	117
196	173	171	19	CE CE PENITON A&M 0138 (10 98/15 98)	THOUGHT 'YA KNEW	96
(197)	RE-ENTRY	19	19	VARIOUS ARTISTS THUMP 4510 (10 98/16 98)	OLD SCHOOL	123
198	196	—	2	LONDON SYMPHONY ORCHESTRA RCA VICTOR 62526 (9 98/15 98)	SYMPHONIC ROLLING STONES	196
199	199	—	102	SPIN DOCTORS ▲ EPIC 47461 (10 98 EQ/16 98) HS	POCKET FULL OF KRYPTONITE	3
200	177	166	31	FRANK SINATRA ▲ CAPITOL 89611 (11 98/17 98)	DUETS	2

TOP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 131	Toni Braxton 12	Dr. Dre 163	Atan Jackson 105	Tim McGraw 4	Pretenders 60	Crooklyn 71	Traffic 100
Aaliyah 18	Garth Brooks 58, 138, 177	Eazy-E 155	Janet Jackson 41	Loreena McKennitt 171	9 92	The Crow 3	Randy Travis 142
Ace Of Base 2	Brooks & Dunn 57, 168	Eightball & MJC 106	James 162	Sarah McLachlan 59	Queen 135	Oazed And Confused 85	Travis Tritt 39
Bryan Adams 76	Norman Brown 140	Enigma 21, 86	Al Jarreau 118	Meat Loaf 47	Queen Latifah 186	The Flintstones 73	US 102
Aerosmith 34	Jimmy Buffet 9	Enya 145	The Jerky Boys 181	Meat Puppets 67	Rage Against The Machine 128	The Lion King 13	VARIOUS ARTISTS
Alabama 144	Oavid Byrne 152	Erasure 44	Jeru The Damaja 50	Metallica 79	Bonnie Raitt 33	Philadelphia 108	Common Thread: The Songs Of The
Alice In Chains 54, 170	Tevin Campbell 42	Gloria Estefan 180	Jocely 70	John Michael Montgomery 35, 188	Collin Raye 114	The Piano 125	Eagles 129
Alt-4-One 10	Candlebox 28	Melissa Etheridge 119	Billy Joel 109	Lorrie Morgan 75	Rollins Band 62	Reality Bites 23	MTV Party To Go, Volume 5 74
Allman Brothers Band 90	Mariah Carey 16	Aretha Franklin 127	Joshua Kadison 80	Van Morrison 166, 173	Sade 159	Sleepless In Seattle 124	Old School 197
Toni Amos 107	Mary-Chapin Carpenter 95	FRENTE! 87	Toby Keith 126	NAS 82	Sail-N-Pepa 37	Threesome 150	Old School Volume II 147
Babyface 103	Johnny Cash 148	Kenny G 53	R. Kelly 11	Nine Inch Nails 61	Adam Sandler 157	When A Man Loves A Woman 141	Rhythm Country & Blues 48
Barney 182	Eric Clapton 167	Vince Gill 122	Hal Ketchum 146	Nirvana 36, 49, 192	Boyz Scaggs 130	With Honors 179	Violent Femmes 154
Basia 68	Collective Soul 19	Green Day 31	Huey Lewis & The News 64	Offspring 116	Seal 20	South Central Cartel 52	Clay Walker 134
Beastie Boys 1	Phil Collins 187	Aaron Hall 77	Little Texas 113	ORIGINAL LONDON CAST	Jon Secada 24, 190	Spin Doctors 199	Angela Winbush 175
Beck 72	Confederate Railroad 121	Hammer 41	Live 56	Phantom Of The Opera	Selena 183	Rod Stewart 139	Wu-Tang Clan 89
Benedictine Monks Of Santo Domingo	Counting Crows 6	Heavy D. & The Boyz 14	Kenny Loggins 160	Highlights 133	Frank Sinatra 200	String 161	Xscape 169
Oe Silos 7	Cracker 96	Jimi Hendrix 94, 165	London Symphony Orchestra 198	Outkast 29	Snoop Doggy Dogg 26	Stone Temple Pilots 69	Yanni 17, 189
John Berry 112	The Cranberries 81	Faith Hill 110	Patty Loveless 78	Pantera 63	Sonic Youth 97	George Strait 132, 194	Owight Yoakam 149
Big Head Todd & The Monsters 195	Crash Test Dummies 32	Hole 93	Richard Marx 184	Patra 115	Pearl Jam 55, 65	SWV 111	Zhane 98
Biohazard 83	Sheryl Crow 178	Ice Cube 101	Kathy Mattea 104	Pearl Jam 55, 65	Ce Ce Penitton 196	Toad The Wet Sprocket 45	ZZ Top 151
Clint Black 164	Cypress Hill 174	Julio Iglesias 40	Kathy Mattea 104	Reba McEntire 27, 117	Tom Petty & The Heartbreakers 46	Too Short 185	
Blackhawk 136	El OeBarge 137	Indigo Girls 30	Neal McCoy 99	Pink Floyd 8	Phish 156	Tool 123	
Frank Black 172	OFC 193		Reba McEntire 27, 117		Phish 156		
Michael Bolton 84	Celine Dion 25				Pink Floyd 8		
	Domino 88				Pink Floyd 8		
					Pink Floyd 8		

TIME WARNER PLANS WOODSTOCK REDUX

(Continued from page 1)

concert and film.

"Woodstock is a very big deal to us in this country and around the world," says Atlantic president Danny Goldberg, who reviewed the original festival for *Billboard* in 1969. "There's international interest and awareness of Woodstock and its historical role in shaping the modern musical culture. We're very glad to have these albums and will treat this as a very serious and unique moment."

Atlantic's first release will be "The Best Of Woodstock," due June 20, which includes the Who's "We're Not Gonna Take It," Jimi Hendrix's rendition of "The Star-Spangled Banner," Crosby, Stills & Nash's "Wooden Ships," and Joe Cocker's version of the Beatles' "With A Little Help From My Friends."

The "Woodstock" film is due in theaters June 29, and in early August Atlantic will release a four-CD boxed set called "Woodstock: The 25th Anniversary Collection." The CD set will include the music from the original 1970 three-record set and the follow-up 1971 two-record set, plus another hour of previously unreleased material. This will be followed by an additional single disc of unreleased material, which may or may not include tracks from the boxed set, according to the label.

Negotiations are still in progress with artists and their representatives, so it has not yet been confirmed which "lost performances" will be included on the albums, says Eve Beauvais, Atlantic VP of A&R/special projects. The new version of the film will feature 45-60 minutes of previously unreleased material, including Jefferson Airplane's "Won't You Try" and "Uncle Sam's Blues," Janis Joplin's "Work Me Lord," and Canned Heat's "A Change Is Gonna Come," says Johnson, the film's sound supervisor/assistant director.

The albums also may include unreleased performances that appear in a series of three "Woodstock" documentaries produced by D.A. Pennebaker and Alan Douglas, which will air on television the week of the anniversary.

The boxed set will get "the deluxe treatment, with a booklet of new essays and new statistics—a lot of research has gone into that—and tons of black-and-white and color photos never seen before," says Beauvais. The liner notes were written by Rolling Stone's David Fricke, who attended the 1969 festival at age 16.

To publicize the albums, Atlantic will assemble a three- or four-song promotional CD that it will send to album rock, college, alternative, classic rock, and adult contemporary stations, says Atlantic executive VP/GM Val Azzoli. The tracks for the sampler have not yet been determined, but will probably include Hendrix's "Star-Spangled Banner," Azzoli says. Additionally, Atlantic will advertise in all the major consumer magazines.

The albums also will be cross-promoted with the film and video, Azzoli says, with listening parties and advance screenings of the film that will include giveaways of the promotional CD. Product manager Michael Krumper adds that retailers will be sent a poster and POP materials tying in all the Time Warner Woodstock items. "We'll likely do joint advertising, and we're looking into doing a rebate between the purchase of the home video and the boxed set or the [as yet untitled] 'lost performances' CD," Krumper says.

Atlantic also will advertise the releases heavily at the time of the new Woodstock concerts in August. "There's going to be a heightened awareness of Woodstock, and we just basically will ride that awareness," Azzoli says.

Krumper adds that Atlantic is looking into the possibility of selling the recorded product at the Woodstock '94 concert in Saugerties, N.Y.

Warner Home Video will release the home video version of the movie later this summer.

For Johnson and the film's director Watley, remixing and remastering the music and film footage was like a trip down memory lane. Working feverishly to finish for the film's July 4 release date, Johnson quips, "I'm surrounded by Woodstock music, I haven't slept in three days; it feels like Woodstock, only without the mud and rain."

Wadleigh adds that the project has personal meaning for him. "Woodstock is the only event that got a generation named after it, and it didn't happen by putting up a lot of Coca-Cola signs," he says. "If you look at the film footage, I defy you to find a single corporate logo. That wasn't what the festival was about. I think with all these other events coming down, they're basically changing the Woodstock Generation into the Pepsi Generation, turning peace and love into Peace and Love Inc., trying to rip it off and make a buck from it. So I said, 'Let's do this director's cut and these new albums to show the kids what the real event was about.' If you want the real stuff, the anti-corporate stuff, this is it."

Remastering the project has been "very exciting," says Johnson, who was nominated for an Academy Award for his sound work on the orig-

inal film. "Twenty-five years ago, we had eight-track machines and that was it—no automation, no high-band equalizers, no 'punch in' and 'punch out.' Now, with all the new digital technology, the split stereo surround, the Sonic Solution, we're able to take these great performances and make them more pristine, take out the noise and hum, without changing the nature of the event. We're trying to create a definite feeling of the event, the spatial multisurround feeling, expanding it out electronically to take the stereo beyond your speakers, so you feel the crowd excitement and the live energy."

Recently, while Johnson was working on Joe Cocker footage, Cocker himself walked in the door. "He had been working on a music video in the same building and heard what we were doing," Johnson says. "So he leaned back, and we cranked it up,

and he just smiled. He said he hadn't seen that piece of film in 15 years."

Music retailers are eagerly awaiting the new releases. "We can't wait to merchandise this," says Lew Garrett, VP of purchasing with North Canton, Ohio-based Camelot Music. "It's the 25th anniversary, and it's going to be monstrous. It's a natural tie-in [to the upcoming concerts]. We're eager to take the best advantage of the new visibility that that era is about to enjoy."

Al Wilson, senior VP of purchasing with Strawberries in Milford, Mass., adds, "If it's reasonably priced, I think it will do really well. It will appeal to a combination of people—not just people who were around during that era, but also younger people who were handed down the music. There are a lot of Hendrix fans who are the next generation; we see it in our sales. I think it will surprise people."

CLASSICAL MUSIC TO GET NATIONAL PUBLICITY

(Continued from page 1)

House in Washington D.C., where President Bill Clinton is expected to host a ceremonial signing of a proclamation naming September "Classical Music Month."

The proclamation, introduced into the U.S. House of Representatives by Rep. Sidney Yates, D-Ill., resulted in a joint resolution that was signed May 16 by President Clinton.

The Classical Music Coalition, a group composed of organizations from the classical music field, will launch a major merchandising and promotion initiative around that proclamation, says Joe McAllif, chairman of the Classical Music Committee for the National Assn. of Recording Merchandisers and president of Portland, Ore.-based Allegro, the national wholesaler that specializes in classical product.

In addition to NARM, the coalition consists of the Music Educators National Conference; the American Symphony Orchestra League; Classical Music Broadcasters Assn.; Music Publishers Assn.; National Public Radio; Young Audiences; and a variety of other trade groups.

"The reason we created the Classical Music Coalition is because we realized this effort needed the whole classical community, not just music manufacturers and retailers," says Mickey Granberg, NARM's director of public affairs and government relations.

Linda Golding, VP/GM of Boosey & Hawkes, a New York-based publisher, says, "All of us who are committed to the future of serious concert music in this country need to be involved in any kind of initiative that contributes to raised awareness of the art form." Golding, who is on the board of the Music Publishers Assn., adds, "If you look at the list of participating organizations, it is a pretty remarkable collaborative effort."

Prior to forming the coalition, the NARM Classical Committee had been searching for a way to revive the classical genre, which has experienced sluggish sales growth. According to RIAA statistics, classical music sales have grown from an estimated \$290 million in 1987 to about \$400 million last year, an increase of 39%. But that growth is far below the overall music sales increase of 91% the industry has enjoyed during that same period.

Industry observers attribute the

slower growth rate to a shrinking audience among the genre's typical consumer—male, age 50 and older.

Coinciding with the decline in classical's main audience has been another disturbing trend: "art curriculums in general, and classical music in particular, have disappeared from school education in this country," says Granberg. Consequently, a major thrust of the coalition's efforts will be aimed at portraying classical music as "cool" to the young, while trying to re-establish it in the educational system.

"In the long run, classical music will only be kept alive and grow if young people are introduced to it," Granberg says.

In order to ensure as widespread support as possible, the Classical Music Broadcasters Assn. will host meetings in Seattle, Cleveland, Kansas City, Mo., New York, Washington, Chicago, and Houston. They hope to bring together the various entities that have a vested interest in the campaign, such as distributors, one-stops, regional record label staffs, and radio—to put together promotional and educational activities and plan performances for their regions.

Other members of the coalition are

spearheading efforts in additional cities. "All we need is one person in a city to say, 'This is a great idea and I am going to make it happen,'" says Granberg.

The coalition will provide those locally based efforts with decals and other point-of-sale materials, developed by Angel Records staffers.

On a national basis, the coalition is hoping to enhance classical's stature by having famous musicians from outside the genre and other well-known personalities act as spokesmen, either alone or paired with well-known classical musicians, to endorse the genre, says McAllif.

According to NARM's Sounding Board newsletter, the coalition is trying to organize a PBS special.

One key effort the coalition is undertaking is the production of "a cassette that will serve as an introduction to classical music," says McAllif. The cassette is intended to highlight the many different forms of classical music in a chronological order, beginning with Elizabethan chants and going all the way to Leonard Bernstein's "West Side Story," with a preference given to living American composers, says Granberg. The mate-

ORION TO RELEASE LIMITED-EDITION 'WOLVES'

(Continued from page 6)

versities surrounding the multi-Academy Award winner's video life.

The title sold a record 652,000 units in the rental market in August 1991, but the tape immediately ran into trouble when retailers reported huge defects: When some customers re-wound the video, it snapped. Later, the problem was blamed on the thin tape used to fit the three-hour film onto one cassette.

A year later, retailers had more to complain about when Orion, then in Chapter 11 bankruptcy, gave McDonald's a sell-through exclusive on the title. The chain sold the tape for \$7.99 as part of its now-annual Holiday Film Festival promotion. According to trade reports, approximately 8 million copies were sold at the fast-food chain.

As a protest to the exclusive, Trans World Music and Musicland Stores sent store managers to local McDonald's to purchase multiple copies of the tape and then sold them in their stores for \$14.95.

The Video Software Dealers Assn. also threatened a lawsuit, but was eventually denied a motion to gain access to sealed documents detailing the Orion deal with McDonald's.

In March 1993, Orion re-released the video priced at \$14.98, selling about 750,000 units, according to Tapetrack estimates.

Despite the title's rocky retail road, Dorfman is confident dealers will endorse the new version.

"The controversy is more historical than contemporary," says Dorfman. "And even the dealers who were the most critical are now our customers. The controversy doesn't exist in the minds of consumers, and I think we're well past it."

While dealers and distributors have generally forgiven Orion, they doubt if the consumer demand will be there for another "Dances" title.

"It's so far removed from the release of the movie that we've already lost sales," says Tom Foltz, director of movie management at West Coast

Entertainment. "We have to re-educate the consumer about this movie."

Jeff Stubbs, president of 49 & More Video Superstore in White House, Texas, says the title has a "slim chance" of attracting much attention.

"A majority of consumers don't care about a director's cut," says Stubbs. "And once you get past a \$40 price point, it takes a lot of convincing to get them to think they need to have it."

An Orion spokesperson says the supplier considered a single tape priced for rental. "The strategy was that this was a special item," he says, "and it made more sense as a gift package."

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BETWEEN THE BULLETS



by Geoff Mayfield

YO, BEASTS: For those of you who thought Beastie Boys had already had their day—and there were many industry watchers in that camp—guess again. The Brooklyn-bred rowdies, who already had the distinction of being the first rap act to push an album to No. 1, now become the first rappers to score *two* chart-topping titles, as their new "Ill Communication" overtakes The Billboard 200 with first-week sales of 220,000 units... For what it's worth, the Boys become the first white rap act to debut at No. 1. And, yes, there are some nonrap tracks on the Beasties' recent releases, but they still do rap, so we can still call 'em rappers, OK?

VALIDATION: So, why were folks counting the Beasties out as No. 1 contenders? Even though the act has held a loyal fan base since 1986, when its Def Jam set "Licensed To Ill" logged seven weeks at No. 1, subsequent releases seemed to indicate that its prime had passed. Its first Capitol title, "Paul's Boutique," peaked at No. 14 in 1989, while 1992's "Check Your Head," its first album in the SoundScan era, debuted where it peaked, at No. 10. Earlier this year, the Boys' anthology of older material, "Some Old Bullshit," peaked at No. 46.

EVEN THOUGH Ace Of Base's "The Sign" gets pushed back to No. 2 by Beastie Boys' debut, the album's sales continue to build, as a 13.5% increase moves its tally to almost 144,000 units. In fact, the title owns the largest unit gain on The Billboard 200. This marks the first time since we introduced the Greatest Gainer award in the April 3, 1993, issue that the honor goes to a backward-moving title. Since then, there have been four occasions when an act retained its rank from the prior week while winning the big chart's Greatest Gainer. In one of those weeks (this year's Jan. 1 chart) it would have been impossible for the Greatest Gainer to move higher, because at the time, winner Mariah Carey was already No. 1.

THE NUMBERS: As shown below in Market Watch, industry-wide unit volume at retail for all albums and singles combined is up by 1.9% over the previous week. But that growth is deceiving, because without Beastie Boys' big splash, the numbers would be down. With the Boys, unit volume for titles on The Billboard 200 shows a modest 2.5% gain over the previous week. If one backs out the "Ill Communication" numbers, however, this chart shows a 3.3% decline.

THAT DISNEY MAGIC: The debut of the soundtrack from "The Lion King" at No. 13 is especially impressive, since the movie had not yet seen the light of a public showing at the time the album hit stores. With first-week sales of almost 50,000 units, the album is 10,000 shy of the mark it needed to debut in the top 10. The film starts a limited New York/Los Angeles run Tuesday (14), and its national release starts June 24. Although Walt Disney soundtracks have meant magic at the cash register for the past five years, "The Lion King" is off to an extremely strong start. "The Little Mermaid," which peaked at No. 32, debuted at No. 102. "Beauty And The Beast" debuted at No. 146 and eventually rose to No. 19. "Aladdin," which reached No. 6, started off at No. 180. Co-composer Elton John can take credit for the album's splash; his lead single bullets 21-18 on Hot 100 Singles.

ET CETERA: Commencement of the Eagles' high-profile tour generates sales gains of 24% or more for four Top Pop Catalog titles (Nos. 1, 2, 9, and 36)... He may trail David Letterman in the ratings, but Jay Leno has been wielding influence at music stores of late. Two of the three acts that hit Leno's show during the May 23-27 week—Gin Blossoms and Jon Secada—earned bullets on last week's Billboard 200, while Letterman guests Lorrie Morgan and Pretenders each saw sales declines. This week, Leno guest All-4-One retains a bullet at No. 10... Wasn't Seal's first album self-titled? Yeah, and just to confuse you, his new one is, too. It debuts at No. 20 with more than 39,000 units sold.

MARKET WATCH A WEEKLY NATIONAL MUSIC SALES REPORT				
WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
11,457,000	11,250,000	UP 1.8%	10,728,000	UP 6.3%
YEAR-TO-DATE UNIT SALES				
YTD (1994)	YTD (1993)	CHANGE		
259,373,000	245,678,000	UP 5.6%		
FOCUS ON SALES BY:				
GEOGRAPHIC REGION		STORE LOCALE		
Northeast: 576,000 (5%)	South Atlantic: 2,025,000 (17.7%)	City: 2,904,000 (25.3%)		
Mid-Atlantic: 1,633,000 (14.3%)	South Central: 1,768,000 (15.4%)	Suburb: 4,929,000 (43.1%)		
E. North Central: 1,769,000 (15.4%)	Mountain: 750,000 (6.5%)	Rural: 3,624,000 (31.6%)		
W. North Central: 747,000 (6.5%)	Pacific: 2,189,000 (19.1%)			
ROUNDED FIGURES				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				

ASCAP HIRES GOLD FOR NEW CEO POST

(Continued from page 11)

an outgrowth of a reorganization at ASCAP that started last fall. The restructuring also elevated John LoFrumento to COO; he reports directly to Gold, as do ASCAP's membership, legal, international, and communications sections.

Since 1991, Gold has served as senior VP of Century Cable Corp. From 1985-90, he was president/CEO of Knight Ridder Broadcasting Co.'s TV station group, which operates eight stations. From 1960-80, Gold, who has a law degree from Harvard Law School, was a legislative assistant to former U.S. Senator Richard L. Neuberger (D-Ore.) and held posts at several broadcast groups and TV stations.

Gold's appointment comes about nine months after an ASCAP search committee was enlisted to find someone to fill the newly created post.

Although reluctant to discuss his specific views on issues facing the music copyright community before

he takes office, Gold says he is attracted to ASCAP's "long tradition of the protection of creative rights in this country. I've never lost sight of the fact that there is no programming to communicate, no music to communicate without the extremely talented people who create the software. Protection of [these] rights and fair compensation is a very important ingredient in this communication."

Gold says he plans to investigate how new technologies relate to ASCAP's performing rights issues. In addition, he says he will confront both internal and legislative issues of great importance to ASCAP writer and publisher members, including general demands that copyright life in the U.S. be extended from the present life plus 50 years to life plus 70, which would make U.S. copyright life conform with standards in many European nations.

Bergman, speaking June 7 from

Paris, where she was attending a gathering of the World Intellectual Property Organization, envisions a public role for Gold in which he would negotiate with the media and communicate with Congress and other federal groups. Bergman says, "My feeling is that he will make it clear how out front he wants to be. We'll work it out together." Bergman, as the Oscar-winning lyricist of many hits in partnership with her husband Alan Bergman, has long had a strong public identity.

In a prepared statement, Bergman said that the society "wanted someone with strong business and negotiating skills, extensive knowledge of the users of music, copyright issues, the legislative process, and emerging technologies."

Not only does Gold possess knowledge of existing technologies, he also brings to ASCAP an association with the future: He was the first chairman of the NAB Committee on High Definition Television and served on the FCC's original task force on HDTV for three years starting in 1987.



Everything Old Is New Again. Comedy veterans Carl Reiner and Mel Brooks celebrate Rhino Records' recent reissue of the duo's "2000 Year Old Man" albums with a day of interviews via satellite from the J-NEX TV studios in Los Angeles. To promote the four-CD/cassette package, Reiner will appear on "Late Night With David Letterman" June 14, "Live With Regis & Kathie Lee" June 15, and a morning-show satellite tour covering 20 major-market morning shows, via the Westwood One Radio Network, June 16. Shown, from left, are Stephen K. Peeples, Rhino national director of press and editorial and interview day co-producer; Jim Moret, CNN "Showbiz Today" senior entertainment correspondent; Reiner; Jock Elliot, Rhino marketing detonator; Faithe Raphael, Rhino senior director/product management; Brooks; Sue Merliss, J-NEX VP and interview day co-producer; and David Nemer, J-NEX president.

CONTINUUM QUILTS RED, INKS DEAL WITH UNI

(Continued from page 11)

RED received about 25% of the sales from the label's distributed product.

The deal with Sony-owned RED (Relativity Entertainment Distribution) lasted two years. Until recently, RED owned the Relativity Records label, but the companies have been separated into autonomous units.

Commenting on RED, Brack says, "It was a very difficult system to work in. A lot of Relativity product was taking up valuable rack space." He adds that in RED's catalog "the prominent positions were all Relativity product."

A spokesman for Sony says Relativity has no comment on Continuum.

The arrangement with Uni is for North America only. Continuum has agreements with other companies for international P&D, but Brack says that could change. "Uni is interested in the rest of the world." The deal includes catalog as well as new product.

Brack maintains that the new

agreement will not change the way Continuum does business. No layoffs are planned, he says. "We may hire some more people."

Continuum will continue to do its own marketing and promotion but will use the major's resources in those areas as well. "We'll coordinate through their branches," says Brack.

Brack says Uni president John Burns put the deal together. Burns was unavailable for comment.

Other acts on Continuum are Bobby Womack, Beautiful People, Fesu, Bustin' Melonz, and Red Red Groovy.

In 1993, the Continuum Group Inc. posted a net loss of \$3.45 million on revenues of \$1.75 million, compared with a net loss of \$869,000 on \$2.39 million in revenues the year before. For first-quarter 1994, the company reported a net loss of \$553,945 on revenues of \$537,721, compared with a loss of \$434,900 on revenues of \$561,371 for last year's same period.

IFPI PLAN

(Continued from page 6)

The CD pressing plants for four of the multinational labels are prepared to use the Source Identification (SID) code. IFPI officials declined to name the fifth, but it is thought to be Sony—which, nevertheless, is reportedly close to readiness. The SID code identifies the source of CD replicating and mastering and is designed to help IFPI track down illicit production.

IFPI intends to put SID-code usage onto the agenda of its forthcoming BIEM mechanical royalty negotiations. The federation also has begun code-related talks with trade bodies representing other industries that use laserdisc technology, such as computer software and motion pictures.

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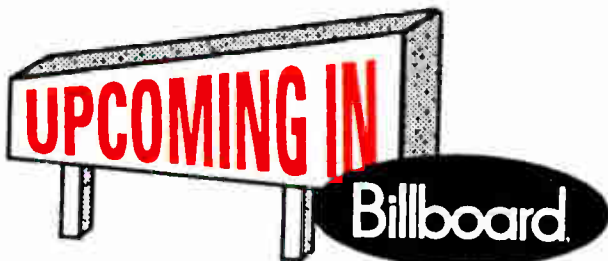
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A glance ahead at Billboard Specials

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BROADWAY

ISSUE DATE: JUNE 25
CLOSED

JAZZ

ISSUE DATE: JULY 2
CLOSED

ITALY

ISSUE DATE: JULY 2
CLOSED

VIVA ESPANA

ISSUE DATE: JULY 9
AD CLOSE: JUNE 14

FOLK/BLUE GRASS

ISSUE DATE: JULY 16
AD CLOSE: JUNE 21

HEATSEEKERS

ISSUE DATE: JULY 16
AD CLOSE: JUNE 21

PRE-VSDA/ VIDEO PERSON OF THE YEAR

ISSUE DATE: JULY 23
AD CLOSE: JUNE 28

GOOD TIMES 10TH ANNI VERSARY

ISSUE DATE: JULY 23
AD CLOSE: JUNE 28

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The Billboard Bulletin...

EDITED BY IRV LICHTMAN

THORN SPINOFF OF EMI?

There is renewed speculation among U.K. financial analysts that Thorn EMI's next move will be to split its music and equipment rental interests—making EMI Music a prime takeover target. While its financial strength since acquiring the Virgin Music Group would make EMI attractive to other entertainment firms, Thorn EMI spokeswoman **Sharon Christians** disputed reports that a decision to spin off the music company is imminent. "This speculation has been going on for five years," she says. In a separate statement, Thorn EMI chairman **Sir Colin Southgate** said, "I am not convinced that cashing in our businesses to the highest bidder is the best way to deliver shareholder value. It is not a decision we will be rushed into."

SHELTER UNDER CEMA WING

The Cema Special Markets wing of Cema Distribution, continuing its acquisitions and licensing deals, has purchased the 60-album catalog of Shelter Records from **Marshall Blonstein's** DCC Compact Classics for an undisclosed sum. The label, formed in 1969 by artist **Leon Russell** and A&M Records producer **Denny Cordell**, features masters by **Russell, Phoebe Snow, Freddie King, and Dwight Twilley**, among others. Most of the albums will be released under the Right Stuff logo, with Cema Special Markets administering licensing activities; sister label EMI Records will release

boxed sets compiled from the Shelter catalog.

PJ HARVEY TO U2 MGMT TEAM

U2's management team, **Paul McGuinness** and **Sheila Roche** of Principle Management, has signed **PJ Harvey** as a client. Harvey opened several European dates for U2 last year. She is currently working on material for her next album, which should be released in early 1995 on Island Records. Principle has offices in Dublin and New York.

ON-LINE SETTLEMENT

MTV and former VJ **Adam Curry** have reached an interim settlement in the case of a disputed Internet address. MTV brought suit against Curry in May, charging him with infringement of its trademarks, unfair competition, and deceptive trade practices due to Curry's "mtv.com" activities on the Internet computer network (Billboard, May 21). Under terms of the agreement, Curry will adopt a new on-line address by June 30. MTV says it retains its rights to seek partial summary judgment on its claims until Sept. 30, the deadline given for mtv.com to become a "dead screen" directing users to Curry's new address.

EMI CANADA PUB CONSOLIDATES

EMI Music Publishing Canada is consolidating its back office functions with parent headquarters in New York, effective June 30, leaving only two of six EMI Canada staffers on the payroll: president **Michael**

McCarty and business affairs head **Barbara Sedun**... After a two-year tenure, **Dave Charles** has resigned as president of the Canadian Academy of Record Artists and Sciences, which co-produces the annual Juno Awards... Vet Canadian promoter **Martin Onrot** has been named senior VP for MCA Concerts Canada.

MUSICLAND MAG ON TV?

Request magazine, backed by parent the Musicland Group, is looking to bankroll its own pop music TV show. The Minneapolis-based retail chain recently picked up the airfare for scores of critics, including New Yorkers **Ann Powers, Robert Christgau, and James Bernard**, who will do on-camera auditions for the host slots.

MGM/UA VID TEAMS WITH KLEENEX

MGM/UA Home Video hopes to clean up with Kleenex. The studio and the tissue brand are celebrating their 70th anniversaries with a cross-promotion of six movies: "The Wizard Of Oz," "West Side Story," "Singin' In The Rain," "Moonstruck," "The Cutting Edge," and "Benny And Joon." Cassettes are priced at \$14.95, less \$5 for the Kleenex rebate, in a campaign running from Sept. 21-Jan. 31, 1995. The \$3 million ad effort, which includes backing a weeklong "tear-jerker marathon" on the TNT cable channel, is the studio's biggest ever for catalog product, indicative of an industry-wide trend in sell-through.

Top 200 Sealed Up; Wetted Appetites

SIGNED TO ZTT/SIRE, SEAL DELIVERED with his first album, a self-titled debut that peaked at No. 24 in 1991. The artist, whose real name is **Sealhenry Samuel**, took three years to release a follow-up, but apparently it was time well spent. Guess he didn't take the time to come up with a new title, though, because his sophomore effort, also titled simply "Seal," enters at No. 20, besting his initial release by four notches. Seal will have to retain the same title for his next two discs if he wants to beat the record set by **Peter Gabriel**, whose first three chart albums were all called "Peter Gabriel."

Seal has the third-highest new entry on The Billboard 200. The Hot Shot Debut belongs to the **Beastie Boys**, who are the first act to have two No. 1 albums with the word "Ill" in the title. The second-highest debut is Walt Disney Records' soundtrack to "The Lion King," which makes a remarkable entry at No. 13, considering that the film has not opened yet.

HE'S A RUBBLE: On the other hand, "The Flintstones" has not only opened, it also continues to lead the Hollywood box office tally. The soundtrack album jumps 18 places to No. 73, but the title single by the **B.C.-52's** slips out of the top 40. **William Simpson** of Los Angeles recalls that two Flintstones characters have already charted on the Hot 100. Sure, you remember those hits by **Dino and Pebbles**. Simpson suggests they team up for a remake of "Walk The Dinosaur."

WET AGAIN: America's No. 1 film prior to "The Flintstones" was "Four Weddings And A Funeral," and a song from that soundtrack moves up five places on the Hot Adult Contemporary chart. While there have been

numerous remakes of the Troggs' "Wild Thing," by artists like **Fancy, Sen. Bobby, X, and Xymox**, no one has brought the Troggs' other top 10 remake back to the chart until now. The latest from Scotland's **Wet Wet Wet** is a cover of "Love Is All Around," No. 7 for the Troggs in 1968. The single is No. 1 in the U.K. and marks the group's third chart-topper at home, following a remake of the **Beatles'** "With A Little Help From My Friends" in 1988 and "Goodnight Girl" in 1992.



by Fred Bronson

ALTERED EGOS: If you're wondering who and what is "Absolutely Fabulous," the highest debut on the U.K. singles chart, here's the scoop. **The Pet Shop Boys** and **Joanna Lumley** and **Jennifer Saunders** make up the group. The two actresses star in the TV comedy series "Absolutely Fabulous," which answers the what. As the single is for charity and the TV series has yet to appear on U.S. screens, it seems unlikely this Pet Shop Boys single will wash up on our shores. However, Comedy Central will begin running the sitcom in July, so there's always a chance.

LOCK, STOCK, AND AITKEN: Elsewhere on the U.K. singles chart, **Kym Mazelle & Jocelyn Brown** debut at No. 15 with a remake of **Barbra Streisand & Donna Summer's** "No More Tears (Enough Is Enough)." It's the first collaboration in three years for producers **Mike Stock** and **Matt Aitken**, who have written and produced hits for **Kylie Minogue, Boy Crazy, Rick Astley**, and others. Stock has ended his partnership with the third member of that team, **Pete Waterman**, and is building a new studio in London. "No More Tears" is on Arista's reactivated Bell label, but the producers will have their own logo through Bell, Ding Dong.

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