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IN MUSIC NEWS



BELLY



HERSH

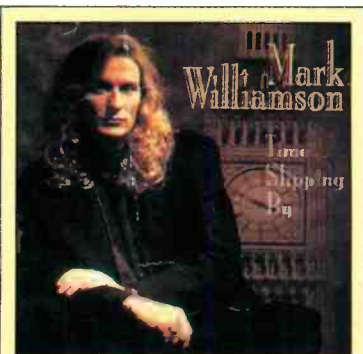
Belly, Hersh Say 'Roe' On Warner Bros. Set

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 2, 1994

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Mark Williamson's brilliant debut recording, *Time Slipping By*, is also the debut release from the Peak Records label. As a vocalist and guitarist, his backup credits are household names - Roger Daltry, Philip Bailey, Natalie Cole, Elton John, Stevie Wonder and Chaka Khan - to name a few. Key tracks include "Over and Over", "Time Slipping By" and the first single "Prayer For The Children". Mark Williamson represents the emergence of a major new force in pop music, a seasoned voice with a depth of feeling.



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## Offspring Success Gamers Epitaph Acts A 2nd Look

BY CARRIE BORZILLO

LOS ANGELES—Epitaph has taken punk rock act the Offspring



OFFSPRING



to new heights, as top 40 radio and MTV support kicks in full force.

The success of the band has *(Continued on page 117)*

## Commission's Report Clears U.K. Biz Of CD Price Charges

BY DOMINIC PRIDE

LONDON—A dark cloud hanging over the heads of British record labels and dealers for the last 18 months was lifted June 23 when a government report cleared the industry of charges that it keeps prices here artificially high.

Executives here were exuberant, with the news coming two days after a high court judge ruled that Sony's contract with George Michael did not amount to a restraint of trade (see stories, this page).

The Monopolies and Mergers Commission, which investigates antitrust

matters and restrictive practices, published its long-awaited report through the Department of Trade and Industry.

A summary of the report contains this vital sentence: "The major record companies are not making excessive profits."

The president of the Board of Trade, Michael Heseltine, must now decide whether to act on the report, but it is unlikely that Heseltine will take action given the substance of the MMC's findings.

The report is seen as exonerating the industry of accusations that major record companies and dealers col- *(Continued on page 108)*



## New Technology Will Strengthen Accuracy Of BDS

NEW YORK—Broadcast Data Systems, the leading airplay monitoring company, is making a multimillion-dollar investment in a new technology designed to strengthen the system's already high level of accuracy on current and re-current records, and enable the system to detect airplay of oldies.



BDS technology is used primarily by radio and record labels to track airplay of current records. BDS data also is used in Billboard's airplay charts and is the basis for Airplay Monitor, the series of Billboard Music Group publications launched last *(Continued on page 107)*

## 4 Stations Are Top Nominees For Radio Awards

BY PHYLLIS STARK

NEW YORK—Four stations have dominated the nominations for this year's Billboard/Airplay Monitor Radio Awards. Three of the four—country KMPS Seattle, and R&B stations WRKS New York and WPEG Charlotte, N.C.—are nominated in each of the five station categories: best station, best program/operations director, best music director, best promo *(Continued on page 100)*



SEE PAGE 39

## Michael/Sony Verdict Resounds

### Superstar's Loss May Lead To Appeal

BY CHRIS WHITE

LONDON—More bad news came for George Michael June 23 when the U.K.'s High Court here ruled that the artist must pay both sides' costs for his restraint of trade trial, estimated by sources at 3 million pounds (\$4.5 million).

Meanwhile, the artist is considering appealing the court's June 21 dismissal of his claims against Sony Music Entertainment.

Michael's attorneys have not yet submitted a formal request for an appeal, but sources say they are expected to do so within the next few weeks. *(Continued on page 116)*



MICHAEL

### Decision Does Not End Issues' Debate

BY DOMINIC PRIDE

LONDON—While Sony Music's victory in the U.K. court case brought by George Michael seems to have cleared the air for the music industry here after an uncertain 18 months, some of the wider issues the star was seeking to thrash out with the record company have not been resolved and could resurface if Michael appeals the decision or if other artists file suits.

Opinion is divided here as to whether the industry will view the judgment as a green light to proceed as before, or if it feels it has been chastened by the high-profile, expensive, and time- *(Continued on page 116)*

## Beat Goes On With Ginsberg's CD Set For Rhino

BY CHRIS MORRIS

LOS ANGELES—Poet Allen Ginsberg, one of the key architects of American beat literature and a cultural lightning rod since the early '50s, will be celebrated with the Sept. 6 release of Rhino Word Beat's four-CD boxed set, "Holy Soul Jelly Roll—Poems And Songs."



GINSBERG

The set—which includes a motherlode of unreleased material—is Rhino's most ambitious release devoted *(Continued on page 115)*

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**Italy**  
A BILLBOARD SPOTLIGHT

SEE PAGE 67

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HOT  
SINGLES

TOP  
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## Island Resumes Autonomous Status PLG VP Barbis To Take Helm As Label Prez

■ BY ED CHRISTMAN

NEW YORK—The absorption of PolyGram Label Group by Island Records makes that label fully autonomous and puts an end to the paralysis that has gripped the PLG labels since rumors of the impending change first swept through the company in late April.

According to a prepared statement from PolyGram, PLG executive VP John Barbis is named president of the Island label, as expected. The company says PLG president Rick Dobbis is expected to take a senior position helming PolyGram's continental Europe division.



BARBIS

PLG was created in 1990 as a marketing, promotion, and sales umbrella for some of the PolyGram labels (Billboard, Dec. 22, 1990). But that strategy impaired artist development capabilities of the labels underneath it, depriving the label heads of the ability to properly manage priorities, according to Island founder and CEO Chris Blackwell.

"Sometimes you may want to stay with an album for long periods of time because you want to build a solid base; it is an artist development decision," Blackwell says. "You need to be able to make that decision, but I lost that ability under PLG, which sometimes on a project may have felt that they had given it sufficient time, and moved onto something else."

Blackwell, however, is quick to add that he had no other complaints with PLG staffers, most of whom are now Island employees. The PLG people have helped Island obtain the successes it has enjoyed in the last year, he says, adding, "We have picked the people that have been working with us; nothing was foisted on us [by PolyGram corporate]."

Moreover, Blackwell says he is happy to have Barbis as president of Island. In an unusual arrangement, Barbis will report to Blackwell on creative issues and to PolyGram president/CEO Alain Levy on operational ones.

Barbis and Levy were unavailable for comment, but Blackwell says "it makes sense" to divide responsibilities like that, since PolyGram owns Island. "My main interest is on the creative side of things," he adds.

With the addition of personnel for radio

promotion, sales, marketing, and publicity, Island now has a staff of about 120 people, up from 54. The PLG staffers joining Island will move out of PolyGram's New York headquarters to Island's downtown Manhattan base by the end of the year, Blackwell says.

PLG had a staff of about 100, and sources say fewer than 10 PLG staffers are expected to lose jobs in the restructuring. So far, Billboard knows of five staffers who have been dismissed, including Jon Birge, VP of product development; Dennis Fine, senior VP of communications; and Susan Cleary, VP of publicity. The remainder will likely be reassigned within the PolyGram system.

PolyGram is not yet talking about the future of the other PLG labels—London, Polydor, Atlas, and Blue Gorilla—because it says those details have not been nailed down. But according to the company's gameplan (Billboard, May 7), London will go

through Island, as will acts signed by the U.S. staff of Polydor, which is being dismantled. Also, although PolyGram has yet to officially acknowledge it, the company has acquired the Def Jam label and it will be assigned to the Island orbit.

Atlas, Polydor international acts, and the Polydor catalog are slated to go through A&M. Already, the A&M release sheet lists an Atlas album from Frett Blanket and three Polydor projects—a Van Morrison tribute album, a Moody Blues boxed set, and the original cast recording for "Sunset Boulevard" (see story, page 10).

With the dismantling of Polydor as it existed under PLG, Polydor president Davitt Sigerson has turned down the opportunity to be head of Island A&R, and will take an A&R post on the EMI Records Group executive staff. Hooman Majd, Polydor VP/GM, will join Island in a senior executive slot, and most of the rest of the Poly-

(Continued on page 109)

## BMG, Cable Co. TCI May Join New Music Video Venture

■ BY DON JEFFREY

NEW YORK—BMG and cable operator Tele-Communications Inc. may join the music video venture formed by four of the six majors in a bid to exercise more control over their videos and provide competition to MTV.

Meanwhile, the rollout of that new video venture is likely to be delayed because of problems affecting the cable TV industry—in particular, the FCC-mandated cut-back in rates charged to cable customers. The channel was supposed to start airing in the fourth quarter this year, but a record company source says the first quarter of 1995 is a better bet.

Michael Dornemann, chairman/CEO of Bertelsmann Music Group, said at a press briefing that BMG is in discussions with the music video venture formed by the four majors, Warner Music Group, Sony Music, EMI Music, and PolyGram, along with phone-ticketing agency Ticketmaster. "We will probably join that one," he said.

These talks got a green light after a proposed music video deal between BMG

and TCI was called off recently. But Dornemann said his company is still in discussions with TCI about other possible ventures, including a music video channel in Asia and "joint opportunities" in Europe.

A source at one of the majors confirms that TCI is engaged in talks about joining the video venture. The official statement from the companies is that they are "looking for additional partners among the cable community."

Time Warner Cable, a sister company of Warner Music Group, is a likely candidate to be a partner, but TCI, the nation's No. 1 cable operator with 10.3 million subscribers, would give the venture wider reach.

Commenting on reasons for starting a new music video channel, Rudi Gassner, president/CEO of BMG International, said, "The current MTV situation in the U.S. doesn't allow renegotiation for pay-for-play. Competition allows that."

But the four majors in the new venture, which is led by Warner, promise that they will make their videos available to competing video channels, including MTV, and

(Continued on page 109)

## THIS WEEK IN BILLBOARD

### SAM GOODY ENTERS JAPAN FRAY

The battle among major music retailers for Japanese market share just got a new combatant. The Musicland Group has licensed the Sam Goody name to Japanese wholesaler JAR-ECS, which plans to help local retailers open stores under the Goody logo. Steve McClure has the story. **Page 80**

### NEW FORMATS FOR VID DUPLICATORS

As digital entertainment technologies from laserdiscs to video games have gained a foothold in the marketplace, many video duplicators have decided the time is ripe to expand their services and embrace the new formats. Others, however, remain faithful to the VHS format. Paul Verna reports. **Page 89**

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# Labels Assess Impact Of MTV Latino Channel Draws Mixed Reviews From Execs

■ BY JOHN LANNERT

Nine months into operation, Spanish-language MTV Latino is drawing mixed reviews from Latin music executives who are pleased by the channel's existence, but who lament its rock-leaning musical format and its 4-to-1 ratio of English-language videos to Spanish-language clips.

Several executives also voiced concern that the MTV Latino brass does not work closely enough with labels to ensure maximum exposure for their artists (Billboard, June 25).

Launched in October 1993, MTV Latino now claims a reach of 3.2 million subscribers, about 70% of whom

are in Argentina and Mexico. The remaining viewership is spread throughout Latin America and the Caribbean, and in a handful of markets in the U.S. All the markets get an identical feed of the 24-hour service, which originates in Miami Beach, Fla.

MTV Latino executives assert that musically, the channel follows the patented pop/rock formula that proved so successful in launching the stateside MTV more than a decade ago. Barbara Corcoran, MTV Latino's VP and executive producer, says she is surprised that the labels expressed dissatisfaction with MTV Latino's musical blend.

"It's the same format it's always been," says Corcoran. "It's music the young people are listening to; it's rock and pop."

The Latin music executives are critical of both the abundance of English-language clips and the rock/pop orientation of the Spanish-language mix. They would like to see MTV Latino vary its mix to accommodate salsa, merengue, reggae, and other regional genres.

"That MTV has recently agreed to air the new Jerry Rivera video for the salsa song 'No Hieras Mi Vida' is a step in the right direction," says Frank Welzer, president, Latin  
(Continued on page 94)

# SESAC's New Fee Structure Gets Approval

■ BY PHYLLIS STARK

NEW YORK—Spanish broadcasters say performing-rights organization SESAC's July 1 move to base its fee structure on a "per-play" system rather than a "blanket license" is a step in the right direction toward a more equitable payment structure.

The long-planned move (Billboard, May 22, 1993), implemented by SESAC's Spanish-language division, SESAC/Latina, is based on the patented, computerized digital music tracking system developed by Billboard sister company Broadcast Data Systems. BDS automatically gathers airplay data on radio and TV stations in the U.S. and Puerto Rico (see story, page 1).

The "per-play" system has been undergoing planning, design, and testing for several months and, beginning July 1, will be used as the basis for paying SESAC's composer and publisher members who work in Latin music.

Under the "blanket license" system used by SESAC's larger competitors, ASCAP and BMI, broadcasters are charged fees—usually based on a percentage of their revenues—for access to repertoire regardless of actual usage.

With the new SESAC system, Spanish radio stations will be charged a "mini-blanket" license fee for Latin repertoire only and will also pay a "per-play" fee for airplay detected by BDS.

The "mini-blanket" fee is based on the Hispanic population in the market and the station's spot rate, according to SESAC VP, broadcast licensing, Deborah Houghton. The fee covers 3% of the station's total programming. If the station plays more than 3% SESAC music, it is charged a usage fee of 1% of the base fee for every additional percent of SESAC music played above the covered 3%.

According to Houghton, the end result will be reduced fees for 70% of SESAC-licensed broadcasters, who, she calculates, will experience savings ranging from 2% to 84% depending on SESAC music usage.

KAFY Bakersfield, Calif., owner Mary Helen Barro says she is generally pleased by SESAC's move, although she still has some reservations  
(Continued on page 109)



**For All You Do, This Award's For You.** BMG International president/CEO Rudi Gassner, right, presents BMG's first Lifetime Achievement Award to Arista president Clive Davis at the annual BMG International Managing Directors Convention in Austria. The award was given in recognition of Arista's continuing contribution to BMG International's worldwide success.

# Allied Film Moves Into New Media With HMG Merger

■ BY SETH GOLDSTEIN

NEW YORK—Allied Film Laboratory is buying its way into new media, and moving up a few notches in the world of video duplicating.

The Detroit-based duplicator expects to merge with HMG Digital Technologies in a deal giving Allied 63% ownership of a new holding company, Allied Digital Technologies. Combined, the two companies would have sales of more than \$140 million in 1994.

In recent months, HMG has expanded its video and audio duplication capabilities to include CD replication and, ultimately, CD-ROM. Allied Film & Video, as it's commonly known, hasn't ventured out of either the film or the video market. The company occasionally lands an audio account, but "we have to broker that business," says sales and marketing director Jack Spring.

Allied also gains access to equity markets via HMG, Hauppauge, N.Y., which went public last year when its management bought a shell corporation listed on the American Exchange. The listing will prove handy if Allied Digital decides to raise expansion capital. In the meantime, a source notes, Allied has saved the \$250,000-\$500,000 it costs to go public.

For the immediate future, video will dominate Allied Digital activities. There's little overlap between the

two companies, making the merger "a good strategic move," says video consultant Richard Kelly of Cambridge Associates in Stamford, Conn.

HMG could crank out as many as 20 million cassettes this year for PolyGram Video, ABC Video, Major League Baseball, and music video customers like Sony and BMG's RCA label. It had sales of \$46.9 million for the fiscal year ended July 31, 1993, and \$44.9 million for the nine months ended April 25.

Allied, which has a 50 million-cassette capacity, racked up revenues of

# AMA Calls For New Entertainment Ratings

■ BY BILL HOLLAND and SETH GOLDSTEIN

WASHINGTON, D.C.—The American Medical Assn. has called on the entertainment industry to develop a new ratings system for films, video, and audio entertainment, and also has asked the TV industry to develop a television violence code.

But a week after the AMA's June 14 announcement of its report calling for the ratings, entertainment industry trade groups have yet to see the document.

Further, while AMA officials seem to have outlined specific measures for movies and TV programs, the report is short on details for rating prerecorded video and audio.

"We haven't seen it, but I read about it," says Doug Wills, a spokesman for the National Assn. of Broadcasters. "It's in the nature of a board pronouncement, so what's going to happen? Who's going to make these changes? The goal with some of these things is to have the government put pressure on the industry, install some government official as a programming czar."

AMA president Dr. Robert McAfee says he talked with members of the House Telecommunications Subcommittee earlier this year. He says the report will "give us a venue to sit down and talk with mass media folks," and says he hopes to begin "overtures" with industry officials this summer.

McAfee says if such talks fail, there are other ways to "bring society's attention to the issue," adding that the AMA would be willing to

support legislation or even initiate lawsuits. He also says the AMA will meet this summer with Clinton administration domestic policy advisors to discuss the issue.

Rich D'Amato, senior VP public affairs of the National Cable Television Assn., says, "We have already taken it upon ourselves to do what we can [about violence on TV] by employing a violence monitor, Mediascope, to investigate the impact of violence on TV."

D'Amato said NCTA is a supporter of the V-chip technology that would allow parents to prevent kids from watching violent programs.

The main part of the AMA's 20-page report focuses almost entirely on movies. The labeling of videocassettes is mentioned in one paragraph, and there is no mention of labeling prerecorded audiocassettes and CDs.

However, commenting on videocassettes, McAfee says, "Any 3- or 4-year-old can be exposed to violent programs via the VCR in their home."

McAfee says that "violence with humor" movies such as "Home Alone 2" could become pervasive. He further cites the problem of violent "gangsta rap" lyrics, but gives no specifics about how the AMA rating system would affect the RIAA voluntary labeling.

Brenda Crane, the AMA's assistant director of media and information services, says, "What it means, basically, is that we are asking the audio and video industries to self-police. We don't expect to get in."  
(Continued on page 117)

# Philips In Optical Disc Inventor Dispute

■ BY EILEEN FITZPATRICK

LOS ANGELES—A Culver City, Calif., man who has four U.S. patents listing him as the inventor of the optical disc is suing Philips Electronics N.V., claiming the Dutch conglomerate has falsely represented itself as the originator of the technology.

In a lawsuit filed June 20 in Los Angeles Superior Court, David Paul Gregg claims Philips, its affiliates and advertising firms, have "severely damaged" his reputation and prevented him from securing financing for another undisclosed invention having to do with optical recording, storage, duplication, and retrieval.

In the court documents, Gregg states that Philips has "willfully, wrongfully, without justification, and without privilege, made statements and caused publications to . . . read that Philips companies are the inventor of the optical disc."

Gregg is seeking \$250 million in damages and also names Philips Interactive Media and Backer, Spielvogel, Bates, Inc., Philips' New York advertising agency, in the action.

"This is not about patent infringement," says Gregg's co-counsel, David Paul Steiner of Los Angeles-based law firm Steiner & Saffer. "But it's as if Philips came along and said [they] invented the lightbulb or

the telephone instead of Thomas Edison and Alexander Graham Bell."

According to the lawsuit, Philips became aware of Gregg's invention in 1964 through a paper Gregg submitted to N.V. Phillips Phonograph Industries president J.L. Ooms. By 1968, the "Gregg Disc Patents" (U.S. '484, '753, '223 and '297) became the property of MCA Inc. Later, in 1974, MCA formed a licensing agreement with Philips Companies.

MCA then formed a joint venture with IBM, called Discovision Associates (DVA), for which Gregg now works as a consultant. MCA, IBM, and or DVA are not named in the lawsuit  
(Continued on page 115)



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Linda Perry (of 4 Non Blondes), David Sanborn,  
and The Juilliard Orchestra arranged and conducted by Michael Kamen*



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# Commentary

## Treaty TRIPS Up On C'right Ownership

BY THOMAS BONETTI

GATT/TRIPS could be the most significant benefit in the past 23 years for rights-owners of sound recordings—or a tragic missed opportunity.

Article 14.5 of the TRIPS (Trade Related Aspects Of Intellectual Property Rights) section of the GATT world trade pact establishes a 50-year minimum term of protection for performers and producers of sound recordings in all territories governed by the 125 signatory nations. In theory, it mandates U.S. copyright protection (or its equivalent) for literally millions of sound recordings initially "fixed" (embodied in a tangible medium of expression, such as phonograph records) between 1945 and Feb. 14, 1972, effective as of July 1995.

However, the ownership of the copyrights of these pre-1972 recordings is often unclear, and there is no central mechanism in place to provide tracking of these works.

The United States did not grant copyright protection with respect to sound recordings until the passage of the Sound Recording Act of 1971, and then only prospectively to sound recordings initially "fixed" after Feb. 15, 1972. The problem of retroactive protection for pre-1972 sound recordings is summarized in the U.S. copyright office Circular No. 22 ("How To Investigate The Copyright Status Of A Work"): "Sound recordings fixed before Feb. 15, 1972, are not eligible for federal copyright protection. The Sound Recording Act of 1971, current copyright law [1976 Copyright Act, USC 17], and the Berne Convention Implementation Act of 1988 cannot be applied or be construed to provide any retroactive protection for sound recordings fixed before that date. Such works, however, may be protected by various state laws or doctrines of common law."

While some states have strong "common law copyright" statutes for pre-1972 recordings that mirror the penalty provisions of the 1976 Copyright Act—including statutory damages; awards of cost and attorneys' fees; procedures to pierce corporate "veils" in order to obtain judgments against individual perpetrators; and criminal punishment for willful infringement for purposes of private financial gain or commercial advantage—no state provides any recordation or registra-

tion procedures to the owners of pre-1972 sound recordings.

Recording industry groups estimate that pre-1972 sound recording piracy exceeds \$100 million annually. While, in theory, GATT/TRIPS spells an endgame for pre-1972 pirate enterprises, in practice it will be "business as usual" for record pirates unless a federal registration/recordation procedure is initiated that would require an audio copy



### 'Pre-1972 sound recording piracy exceeds \$100 million annually'

Thomas Bonetti, CEO of Celebrity Licensing, Los Angeles, also acts as a consultant regarding rights ownership and valuations of reissue recordings.

of each sound recording work to be appended to each application for copyright (or equivalent) protection.

U.S. copyright law provides that a certificate of copyright acts as *prima facie* evidence of the validity of copyright ownership; if a copyright infringement suit is instituted where prior copyright notice has been recorded, the defendants cannot mitigate damages with a defense of innocent infringement. Registered copies of pre-1972 sound recordings would make it very difficult for thieves who try to disguise their piracy by adding applause/crowd noises to hit recordings owned by others in an attempt to palm the altered versions off as "live" recordings, and the thieves who overdub extra instrumental parts in an attempt to alter the sound of the original hit recordings claiming that such pirate versions are "re-recordings."

Another vital procedure would be to establish a federal entity to adjudicate ownership claims (excluding any claims involving prior alleged infringement). For example, the copyright royalty tribunal, which has been disbanded, might be reinstated with such additional responsibilities.

The copyright ownership of the majority of commercially viable 1950s-1960s sound recordings changed hands more than once

since their initial fixation. There was no public recordation of such transfers, and in many instances the original U.S. record company responsible for initial fixation possessed only limited-term rights.

One example of this is the Pye Records sound recording catalog. During the 1950s and 1960s, Pye created dozens of hit recordings that were licensed to different U.S. record labels for the initial fixation, including hits of Petula Clark (Warner Bros.), Donovan (Hickory), the Searchers (Kapp), Mungo Jerry (Janus), the Foundations (Uni), Carl Douglas (20th Century Fox), the Flying Machine (Congress), Lonnie Donegan (Dot), the Kinks (Reprise), and others. Many of the above entities are no longer active, and none of these labels retained rights to the Pye hits except Reprise, which controls rights to the post-1970 Kinks hits only (the pre-1970 Kinks hits, including "You Really Got Me," "All Day And All Of The Night," and "Sunny Afternoon" reverted to Pye more than 20 years ago).

A similar situation exists with many of the hit recordings originally fixed via Stax Records. In 1968, Stax terminated its exclusive exploitation license agreement with Atlantic Records; however, Atlantic retained perpetual rights with respect to any recordings previously delivered by Stax. Post-1968 Stax (and sister label Volt Records) recordings were licensed to several different entities; however, they all reverted to Stax. To determine the entity that controls rights to the hits of certain Stax artists such as Booker T. & the MGs, Johnnie Taylor, Eddie Floyd, and Rufus & Carla Thomas, one must first determine if the recordings in question were or were not delivered to Atlantic prior to the expiration of the 1968 agreement—not necessarily the date of their initial commercial fixation.

The above examples are relatively simple to decipher; however, factors such as poorly documented transfers, inheritance or divorce settlements, and bankruptcies have created land mines that cause major problems when attempting to determine who owns certain copyrights. Existing copyright law must be updated and revised (or, alternately, so-called "neighboring rights" must be created) if the performers and producers of 1945-71 sound recordings are to achieve what the GATT/TRIPS negotiators bargained for.

## LETTERS

### TRAGEDY CAN'T ALWAYS BE PREVENTED

I have two big problems with Tim Collins' commentary (Billboard, June 4). First of all, this commentary was unfair and brutally critical of those around Kurt Cobain who did their best to help him, but couldn't because he wouldn't let them. I did not know Cobain at all (as Collins apparently did), but I do know people who were close to him. The commentary indirectly attacks good people who—with the help of professionals—couldn't prevent this tragedy.

Bob Timmons Interventions are not always successful, yet we don't read diatribes condemning him (and it's good that we don't). Cobain's self-destruction has wreaked havoc on his fans, his loving family, and everyone involved in his failed intervention. From all accounts, nothing would have

changed his fate.

Apparently, Collins doesn't personally endorse the professionals or facility that those around Cobain turned to. I am happy to learn that Aerosmith has found a good "team" that works for them, but would this team have worked for members of the "stupid club" like River Phoenix or Cobain? The tone of this commentary would lead me to believe that people with self-destructive tendencies are like dough waiting to be cut into cookies.

My second issue with Collins' commentary is the cavalier and snobbish way that this was written to the music community, as if we are exploiting and pillaging every artist in sight for a quick buck. Are we all killing our artists for short-term greed? I do not agree that this was the agenda of those surrounding Cobain.

I appreciate that Collins enjoys helping

others, and that his expertise has expanded to include counseling entertainers about rehabilitative help. Despite his poor presentation and the indirect insults dealt to those who have lost someone they cared for, one good point was raised: the lack of help (medical, dental, rehabilitative, and other) available to artists. Is going to the labels for a handout a real answer? I don't trust most record companies with a record, let alone someone's health. Maybe the Musicians Union can actually provide worthwhile insurance, for all the dues they collect.

Collins' comments demanded response; in the future, he should stick to supporting, and not preaching to others.

Dave Frey  
 Silent Partner Management  
 New York

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# Artists & Music

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

## Polydor's 'Sunset Blvd.' Caster Getting Ready For Its Close-Up

BY DEBORAH RUSSELL

LOS ANGELES—Andrew Lloyd Webber stood in the corner of a Hollywood recording studio packed with actors, musicians, and recording industry heavyweights. Strains of the music from his current production, "Sunset Boulevard," swelled from the studio speakers and wafted past the small palm trees that decorated the paneled room.

On this June day, the American cast recording of "Sunset Boulevard" was being previewed for the ensemble that helped create it. The soundtrack album will be released by Polydor Records Sept. 13, the same day tickets go on sale in New York for the Broadway production. The musical, which stars Glenn

Close, opens on Broadway in mid-November. The show's L.A. run opened in November 1993; tickets are on sale here through January 1995.



"The show has been hugely successful in L.A., and the box office on Broadway is breaking all kinds of records," says Nick Gattfield, Atlas Records president. He is helping the Polydor album project in the wake of a major restructuring at the PolyGram Label Group (see story, page 3). The title will be marketed and promoted via A&M.

"Fans of the show on the West Coast will want a memento," says

(Continued on page 107)

## Sire Set Just Says Yes To Choice Artists Tackle Reproductive Rights Issues

BY BRETT ATWOOD

LOS ANGELES—Sire could be stirring up controversy with the July 19 release of "Just Say Roe," a commercial sampler that promotes awareness of women's reproductive rights.

Musicians contributing original cuts to the project include Madonna, David Byrne, Belly, and Kristin Hersh.

Many of the songs contain strong pro-choice themes, which is reflected in titles like "Right To Choose" and "Roe Vs. Wade."

The latter song and the album's title refer to the 1973 Supreme Court ruling that legalized abortion in the U.S.

"The artists are taking a bolder stand than the label," says Sire managing director Howie Klein. "Sire is merely presenting the topic for discussion. Our goal as a label is to expose Sire artists and to sell records—



BYRNE



MADONNA

I readily admit that. But why can't we also evoke positive thought and debate about important issues?"

The budget-priced disc, which will retail for \$7.98, is both not-for-profit and not-for-charity. Despite the strong pro-choice theme, Klein says that this is not a benefit album and that no money will go to pro-choice organizations.

"That is not our job," says Klein. "We put out the information and let the consumer decide whether or not to take action. We just want to get people talking about the issue of a woman's right to choose."

Klein acknowledges that some consumers might think the album is a pro-choice benefit project. "I don't

think that most consumers will know the difference," says Klein. "But those familiar with the series will know that this is a not-for-profit record. We're not trying to raise money for any organization. The benefit lies in the liner notes, where there is information and ideas on the topic."

The extensive liner notes feature pro-choice commentary from the National Abortion Rights Action League (NARAL), as well as a contact phone number.

Sire had hoped to include a female condom in the current volume, but the added expense would have forced the label to raise the cost of the disc.

The women's reproductive rights debate has mostly been avoided by the major labels, though many well-known acts contributed to an independently distributed Ryko compilation, "Born To Choose," released last year. That album benefited NARAL, as well as Brooklyn's Women's Anti-Rape Exchange and Women's Health Action and Mobilization (Billboard, Oct. 16, 1993). Despite the involve-

(Continued on page 115)

## NARM Stands By Endorsement Of Acousto-Magnetics

BY PAUL VERNA

NEW YORK—In what industry experts describe as an extended volleyball match between retailers and record labels—and between the leading suppliers of security systems for music stores—the National Assn. of Recording Merchandisers has reaffirmed its support of the acousto-magnetic standard for anti-theft protection of music products.

The move has once again cast doubt on the music retail industry's chances of implementing a universal source-tagging system, under which security tags would be inserted into prerecorded music products at the point of manufacturing.

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The "Eyes" Have It. Grammy-winning producer Phil Ramone is honored at the Optometric Center of New York's second annual "Eyes On New York" benefit, held at New York's Hotel Macklowe and Hudson Theatre. The evening included a cocktail buffet and an all-star salute to Ramone's career. Shown enjoying the festivities, from left, are Peter Yarrow, who performed at the event; Harry Belafonte, who presented the Eyes On New York Award to Ramone; Ramone; and Michael Greene, president/CEO of NARAS.

## 'Larry King Live' To Feature 'Capitol Sings' Compilations

BY CRAIG ROSEN

LOS ANGELES—The "Capitol Sings..." series, which salutes eight different American composers, will receive a promotional boost when CNN's "Larry King Weekend" pays tribute to the composers in a string of shows beginning July 9.

While "Larry King Weekend" senior producer Peter Tedeschi notes that the shows are not a co-production with Capitol, the label was instrumental in providing contacts and background information, and assisted in assembling guests

for each program.

"It's a mutually beneficial relationship," says Tedeschi. "We'll tell the world about these composers and about their CDs."

However, Capitol isn't buying advertising on CNN to promote the catalog series, and the "Larry King" programs won't veer off into "infomercial" territory, according to Tedeschi. "It's absolutely not an infomercial," he says. "CNN would never do that."

Instead, the "Capitol Sings..." releases are likely to be mentioned only in passing. "It will be like if a book author were on the show, we would

(Continued on page 38)

## New Classical Charts Emphasize Frontline Titles

LOS ANGELES—Starting with this issue, Billboard sports a new lineup of classical music sales charts.

The charts still are based on data provided by SoundScan, which monitors point-of-sale activity in a universe of stores that represents more than 75% of the U.S. music market. But, in the new configuration, Billboard's classical charts will give increased emphasis to frontline titles (see page 34).

The new lineup consists of three 15-position charts: Top Classical Albums, Top Classical Crossover, and Top Off-Price Classical. The first two lists previously ran as the Full-Price Classical and Full-Price Crossover sub-charts under an overall

chart, The Billboard Classical 50, which no longer will be published by Billboard. In their new incarnations, these charts will carry more detailed product data and more complete artist and title identification than was possible on The Billboard Classical 50.

The third list, Top Off-Price Classical, will highlight the 15 best-selling mid-line and budget-priced titles.

SoundScan will continue to release an all-titles classical chart to its subscribers, and The Billboard Classical 50 will still appear in the Billboard Information Network.

The changes are being implemented to better serve the needs of classical buyers. Buyers at stores that of-

fer a comprehensive selection of frontline albums found that the inclusion of mid-line and budget titles on the same chart as full-priced items made the all-titles chart less relevant to their day-to-day business.

"The new alignment of classical charts gives us the best of both worlds," says Geoff Mayfield, Billboard associate director of charts/retail. "Buyers who concentrate on frontline titles will find the new charts more helpful, and with more complete title and artist information, they will be more useful as display pieces in stores."

Billboard will continue to publish the classical charts on a biweekly ba-

sis, but new charts will be released every week via BIN and SoundScan. In the published Billboard charts, overseen by classical charts manager Marc Zubatkin, the "last week" numbers will show where each title stood in the previous unpublished chart.

The Top Classical Albums and Top Classical Crossover charts inherit the chart histories from the previous Full-Price Classical and Full-Price Crossover charts; the history for Top Off-Price Classical begins with a test chart covering the week that precedes this issue. The "last week" numbers for all three charts in this week's issue reflect the ranks from last week's unpublished lists.

## Disney World To Host Christian Music Events

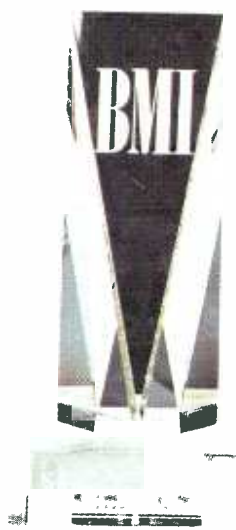
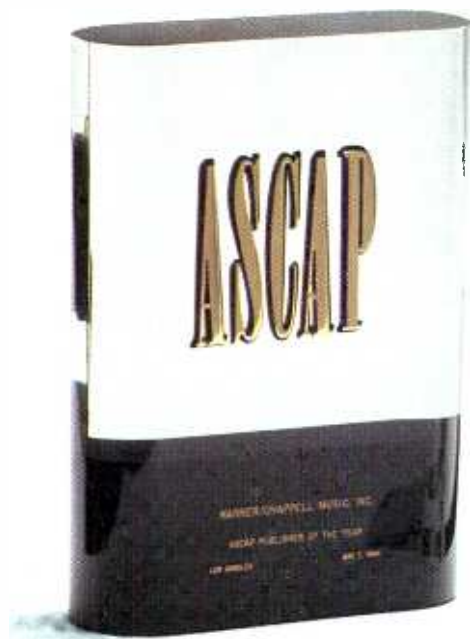
BY BOB DARDEN

Walt Disney World Resort will be the site of a new series of religious music-oriented events and concerts beginning in September. Several of the events will be televised nationally on the Family Channel, including a new awards show, "America's Christian Music Awards," which will debut Sept. 11.

Michael W. Smith and DC Talk will co-host the awards show; both also are among the leading nominees for the awards, which will be decided in a

(Continued on page 37)

# TRIPLETS!



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## Time Warner AudioBooks Launches Kids Division

BY MOIRA McCORMICK

Time Warner AudioBooks is launching a new children's division, TW Kids, a joint venture of the Atlantic Group and Time Warner Trade Publishing (TWAB).

TW Kids has allied itself with a number of major licensors, including Saban Entertainment—whose property Mighty Morphin Power Rangers is arguably the hottest children's license in the country—as well as Lucasfilm Ltd., DC Comics, Warner Bros. Studios, and Scholastic Productions Inc., to produce and distribute a wide variety of children's audio entertainment through TWAB.

The first TW Kids release is the

read-along "Black Beauty," which is due in mid-July, coinciding with the national release of the Warner Bros. film. An earlier children's read-along, "Thumbelina," was rush released around Easter at the time of that animated film's debut, under the TWAB logo.

Time Warner AudioBooks president/CEO Lori Weintraub says the year-old company had been "looking to create new kids audio entertainment for new marketplaces. Before, audio books had usually been treated as an afterthought." In addition to aiming for younger adult consumers than audio books traditionally have, says Weintraub, TWAB also planned

(Continued on page 108)



**Gold Cracker.** Virgin Records executives present recording group Cracker with gold plaques commemorating U.S. sales of more than 500,000 units of the group's second album, "Kerosene Hat." The presentation took place at Virgin's Los Angeles office. Shown, from left, are senior VP of promotion Michael Plen; VP of A&R Mark Williams; band members Johnny Hickman and David Lowery; president/CEO Phil Quartararo; band manager Jackson Haring; VP of sales Joyce Castagnola; and product manager Jean Rousseau.

## Pop Hits Help Nashville Pubs Gain Visibility

BY ED MORRIS

NASHVILLE—The recent pop success of "I Will Always Love You" and "I Swear," both original country hits, pleases music publishers here, but it hasn't significantly altered the way they do business. They are used to pitching outside the country format.

Still, several members of the Nashville music community say that one by-product of these high-profile successes has been a greater awareness in New York and Los Angeles of the potential of material coming out of Nashville.

The phenomenon of pop artists covering country hits is not new. In 1950, for example, Patti Page covered "Tennessee Waltz," a song that had already been cut by Cowboy Copas, Pee Wee King, and Roy Acuff, and took it to No. 1 on the pop charts. A year later, Tony Bennett did the same with a cover of Hank Williams' "Cold, Cold Heart."

Sometimes the swap goes the other way. Conway Twitty had hits with "Rest Your Love On Me," "Slow Hand," and "The Rose" after they had been hits for, respectively, the Bee Gees, the Pointer Sisters, and Bette Midler.

Gary Morris scored big on the country charts with "Wind Beneath My Wings" in 1983, six years before Bette Midler had her No. 1 with it. Still, the publishers agree, Whitney Houston's version of Dolly Parton's "I Will Always Love You" and All-4-One's take on "I Swear," the John Michael Montgomery hit written by Gary Baker and Frank J. Myers, are enormously useful in spotlighting the potential of Nashville-originated music. And they are determined that this cross-pollination will continue.

Henry Hurt, VP/GM of BMG Music, notes that his company now

(Continued on page 29)

## Eagles Set Gives Azoff, Warner Giant Headache

BY CRAIG ROSEN

LOS ANGELES—Could the involvement of Giant Records chairman Irving Azoff in the Eagles' reunion tour and album be the straw that breaks the back of Giant Records' joint venture with the Warner Music Group?

That's the question swirling in the industry as speculation rises over a potential label home for the Eagles' "Hell Freezes Over" album.

While Giant Records, Warner Bros., and the Warner Music Group have no official comment on their much-publicized dispute, a number of key sources have provided Billboard with detailed accounts of the battle.

According to sources, tensions began to rise between the Giant

(Continued on page 109)

## Stones, Mix-A-Lot, Connick Set To Roll In July

### Big Mountain, Hawkins, Summer Soundtracks Also Due

BY BRETT ATWOOD

LOS ANGELES—The Rolling Stones, Sir Mix-A-Lot, and Harry Connick Jr. lead the list of hitmakers with albums due in stores in July.

After a five-year absence, the Rolling Stones release their first album of new material on Virgin Records with "Voodoo Lounge." Due in stores July 12, this is the first effort by the legendary rock act without bassist Bill Wyman, who is replaced on the album by Darryl Jones. A yearlong worldwide tour begins Aug. 1 in Washington, D.C. The lead single, "Love Is Strong," will be available commercially July 5.

Sir Mix-A-Lot follows up his platinum "Mack Daddy" with "Chief Boot Knocka," due in stores July 19 on American. A controversial video for the cut "Put 'Em On The Glass," which features topless women, is getting airplay on the Box in censored form. Red Hot Chili Peppers bassist Flea guests on the album.

On July 19, Columbia releases

"She," the 10th album by Connick. The album features New Orleans funk with guest players George Porter Jr., Jonathan Dubose, and Leroy Jones. A tour in support of the album will begin July 22 in Vancouver, B.C., and will head east in August.

Reggae act Big Mountain, which hit the top 10 with its version of "Baby I Love Your Way," arrives with its Giant debut, "Unity," July 19. A single, "Sweet Sensual Love," goes to top 40, adult contemporary, and rhythm-crossover radio July 12. The seven-member act is touring as part of this summer's H.O.R.D.E. tour.

Sophie B. Hawkins unleashes her sophomore effort, "Whaler," July 26. The Columbia release follows up the singer's 1992 debut, "Tongues And Tails."

Summer soundtracks likely to sizzle include "True Lies," "The Mask," and "Airheads."

Artists featured on the soundtrack from the Arnold Schwarzenegger-starring "True Lies" include Living

Colour, Screaming Trees, Prong, and John Hiatt. The Epic Soundtrax release streets July 19, four days after the film is due to open in more than 2,000 theaters.

"The Mask" soundtrack, due July 26 on Chaos, features the unlikely teaming of comedian Jim Carrey and dance producers C+C Music Factory on "Cuban Pete." The song, made famous in the '40s by Desi Arnaz, is expected to be the first single. The New Line film, starring Carrey, is due in theaters July 29.

"Airheads," a hard rock collection from the film of the same name, hits the streets July 19. Artists on the Fox/Arista soundtrack include White Zombie, Anthrax, Meat Loaf, and Primus. The 20th Century Fox film opens Aug. 5.

Promising R&B releases for July include "Easy Come, Easy Go" by Joe Public (Columbia, July 26); "Peep This" by "In Living Color" star Jamie Foxx (Fox, July 19); the self-titled album by N II U (Arista, July 19); and

(Continued on page 109)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Brian Schuman is promoted to senior VP of operations at Rhino Records in Los Angeles. He was VP of operations.

Paula Batson is promoted to senior VP of public relations and special projects development at MCA Music Entertainment Group in Los Angeles. She was senior VP of public relations.

Bryan Switzer is promoted to VP/GM of Atlantic Nashville. He was VP of promotion.

Bob Kaus is promoted to VP of artist relations and media services for Atlantic Records in New York.

Ken Wilson is promoted to VP of black music promotion for Columbia Records in New York. He was senior national director of black music promotion, East Coast.

Giant Records in Los Angeles promotes Steve Backer to GM, oversee-



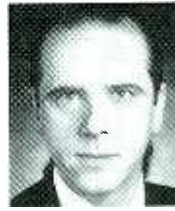
SCHUMAN



BATSON



SWITZER



KAUS



WILSON



BACKER



GULLO



EVANS

ing the promotion, marketing, sales, and publicity departments, and Lisa Rebuck to publicist. They were, respectively, head of marketing and publicity coordinator.

Chuck Gullo is named president of Scotti Bros./Street Life Records Music Group in Los Angeles. He was VP/GM of Scotti Bros. Records. Kevin Evans is named president of the urban music division of Scotti Bros./Street Life Records in Los Angeles. He was VP of urban A&R for Scotti Bros./Street Life Records.

Mercury Nashville appoints John

Grady VP of sales and Mike Pulgini national director of sales. They were, respectively, national director of sales for Mercury Nashville and national account executive with PGD.

Warner Music International in London promotes Hugh MacDonald to VP of information technology and Paul Fraser to director of information technology operations. They were, respectively, director of MIS operations and regional MIS coordinator in Southeast Asia.

Martin Greenfield is named VP of finance/controller for Elektra Enter-

tainment in New York. He was VP of finance and administration for Epic Records Group.

Jimmy Dickson is promoted to national promotion director for alternative radio at Warner Bros. Records in Los Angeles. He was national promotion manager for alternative radio.

Dwight Bibbs is named national director of urban promotion, West Coast for RCA Records in Los Angeles. He was co-national director of R&B promotion for Atlantic.

Adrian Janssens is appointed

manager of A&R for Mute Records in New York. He was in A&R at Radioactive Records.

**RELATED FIELDS.** Tracy Storey-Rogers is promoted to director of programming for CMT: Country Music Television in Nashville. She was manager of programming.

Scott Hughes is named director of special markets for Sparrow Communications Group in Nashville. He was an account supervisor and research manager for marketing firm Zoetics in New York.

*Henry...*

*They  
were  
the  
days  
of  
wine  
and  
roses.*

*Thank  
You*

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**BMG**  
BERTELSMANN MUSIC GROUP

# Inner Circle's Sphere Of Influence

## Big Beat/Atlantic Set Follows 'Bad' Breakthrough

BY GIL GRIFFIN

NEW YORK—Even the most cleverly crafted marketing plan couldn't have produced such glorious results as were achieved serendipitously by Jamaican reggae group Inner Circle with its last album, "Bad Boys."

More than a year later, the way the group gained its worldwide breakthrough success still seems too random—and lucky—to believe. A field producer for the globally syndicated television show "Cops," who just happened to be a big Inner Circle fan, decided to use the record's title track as the show's theme. In addition to the television exposure, "Bad Boys" started to get radio airplay and eventually became a worldwide smash, helping the Big Beat/Atlantic Group sell more than 700,000 copies of "Bad Boys."

"Inner Circle are the biggest reggae band in the world," says Craig Kallman, Big Beat president and Atlantic VP. "They've gotten there by their songs. They're great, unique songwriters, and their hooks are memorable and cut right to the point."

Now Kallman and Val Azzoli, executive VP/GM at Atlantic, are focusing their efforts on making Inner Circle's new album, "Reggae Dancer," due Aug. 16, equally memorable. "There were some nonbelievers last time," Azzoli says, "from fans to radio pro-



**INNER CIRCLE:** Standing, from left, are Calton Coffie, Roger Lewis, Ian Lewis, and Lancelot Hall. Kneeling is Touter Harvey.

grammers who were hesitant to play Inner Circle. But Inner Circle has established itself as a great band. I believe this album is platinum-plus. We're treating them as a mainstream band."

Kingston-based Inner Circle—which had been on the reggae scene for nearly two decades and stayed together after the death of front man Jacob Miller in the early '80s before scoring the monster chart hits "Bad Boys" and "Sweat (A La La La Long)"—is getting more mainstream exposure now, via the silver screen. One of the group's new tunes, "Summer Jammin'," is featured in a scene in the new movie "Beverly Hills Cop III," and also appears on the film's soundtrack. Kallman says that song is the logical choice for the first single, but there are other strong candidates.

"The group already shot a video in

Fiji for the song 'Games People Play,' which Joe South [recorded] in 1969," he says. "They also have 'Black Roses,' which is a brilliant ballad, and 'Whip-pit,' a down-and-dirty, street reggae song."

Kallman says Inner Circle will also work with Jamaican toasters to produce dancehall remixes of some of its new songs for radio and club play, while Azzoli's Atlantic staffers will develop a print ad campaign and will push the material to adult contemporary, top 40, and modern rock radio. Videos will be sent to the Box, BET, and other outlets, Azzoli says.

For retailers, the key will be coming up with another hit single that puts the band in the face of potential record buyers. "The last record did great, but

(Continued on page 17)



**In Their Own Words.** Artists who have participated in the Bottom Line's "In Their Own Words" artist and songwriter series gathered at the New York club to celebrate the release of "In Their Own Words, Vol. I" on Razor & Tie Records. Shown, from left, are Allan Pepper, co-owner of the Bottom Line; artists Willie Nile, Joey Ramone, Lucinda Williams, Graham Parker, and Bobby Whitlock; Craig Balsam and Cliff Chenfeld, co-owners of Razor & Tie; and Vin Scelsa, host of "In Their Own Words."

# Streisand's Pitch Perfect On Evergreens; Bethel '94 Festival Gets Back On Track

**WHAT BECOMES A LEGEND MOST?** If the legend in question is **Barbra Streisand**, the answer is five sold-out nights at Madison Square Garden. Streisand is closing her first U.S. tour in 27 years in the city where it all began for her almost 35 years ago.

Strolling out onto the set designed like Monticello, Streisand nervously clutched the banister as she performed "As If We Never Said Goodbye," from **Andrew Lloyd Webber's** "Sunset Blvd."

And the audience couldn't wait to say hello again.

As she proved throughout her June 20 show, in a program composed largely of show tunes, standards, and music from her movies, there was nothing this voice could do at 25 that it could not do at 52. Streisand possesses an unearthly ability to stay on pitch—hitting a false note is not only unacceptable to her, but not even in her repertoire. When she sustained a note, her voice never wavered—like a laser beam striking its target. To hear her in person, often sounding better than she does on disc, was thrilling.

By agreeing to tour again, she seemingly entered a covenant with her audience: she would appear before them if they listened quietly. By and large, they complied. Anyone who tried to sing along—anyone who dared—was quickly shushed by neighbors. At times, the only audible crowd noise was the sound of reporters turning pages in their notebooks. No kidding.

At one point early in the second half, the audience became rowdy, shouting "I love you" and "You're like but-tah." After playing along for a minute, Streisand exhorted them to be quiet. "I have to concentrate," she said. The pianist began the intro to "You Don't Bring Me Flowers" a half dozen times before she was focused enough to sing.

But not all distractions came from the audience. Streisand succeeded best when she stood or sat quietly as she sang. When she moved or swayed to the beat, her awkward motion detracted from the magnificence of the voice.

The between-song patter, scripted by **Marilyn** and **Alan Bergman**, delivered a rundown of Streisand's life and career. While cloying at times, it also depicted Streisand as abundantly human, especially when she described her first teen pangs of lust directed at **Marlon Brando** in "Guys And Dolls" or her clumsy breach of protocol in handing **Prince Charles** her cup of tea to sip.

In a show distinguished by its taste and timing, there was one notable stumble. Perhaps confusing this public concert with one of the political fundraisers she's played, Streisand waxed so effusively about **Bill Clinton** that even

his supporters got a little squirmy, not to mention the well-heeled Republicans in the audience. Her chirpings were followed by her languid rendition of "Happy Days Are Here Again," complete with slides of Clinton and other feel-good events that have occurred during his administration, like **Nelson Mandela's** election. Streisand stopped short of tearing up a picture of **Paula Jones** and flashing "Clinton/Gore '96" on the screen.

Despite that misstep, there was nothing she could do to undermine that voice, which exists in a class—if not universe—by itself.

**SAVED:** It would not be too drastic to say that Bethel '94, the concert planned by **Sid Bernstein** for Aug. 13-14 at the site of the original Woodstock 25 years ago, was given a stay of execution last week when a new investor saved the festival from certain death. Bernstein and his initial investors had been unable to raise the \$10 million the Sullivan County Board of Supervisors re-

quired to guarantee the event could meet the town's health and safety standards.

Enter the **Rhulens**, four local siblings who have made their money through the family's insurance company. The Rhulens had been negotiating with Bernstein's firm, **Sid Bernstein Ltd.**, but less than 24 hours before the crucial June 15 meeting with the Sullivan County Board of Supervisors, the talks were off. Bernstein said the odds of finding a new investor and saving Bethel '94 were "one hundred to one." But in a scene right out of a **Frank Capra** movie, **Anthony Rhulen** says his sister and her husband drove out to the site that night, on **Max Yasgur's** farm, and "they were very sad that it couldn't work out, and the nostalgia really hit them." That night, one of Bernstein's partners asked the family to try again. They came to an agreement 10 minutes before the County Board meeting.

What the agreement means is that the Rhulen family now has controlling interest in the festival instead of Bernstein, but Bernstein is still a very active participant. "He's involved in every aspect," says Anthony Rhulen. "We're all working as a team to get this done in such little time."

"We're dealing together on the talent acquisitions, and we talk often," says Bernstein. All sides agree that the acts appearing at Bethel '94 should have "a soft sound appealing to a 25-year-old-and-up group," he says.

Both sides also agree that the original suggested two-day ticket price of more than \$150 will be brought down to around \$75, if at all possible. The talent lineup and ticket information will be available within two weeks.

# American Faces Cope's Vision Of 'Autogeddon'

BY CRAIG ROSEN

LOS ANGELES—American Recordings A&R executive Marc Geiger didn't sign eccentric British rocker Julian Cope for his commercial potential. It was strictly a labor of love.

Says Geiger, "I'm a massive fan. I don't care what he does or what he makes, we'll put it out. The key to Julian isn't a hit record. Julian is sort of the postpunk answer to Neil Young or Syd Barrett, but in this country, people don't really know him."

American Recordings will attempt to change that Aug. 9 when it releases "Autogeddon," Cope's debut for the label. American hopes to educate the alternative set with an interview disc, which likely will be sent to radio, press, and retail. The promotional tool will trace Cope's career from his days in the late '70s as a member of the Crucial Three (alongside onetime Echo & the Bunnymen leader Ian McCulloch) to fronting Liverpool-based neo-psychedelic outfit the Teardrop Explodes, and his decade-plus solo career.

Upon signing Cope to the label, Geiger let the artist know he had complete artistic control. "We said, 'we want you to be Julian, not a pop star."

We want you to be as eccentric as you want to be," says Geiger.

Yet Cope apparently was in no need of such advice, as he has been living by that motto for much of his career.

"Autogeddon," which Cope calls an album of "anti-driving songs for the driver," was in the works when his previous album, "Jehovahkill," was released. Island Records decided to drop Cope on the eve of that album's release (Billboard, Jan. 16, 1993).

In the interim, Cope has become a postpunk renaissance man of sorts, issuing "The Skellington Chronicles" and the instrumental album "Rite" on his own mail order Ma-Gog Records imprint. He also has been working on three book projects: an autobiography called "Head On," chronicling his memories of the Liverpool punk scene and the Teardrop Explodes; a book of lyrics and poetry called "Propheteering"; and an extensive tour guide to more than 200 ancient historical points in the British Isles.

To complete the latter, Cope had to travel the countryside in his Range Rover. "It is a very weird trip," Cope says. "Because that is the whole point in my 'Autogeddon' theme. I'm completely caught up in 'Autogeddon.' How can I possibly write a book about the whole of Britain without driving, without totally fucking up."

The album contains such tracks as "Autogeddon Blues," "I Gotta Walk," "Ain't No Gettin' Round Gettin'"

(Continued on page 18)



COPE



by Melinda Newman

# Jon Secada

## *Si te Vas*

TV Campaign  
Commencing  
July 5  
U.S. and Puerto Rico

Currently On  
Heavy Rotation



Produced by Jon Secada & Emilio Estefan Jr.  
Management: Emilio Estefan Jr.  
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## As The Cream Turns: Bruce, Baker Reunite Gary Moore Is 3rd Member Of New Virgin Trio BBM

BY CHRIS MORRIS

LOS ANGELES—Light Cream? That could be the first response of some classic rock-savvy listeners to BBM, the acronymic Virgin act that unites bassist Jack Bruce and drummer Ginger Baker, the rhythm section for the famed '60s power trio, with guitarist Gary Moore.

The group's debut album, "Around The Next Dream," arrives Aug. 9. The first single, "Waiting In The Wings"—an astonishing near sound-alike of the Cream classic "Tales Of Brave Ulysses"—ships to radio July 29.

While Virgin won't hesitate to push Bruce and Baker's illustrious history, or note that Moore, a solo artist on the label, is now filling Eric Clapton's chair, product manager Margi Cheske says that BBM isn't just a throwback.

Cheske notes that the group arrives



BBM: Gary Moore, Jack Bruce, and Ginger Baker.

in a season in which such familiar acts as Pink Floyd, the Eagles, the Rolling Stones, and Traffic are hitting the trail again. "There are so many classic rock artists out there right now, it's a little overwhelming," she says.

Cheske adds, "BBM is a new band. There are Gary Moore fans. There are Cream fans. And we hope there'll be BBM fans."

Bruce himself notes, "Obviously, a lot of people latch onto the fact that it's kind of related to Cream. And, obviously, two of the guys in the band were in that band. So there's gonna be that flavor to it anyway.

"None of us are ashamed about being compared to that band," Bruce adds. "It's not something we're trying to hide. If any of the reviewers get the wrong end of the stick and get negative about it, I'm quite defensive about the band. It wasn't calculated, wasn't a record company or a managerial idea. The thing happened in an organic way, because of who we are."

That organic process began last year, when, in the middle of a tour, Bruce's guitarist, Blues Saraceno, left suddenly to join Poison.

"It meant that I had some problems in trying to do these dates I wanted to do," Bruce says. "I asked Gary if he could do a couple of the dates. He agreed to do one, and we played this one concert in southern Germany, a kind of festival thing. It went so well that Gary and myself decided we would do some writing together."

Bruce wanted to cut the new material—intended for a Moore solo record—with his regular drummer Gary Husband. However, following Saraceno's lead, Husband also defected.

Says Bruce, "I just suddenly really thought, 'Well, why not ask Ginger?'"

Although Bruce and Baker's relationship—which pre-dated their Cream days, in such British blues units as Alexis Korner's and Graham Bond's bands—has been volatile in the past, the pair had worked together since the demise of Cream, during a tour of Bruce's band several years ago, and, just last year, at the reunion with Clapton on the occasion of Cream's Rock And Roll Hall Of Fame induction.

"Because of the kind of direction the thing was taking, I thought Ginger would be great for it," Bruce says. "So he came over, and as soon as we played together it became obvious that this was a band. It wasn't anymore just some songs, or even a Gary Moore thing. It had an identity. So we decided to really do some cuts—not demos, actually, but some recording, to see what Virgin thought about it. We kind of thought they might not go for it, but they did—they saw the potential in it."

Virgin will attempt to tap that potential by working the record at album rock, adult alternative, and classic rock formats. "It really is a natural," Cheske says. "We're expecting a lot at AOR and triple-A. A lot of triple-A listeners are Cream fans."

She adds that she believes "Around The Next Dream" will be "a strong retail project," and says the label has serviced advance cassettes and some import CDs of the album to stores.

But Cheske says that a BBM U.S. road trek, being contemplated for September, ultimately is crucial to promoting the album. "We're really going to focus on the tour," she says.

Although Bruce admits that at least once that old friction between him and Baker has resurfaced, Bruce expresses hope that BBM will continue as a permanent unit. "It's actually great to be back in a band situation where you share the load," he says. "We're enjoying that very much."

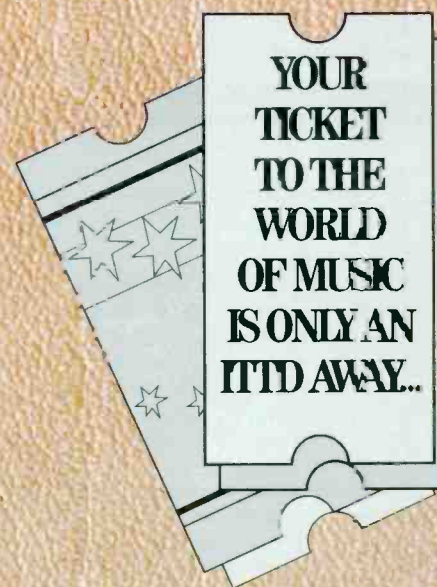


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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Yankee Stadium Bronx, N.Y.	June 10-11	\$3,765,000 Gross record \$75/\$25	103,690 two sellouts	Concert Prods. International USA Delsener/Slater Enterprises
EAGLES	Fiddler's Green Amphitheatre Englewood, Colo.	June 14-16	\$3,059,544 Gross record \$113/\$73/ \$43	52,248 three sellouts	Fey Concert Co.
EAGLES	Sun Devil Stadium Arizona State University Tempe, Ariz.	June 19	\$2,430,060 Gross record \$80/\$42.50/ \$27.50	54,864 sellout	Fey Concert Co.
PINK FLOYD	Mile High Stadium Denver	June 18	\$2,375,714 Gross record \$66/\$22	69,788 sellout	Concert Prods. International USA Fey Concert Co.
EAGLES LOS LOBOS	Sam Boyd Silver Bowl University of Nevada, Las Vegas	June 18	\$1,924,570 \$140/\$90/ \$47.50/\$37.50	30,938 sellout	Fey Concert Co.
PINK FLOYD	Arrowhead Stadium Kansas City, Mo.	June 20	\$1,914,318 Gross record \$60/\$22.50	57,003 sellout	Concert Prods. International USA Contemporary Prods
PINK FLOYD	Cyclone Stadium Iowa State University Ames, Iowa	June 16	\$1,514,838 \$50/\$22.50	46,273 sellout	Concert Prods. International USA Ogden Presents
PINK FLOYD	Hoosier Dome Indianapolis	June 14	\$1,487,448 \$60/\$22.50	44,762 sellout	Concert Prods. International USA Belkin Prods.
JULIO IGLESIAS OTTMAR LIEBERT & LUNA NEGRA	Radio City Music Hall New York	June 1-5	\$1,097,515 \$60/\$40/ \$35/\$30	25,898 29,210 five shows, three sellouts	Radio City Music Hall Prods.
DEPECHE MODE PRIMAL SCREAM STABBING WESTWARD	Jones Beach Theatre Wantagh, N.Y.	June 16-17	\$602,932 \$36/\$26	20,867 21,766 two shows	Delsener/Slater Enterprises

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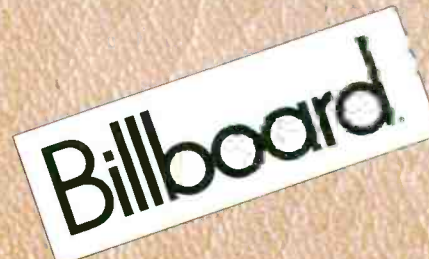
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# With 'Father Father,' Point Blank Brings Back A Gospel Staple

■ BY DAVID SPRAGUE

From the onset of his four-decade recording career, it's been clear that Pops Staples is a firm believer in the power of positive thinking. But the octogenarian gospel legend's uplifting message has seldom been showcased as effectively as on "Father Father," due Aug. 9 on Virgin's Point Blank imprint.

"All I wanted to do was make what I believed in contemporary," Staples says of the album, only his second solo

outing. "I'm just trying to do something to help my people along. I'm not shooting for awards or anything."

On this, the follow-up to 1992's acclaimed "Peace In The Neighborhood," Staples is joined by an array of guests—including Ry Cooder, Jim Keltner, and his own daughters, Cleotha, Yvonne, and Mavis. They join forces for a more gospel-centered set, split between originals and well-chosen covers such as Curtis Mayfield's "People Get Ready" and Bob Dylan's "You Got To Serve Somebody."

"The first album was like a calling card to reintroduce Pops," says Point Blank president John Wooler. "We needed to remind people that he's had a huge, unique history apart from the Staple Singers' hits in the '70s."

According to Wooler, "Neighborhood" sold a respectable 50,000 copies in the U.S. He says Point Blank's strategy for adding to that figure centers on re-establishing Staples within the gospel community.

"It's funny, but when Pops was having his biggest success as a whole, his

hardcore gospel audience drifted away," he says. "This is a conscious effort to tap into the traditional market, where the last album was more of a crossover album."

The soaring title track and first single from "Father Father" will be worked to R&B stations and gospel specialty outlets beginning early next month. Point Blank plans an extensive retail campaign as well, focusing on one-stops and independent shops. "A lot of Pops' fans don't shop at the major chain stores," notes Wooler. "And we

obviously want to reach as many of them as possible."

Several of the album's seven originals are updates of songs that Pops (born Roebuck) Staples wrote while taking an active role in the civil rights movement during the '60s. Particularly moving is a version of "Why Am I Treated So Bad," which Staples and family frequently performed while accompanying Dr. Martin Luther King Jr. on speaking engagements.



STAPLES

"That was one of Dr. King's favorite songs," recalls Staples. "We were staying in the Lorraine Hotel in Memphis with him before he was assassinated, and he personally requested we play it for him."

Since those days, the Staples patriarch has garnered considerable popularity in Europe, where he's toured extensively and where "Father Father" has already made an impact in the charts. But a low stateside profile hasn't dampened Staples' spirit one iota.

"In my songs, you might hear a blues melody, but I don't play the blues," insists Staples. "I don't have the blues because I have Jesus—he gives me the strength I need. That's my secret."

## INNER CIRCLE'S SPHERE OF INFLUENCE

(Continued from page 14)

it was an anomaly," says John Artale, purchasing manager for the 120-store National Record Mart chain. "Let's face it, without the single buzz they had on the last one, we don't know [how this one will do]." Artale adds that Cema put out a "Best Of Inner Circle 1976-1977" record last year to capitalize on the success of "Bad Boys," and "it didn't do well at all. I won't consider [Reggae Dancer] a major release unless there's a single built up at radio."

All the attention and marketing efforts represent something new for Inner Circle's members. "We've never really been through this before," says bassist Ian Lewis, who founded the group with his brother Roger. "Bad Boys' helped us go into new areas

where people only knew of reggae through Bob Marley."

Some of these areas include Europe, Southeast Asia, the South Pacific, and South America, where the group has been on tour, playing to hundreds of thousands of fans. But the success hasn't come without controversy.

"Some of our black fans have come to us and told us 'Cops' is a negative show," Lewis says. "We have heard that some black radio stations didn't play the song because of the association with 'Cops.' We were told by the producers, when they asked if they could use the song, that it was a docudrama. The song isn't about telling the police to lock people up or beat

them up; it's about troubled kids who have problems at home."

It's a theme that Lewis, a father, delves into further on another of the group's new songs, "Rough Boys."

"It's about the youth acting erratically," he says. "Around the world, the kids are the same in their dress and in their lifestyle. And they all [gravitate toward] the sound of reggae."

But according to Azzoli, it's not just kids who are drawn to the band. "Inner Circle has a wide demographic," he says, "from teens to people over 30. Reggae transcends ages and lifestyles. My next-door neighbor can listen to it as easily as a teen-ager can."

Kallman says the band will con-

tinue its worldwide tour in support of the new album. "We're trying to keep them in thousand-seat venues," he says. "They're going to headline in small venues, and we're thinking of getting them on a bill as a supporting act with other, eclectic acts."

No wonder Inner Circle wrote a song for the new album about the demands of life on the road, appropriately titled "24-7-365." But Kallman insists the band is none the worse for wear.

"It's a testament to their staying power," he says. "They're innovative, and they have a strong rhythm section. Other groups are brilliant at re-working standards, but Inner Circle are originals."



# YOUTH VIOLENCE

## P R E S S R E L E A S E

THE NATIONAL CONCERT AGAINST YOUTH VIOLENCE • 1994-1995 NATIONAL TOUR

### WAR / AGAINST YOUTH VIOLENCE

On June 30, 1994 a press conference will be held at the Orange Bowl Stadium at 11:00 a.m. in Miami, Florida to officially announce, and Kickoff the National promotion of what promises to be one of the most significant musical events of this decade - **THE NATIONAL CONCERT AGAINST YOUTH VIOLENCE**: a strategic twelve (12) city concert tour featuring a multitude of major Artist and Celebrities in a united effort to heighten the awareness of "Youth Violence" in America and ultimately to be instrumental in a constructive effort to deter or reduce its devastating impact on society and it's youth.

The proceeds from this musical event will benefit over six (600) programs in America that specifically address Youth/Gang Violence, and alternatives to criminal life-styles for underprivileged youths in America. Miami, Florida, will be the first, and one of the most significant concert dates of the tour, scheduled for September 10, 1994, at the Orange Bowl Stadium in Miami, Florida. One of the performing artists of the concert in September 1994, is WAR known for the socially conscious music ("The World Is A Ghetto"; "Deliver The Word"; and their recent release, "The Peace Sign") will be present at the press conference in addition to national and community organizational leaders along with others in support of the concert event, and as one of the Official Spokespersons / Artists for the "NATIONAL CONCERT AGAINST YOUTH VIOLENCE."

Event Sponsors at press time includes AT&T; American Airlines; Tyson Foods, Inc; Denny's Restaurants; and The Glory Company.

#### PRESS CONFERENCE INFORMATION

**Date:** June 30, 1994  
**Location:** Miami, Florida / Orange Bowl Stadium  
**Time:** 11:00 AM  
**Information:** 1-800-323-4872

## Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**ALBANY, N.Y.:** For Bloom, shedding comparisons to Dinosaur Jr. and forging its own sound has come from "getting in the car, driving eight hours, and just banging it out." Bloom has been playing loud, emotional rock since lead singer/guitarist **Rich Crist** and drummer **J.J. Hogan** formed the band in 1992. Bassist **Mike Pauley** joined last year. Local label Paint Chip Records has released all of the band's recordings. The first was "Crush," a seven-inch single that came out in May 1993 and sold 350 copies. In October 1993, "Magnet" and "Green Tangle" appeared on "Lead Into Gold," a 10-band, 20-song compilation. The band's nine-song debut CD, "One More Monster," combined new recordings with tracks from the single and the compilation CD. "One More Monster" has sold 200 copies since its release April 8. **Tim O'Heir**, who has also worked with **Hole**, **Buffalo Tom**, **Sebadoh**, and **Slapshot**, has produced all of Bloom's songs at Fort Apache, a studio in Cambridge, Mass. This summer, Paint Chip will issue a split single of "Marita," by Bloom, and "Up The Charts" by the **Figgs**, a Saratoga Springs, N.Y., band that recently signed with Imago Records. Bloom averages 15 out-of-town gigs per month, with regular stops at CBGB and Brownie's in New York. Bloom has received airplay on Manchester, Vt., commercial outlet WEQX, as well as on such college stations as SUNY/Plattsburgh N.Y.'s WPLT, Swarthmore, Pa.'s WSRN, Middlebury, Vt.'s WRMC, and Rennsalaer Polytech's WRPI in Troy, N.Y. They've also been played on Radio 100 in Amsterdam and on stations in England. Contact Crist at 518-482-6938.



BLOOM

**MILWAUKEE:** If the harmonies sound familiar on "Universe," the seven-minute closing number of **Pet Engine's** "Hearts And Bones And Voices" CD, it's because they belong to the **Posies' Ken Stringfellow**. He isn't the only big name connected with the band's debut, which was released by Milwaukee's Don't Records. Production was shared by **Shoes' Jeff Murphy** (recent credits include **Material Issue**) and **Catherine's Karey Brown** (who did studio work with **Smashing Pumpkins**). With its radio-friendly guitar hooks, vibrant melodies, and smartly written lyrics, Pet Engine also has been attracting attention from the business side of the music business. An MCA rep saw the group play in Milwaukee this year, Sony included it in a 16-band showcase of Midwest comers in Chicago this March, and a Virgin A&R rep traveled all the way to La Crosse, Wisc., to catch the band live. Manager **Scott Ziel** has kept Pet Engine on the road, playing Minneapolis, St. Louis, Chicago, Kalamazoo, Mich., and Ann Arbor, Mich. Contact Ziel at 414-224-9023.



PET ENGINE

**OXFORD, Miss.:** Hailing from the land of William Faulkner, cotton gins, and Mississippi mud, **Blue Mountain's** rural rock has been catching the ears of Southern listeners since the band's inception in 1992. Led by **Cary Hudson's** resonant voice and driving guitar, and backed by **Laurie Stirratt's** angelic vocals and bass, Blue Mountain's infectious style shows diverse influences ranging from **Neil Young** to early-'80s punk rock. Barnstomper's like the ode "Jimmy Carter" and bittersweet ballads such as "Soul Sister" are highlights of the band's powerful live shows, and Hudson's ambient mandolin and banjo solos make for a spellbinding atmosphere. Hudson and Stirratt formed Blue Mountain upon returning to their native Mississippi after a year-long stay in Los Angeles. "Oxford's kind of like a new cultural center for the South," Stirratt notes, "except nobody knows it yet." Drummer **Matt Brennan** joined in 1993, and since then Blue Mountain has been touring steadily throughout the Southeast, opening for acts including **Uncle Tupelo** (prior to its breakup) and **Widespread Panic**, all the while winning raves for its honest, engaging tunes. The band released its first self-titled CD on its 4-Barrel Records last year. The release was recorded in Athens, Ga., six weeks after the band members began playing together. Blue Mountain plans to release a single this summer on St. Louis' Faye Records and, after a break, to "work in the garden and write some new songs." Stirratt says the band hopes to put out a new CD in early 1995. Contact Stirratt at 601-234-5354.



BLUE MOUNTAIN

**DEBBI LYON**

## JULIAN COPE

(Continued from page 14)

Round," and the "Paranormal In The W. Country" medley, which includes the Beatlesque "Archtrude's Roadtrip" and the acid-soaked instrumental "Kar-ma-kanik."

Cope calls the decay of the planet due to automotive transportation a "horrendous tragedy, but an inevitability. My 'Autogeddon' trip is in no way a self-righteous trip—I'm really just pointing out a tragedy that I'm part of."

Cope veers from the "Autogeddon" theme with "Don't Call Me Mark Chapman," which is likely the only song ever to contain the line, "Don't call me Sirhan Sirhan/Because they ain't Duran Duran."

As for a possible single from "Autogeddon," American may issue "I Gotta Walk" to modern rock. But Geiger admits he "doesn't have big expectations at radio."

Modern rock XTRA (91X) PD Mike Halloran says, "I was a big fan of the Teardrop Explodes, even before [Cope] went solo." Yet Halloran adds that Cope tracks are far from automatic adds. "Hopefully, there will be a place for it on the station," he says.

Cope is fully aware that not everyone will welcome his twisted vision. "I said to Marc Geiger that this is not going to be an album that is going to set the world on fire, unless you choose to make it set the world on fire, but I'm not even sure it should... Just get it to the people who you know who will love it, because I'm here for the duration. I want to be making albums in the year 2020."

That's fine with Geiger. "My dream is for Julian to have a 10-record catalog with American Recordings," he says.

There are ongoing discussions between Cope and Geiger about American releasing Cope's next album, a band project called Superstar, not to be confused with the ERG act of the same name. "It's Kraut-rock, with two live synthesizers, a guitar synthesizer, and vocals," Cope says.

In the meantime, there is also talk of selected tour dates to support "Autogeddon," but details are sketchy at best. "I'll play wherever I'm most influential," Cope says. "Maybe just in Texas, because I have a certain redneck appeal."

As for American, Geiger's ultimate goal is just to spread the word. "If American can do anything for Julian, it is to explain to the world the history of Cope and how vital and important he is."

## Pubbers Get Lowdown For Famous Music Buy

**IN THE RACE:** No doubt there are many takers for the Famous Music publishing interests, which owner Viacom has put on the market. EMI Music Publishing chief **Martin Bandier** has said his company is interested, and now another entity in the publishing community has made it known that it, too, is interested.

That party is a group of publishing companies headed by the U.K.'s **Tim Hollier**, who says the group is "preparing a substantial offer for [the firm]." Adds Hollier,



by Irv Lichtman

"I have a similar team [to the one] we used on the acquisition of the Columbia catalog, including **Thomas Flohr**, previously head of the Prudential-Bache team that co-founded the purchase, and in the Leosong Group of companies. We have the depth of knowledge of film copyright administration required to make the maximum returns on such an investment." That investment could be as much as \$200 million, observers say. It's likely, Words & Music hears, that a prospectus from Famous Music is being seen by a number of possible buyers just as this edition of Words & Music is being read.

**NEW DEAL FOR OLDIES:** A music publishing joint venture between **Judy Baldwin** in the U.S. and **Peter J. Stretton** in the U.K. has become the managing company of **Doris Fisher Music (ASCAP)** for a two-year period with automatic renewal options, according to Baldwin. The deal covers all licensed usages of the material in the catalog, which includes such evergreens as "Into Each Life Some Rain Must Fall," "Put The Blame On Mame," "You Always Hurt The One You Love," and "Whispering Grass," among others. With a new version of "You Always Hurt The One You Love" on **Willie Nelson's Justice Records** album, Baldwin says plans for the catalog include focusing on the country music market. Baldwin was formerly the general manager of the Fisher Music Group from 1984-92, where her duties also included **Doris Fisher Music**. The Baldwin-Stretton joint venture includes two U.S. publishing entities, **P.J. LadyHawke (ASCAP)** and **Deganawidah (BMI)** and U.K.'s **Barking Green (PRS)**.

**HONORED ALUMNUS:** EMI Music Publishing chairman/CEO **Martin Bandier**, class of '62, was among three graduates of Syracuse University to be given the **George Arents Pioneer Medal**—the university's highest alumni award. The presentation was made June 4 by Chancellor **Kenneth A. Shaw** at the Arents Awards Dinner Dance. Bandier also attended Brooklyn Law School after obtaining a liberal arts degree at Syracuse.

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

**ALL IN THE FAMILY:** All Nations Music has made three new catalog deals, reports company chief **Billy Meshel**. It will administer for the heirs of **Hoagy Carmichael** their **Hoagy Carmichael Co. (ASCAP)**, which includes the songwriter's share of "Star Dust," "Rockin' Chair," and "Clouds,"

among others. All Nations has also made a 50% catalog purchase, including administration of **Sound III Inc.**, an inspirational music/praise and worship catalog, which includes such works as "We Have Come Into This House," and "I Will Call Upon The Lord." Finally, the company has made a co-publishing and administration agreement with **Weldon Irvine's Nodlew Music (BMI)** catalog, which includes material recorded by such rap acts as **Snoop Doggy Dogg**, **Ice Cube**, **A Tribe Called Quest**, and **Tag Team**.

**SIGNED, Sealed, Delivering:** Zomba Music Publishing has inked deals with several urban and rap talents:

**NAS**, with a single, "The World Is Yours," from his debut album on Columbia; **Erick Sermon**, who records as a solo artist for Def Jam/RAL and has done production work such as the platinum-selling **Shaquille O'Neil** album (including the single "Shoot Pass Slam," featured in a Reebok commercial); **Keith Murray**, a new Jive Records artist brought to the label by Sermon, who is completing the production of his Jive debut album; **Joe "Prins" Matias**, writer/producer of the new **Da Bush Babees** on Warner Bros, currently in the studio with **U.T.D.** for Payday/London Records and new Savvy Records act **Drip Drop**; **E-40 & the Click**, who appear on the Sick Wid It/Jive label.

Other Zomba signings include **Lalah Hathaway (Virgin)**, **L7 (Slash/Reprise)**; writer/producer **Ralph Schuckett**, who co-wrote and produced **Belinda Carlisle's** recent album, and is credited with discovering **Sophie B. Hawkins** and co-producing her hit debut album.

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

1. **Tori Amos**, Under The Pink
2. **The Lemonheads**, It's A Shame About Ray
3. **The Piano**, Music From The Film
4. **Red Hot Chili Peppers**, Bloodsugarsexmagik
5. **Stone Temple Pilots**, Core.

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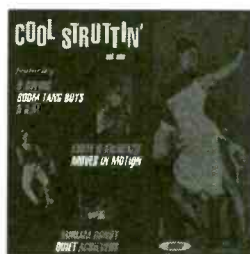
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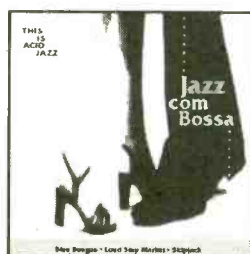
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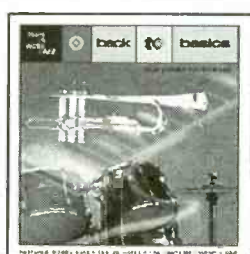
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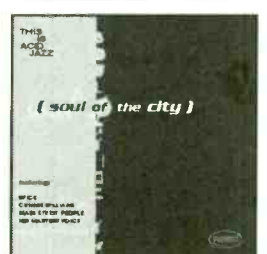
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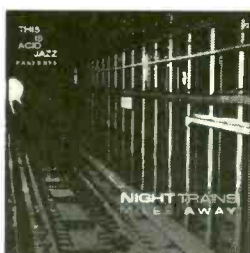
**SOUL OF THE CITY  
(EX-281)**



**NEW VOICES  
(EX-266)**



**SWING MACHINE  
"DEEP VIBES"  
(EX-277)**



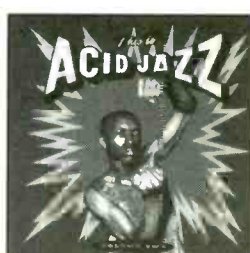
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VOLUME 1  
(EX-225)**

# BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING JULY 2, 1994 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	1	20	<b>THE MAVERICKS</b> MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
2	2	35	<b>ADAM SANDLER</b> WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
3	—	1	<b>LUSH</b> 4AD/REPRISE 45578*/WARNER BROS. (9.98/15.98)	SPLIT
4	6	40	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98)	THE WAY THAT I AM
5	4	2	<b>BORN JAMERICANS</b> DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98)	KIDS FROM FOREIGN
6	—	1	<b>BLUR</b> FOOD/SBK 29194/EMI (10.98/15.98)	PARKLIFE
7	18	5	<b>MANDY PATINKIN</b> NONESUCH 79330/ELEKTRA (10.98/16.98)	EXPERIMENT
8	5	69	<b>BIG HEAD TODD &amp; THE MONSTERS</b> GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
9	3	2	<b>PRIDE &amp; GLORY</b> GEFEN 24703 (10.98/15.98)	PRIDE & GLORY
10	11	3	<b>69 BOYZ</b> DOWN LOW 6901/RIP-IT (9.98/15.98)	NINETEEN NINETY QUAD
11	13	27	<b>JEFF FOXWORTHY</b> WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
12	14	16	<b>RACHELLE FERRELL</b> MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
13	9	36	<b>BLACK MOON</b> WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
14	16	5	<b>CRYSTAL WATERS</b> MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
15	10	21	<b>PRONG</b> EPIC 53019 (9.98 EQ/15.98)	CLEANSING
16	7	4	<b>FRANK BLACK</b> 4AD 61618/ELEKTRA (10.98/15.98)	TEENAGER OF THE YEAR
17	12	14	<b>12 GAUGE</b> STREET LIFE 75439/SCOTTI BROS. (9.98/15.98)	12 GAUGE
18	22	4	<b>CAUSE &amp; EFFECT</b> ZOO 11056 (10.98/15.98)	TRIP
19	19	10	<b>JIMMIE VAUGHAN</b> EPIC 57202 (10.98 EQ/15.98)	STRANGE PLEASURE
20	8	22	<b>ME'SHELL NDEGECELLO</b> MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES

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	20	11	<b>SUBDUDES</b> HIGH STREET 10323/WINDHAM HILL (9.98/15.98)	ANNUNCIATION
22	15	4	<b>AHMAD</b> GIANT 24548/REPRISE (10.98/16.98)	AHMAD
23	17	29	<b>GABRIELLE</b> GONDISC/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
24	21	8	<b>LINDA DAVIS</b> ARISTA 18749 (9.98/15.98)	SHOOT FOR THE MOON
25	25	6	<b>BLACKGIRL</b> KAPER 66359/RCA (9.98/15.98)	TREAT U RIGHT
26	—	1	<b>VELOCITY GIRL</b> SUB POP 0247 (10.98/15.98)	SIMPATICO!
27	23	10	<b>CELLY CEL</b> SICK WID' IT 1724 (8.98/13.98)	HEAT 4 YO AZZ
28	30	7	<b>ANOTHA LEVEL</b> PRIORITY 53867* (9.98/15.98)	ON ANOTHA LEVEL
29	24	3	<b>THE IMMORTALS</b> VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT
30	26	6	<b>MILLA</b> SBK 27984/EMI (10.98/15.98)	THE DIVINE COMEDY
31	27	18	<b>PAVEMENT</b> MATADOR 92334*/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN
32	—	1	<b>LARI WHITE</b> RCA 66395 (9.98/15.98)	WISHES
33	—	7	<b>WAR BABIES</b> COLUMBIA 46987* (9.98 EQ/13.98)	WAR BABIES
34	35	56	<b>DOUG SUPERNOW</b> BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
35	32	15	<b>SAM PHILLIPS</b> VIRGIN 39438 (9.98/13.98)	MARTINIS & BIKINIS
36	28	20	<b>MASTA ACE INC.</b> DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTERHOUSE
37	36	16	<b>MAZZY STAR</b> CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE
38	33	30	<b>HADDAWAY</b> ARISTA 18730 (9.98/15.98)	HADDAWAY
39	—	1	<b>FUGEES</b> RUFFHOUSE 57426*/COLUMBIA (9.98 EQ/15.98)	BLUNTED ON REALITY
40	31	3	<b>SEAGRAM</b> RAP-A-LOT 53908/PRIORITY (9.98/15.98)	REALITY CHECK

# POPULAR UPRIISINGS

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

**DEAD ON:** Even before New Orleans-based alternative rock act **Deadeye Dick** signed with Ichiban/Naked Language, the band's "New Age Girl" landed on the playlists of modern rock outlets WZRH (the Zephyr) New Orleans and WNNX (99X) Atlanta.

The band, named after a Kurt Vonnegut novel, released 500 copies of its debut,

**Kondo**, alternative radio promotion director at Ichiban. "It's been the top request at 99X and it's now starting to get [album rock and top 40] play."

According to Broadcast Data Systems, there were 117 detections on 13 modern rock stations, 43 detections on 12 top 40 stations, and 38 detections on eight album rock stations for "New Age Girl."

Due to the strong response at 99X, the label had a Deadeye Dick album release party in Atlanta, in addition to one in the band's hometown.

The videoclip for "New Age Girl," which attracted 70 women to a casting call, will be serviced to MTV Monday (27).

**BLOOMING** Turf: **Luka Bloom** went back to the basics on his third Reprise album, "Turf," released June 21. While it sounds like the Irish folk singer is backed by a full band, it's just Bloom's voice and guitar on the album.

Bloom describes the music heard on "Turf" as "stadium folk music for the bedroom."

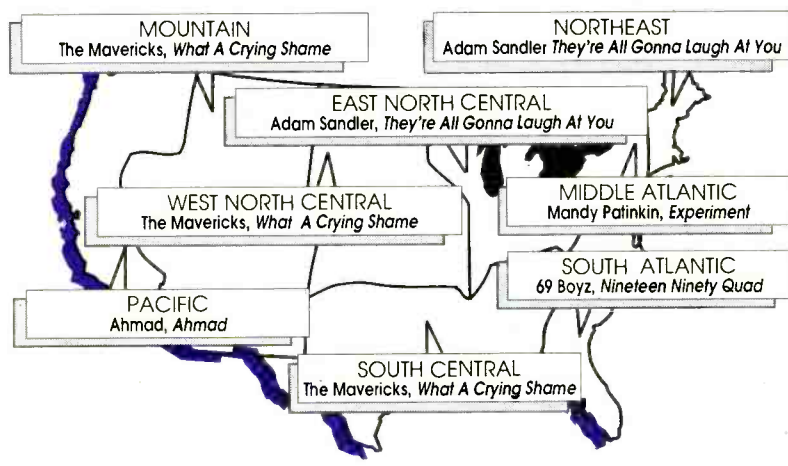
"Luka's live show is his greatest asset and his greatest strength," says label product manager **Peter Standish**. "Our main focus is getting him in the marketplace through promotional touring and concert touring."

Bloom just completed a two-week radio and retail promo-



**Dingle Bells.** Los Angeles rock act Dingle dishes out an eclectic array of songs on its New Alliance debut, "Red Dog." Modern rock WTTN Indianapolis is playing "Hemorrhage," while WMWM Boston is on "Ba Da Da Da."

## REGIONAL HEATSEEKERS #1'S



## THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Ahmad, Ahmad	1. The Mavericks, What A Crying Shame
2. The Mavericks, What A Crying Shame	2. Jeff Foxworthy, You Might Be A Redneck...
3. Lush, Split	3. 12 Gauge, 12 Gauge
4. Celly Cel, Heat 4 Yo Azz	4. Martina McBride, The Way That I Am
5. Blur, Parklife	5. Kenny Chesney, In My Wildest Dreams
6. Get Low Playaz, Straight Out The Labb	6. Blac Monks, Secrets Of The Hidden Temple
7. Frank Black, Teenager Of The Year	7. Adam Sandler, They're All Gonna Laugh...
8. Born Jamericans, Kids From Foreign	8. Pride & Glory, Pride & Glory
9. Cause & Effect, Trip	9. Rachelle Ferrell, Rachelle Ferrell
10. Me'Shell Ndegeocello, Plantation Lullabies	10. Linda Davis, Shoot For The Moon

tional tour. Key stops included a June 20 taping for Turner Entertainment's upcoming country music show, "The Road," in Nashville; a June 21

performance at an album alternative KTCZ Minneapolis-sponsored "low-dough" concert; and a June 24 performance in the home of a contest

winner for American Public Radio's syndicated "World Cafe" program.

Standish says Bloom will do a series of regional tours beginning later this summer. He has already done select club dates.

"Sunny Sailor Boy," which was co-written by Mike Scott of the Waterboys, is the emphasis track. Album alternative stations KBCO Boulder, Colo., WBOS Boston, and WXPX Philadelphia are among the stations playing Bloom.

**PRECIOUS** Debut: Mesa Records is planning on working **Carol Laula's** American debut, "Precious Little Victories," released June 21, for two years through intimate club performances, album alternative radio airplay, and word of mouth.

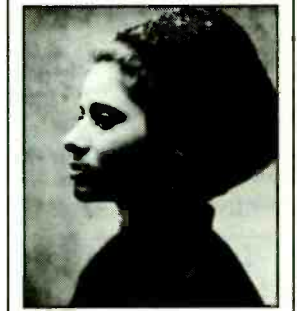
The acoustic folk singer from Glasgow, Scotland, has received rave reviews for her second album, which was released internationally in January on Glasgow-based independent label Iona Gold Records.

The album features a song co-penned by ex-Go-Go's member **Jane Wiedlin** called "Silent Watching Daughter."

"My partner and I were walking by a booth at MIDEM in January, and we heard this singer," says Mesa/Bluemoon president **Jim Snowden**. "We

were both totally mesmerized, and we were looking for a female vocalist. This was just perfect for us."

Snowden plans to introduce **Laula** to album alternative programmers at the AAA Convention in Boulder, Colo., Aug. 25-27. The label will host a Scottish night of music featuring **Laula** and label mates **John Martin** and **David Knopfler**.



**Zen Beats.** U.K. singer Sheila Chandra's seventh album, "The Zen Kiss" on Real World/Caroline, is No. 12 on Top World Music Albums this week. She will be featured in Penguin Books' upcoming "Express Yourself: A History Of Women In Rock And Pop."

From there, **Laula** will embark on a club tour in the U.S. and Canada through October.

"We're looking at our [in-house] booking agency as a marketing function, and not to try to make money, because we're trying to build her touring base," he says. "She's just one of the artists you have to see live."

Assistance provided by Silvio Pietrolungo.

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## Aswad Returns By Way Of Europe New Mesa Set Finds Trio Exploring Its Roots

BY J.R. REYNOLDS

LOS ANGELES—When Mesa Records drops "Rise And Shine," its first album from veteran reggae trio Aswad, it will have the luxury of pre-existing momentum for the band via the set's prior release in Europe.

Jim Snowden, president of Mesa/Bluemoon Recordings, says it's a new strategy for the label to release an album first in Europe.

"It's hard to get things going on reggae acts in the U.S.," he says. "But since this album started in Europe first, it's nice having a story going into the project here in America." "Shine," the first single from the album, debuted at No. 28 in mid-June on the U.K. chart.

Prior to recording "Rise And Shine," their 13th album, the members of Aswad re-evaluated their goals and decided on a return to their musical past. Then, businesswise, they looked ahead and changed record companies, signed with different management, and even hired a new accountant.

"The most challenging thing about this project was finding a record com-



ASWAD

pany that would let us put the entire project together by ourselves," says Angus "Drummie Zeb" Gaye, drummer for the band.

Brinsley "Dan" Forde (lead vocals and rhythm guitar), and Tony "Gad" Robinson (bass) round out the group.

Aswad's last two albums, "Too Wicked" (1990 on Island) and "Renaissance—20 Crucial Tracks" (1988 on Stylus), tapped outside producers. For some diehard fans, that move watered down the band's original sound.

Says Gaye, "They were saying those albums were OK, but that our older projects had more true flavor. So this time around, we made some big organizational changes and went back to our

beginnings." That meant returning to the Ladbroke Grove area of West London where Aswad formed in 1974.

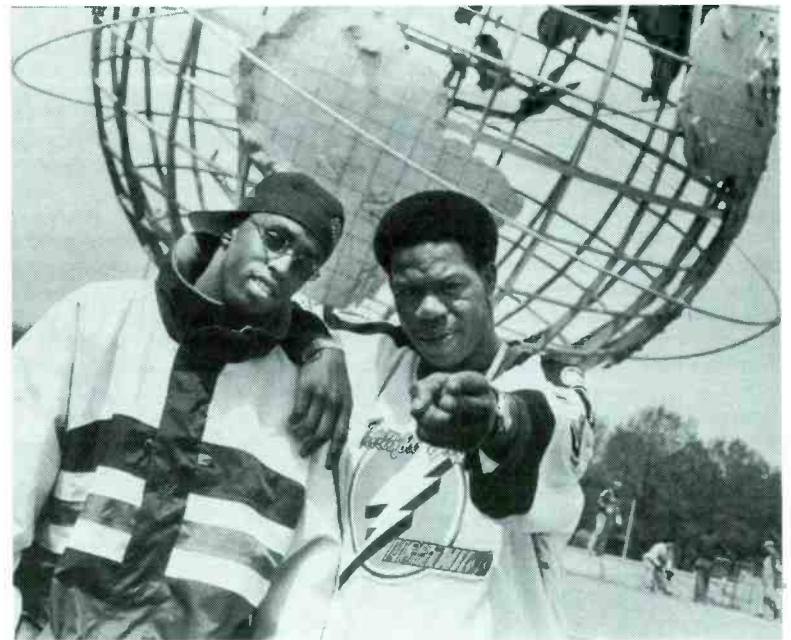
"For the last few albums, we had been recording at the most expensive places in London," Gaye says. "For 'Rise And Shine,' we decided to record in a place that had a certain atmosphere we were looking for."

The band wrote 40 songs in preparation for "Rise & Shine." "We wanted to mix things up with more of a live feel that utilized more vocals, regaining the sound that we had years ago," says Gaye.

Aswad's first single for Mesa will be "Shine," which was also the first U.K. single. Mesa plans to release it simultaneously with the album Aug. 2.

Snowden says "Shine" is a commercial, top 40-sounding single, and the label will be promoting it first at top

(Continued on page 26)



All-World Funk. Bad Boy recording artist Craig Mack, right, stands with label owner Sean "Puffy" Combs in front of the Unisphere Pond in Flushing Meadows-Corona Park in Queens, N.Y. Mack was filming a scene from his "Flava In Ya Ear" video. Mack is the first recording act on Bad Boy Entertainment.

## ARTIST DEVELOPMENTS

### PHASE ONE

Maverick/Sire/Reprise vocal quintet N-Phase should enjoy a running start with its debut, thanks to hitmaker R. Kelly's work on the act's first single, "Spend The Night."

Written and produced by Kelly, "Spend The Night" arrived at retail June 10. The single pushes R&B's contemporary limits with a smooth,



N-PHASE

romantic vibe, due in part to 21-year-old Al Boyd's surprisingly mature lead vocal.

The other members of N-Phase are Melvin Baxter, Tevlin Williamson, Donnie Mayes, and Marlon Davis. They range in age from 21 to 25.

According to Ed Strickland, head of marketing and promotions for Maverick, establishing the group's identity is one of the biggest problems to overcome. He says N-Phase's passionate vocals will help distinguish it from the many vocal acts currently on the market.

"The competition is intense," he admits. "But a strong, grass-roots street campaign should help to ensure

acceptance among record buyers."

Maverick began its push for radio adds June 14, and although the first single is a ballad, Strickland says it will be worked with a strong focus on record pools and mix-show jocks as part of the label's street marketing thrust.

An early-June mailing of a "Spend The Night" promotion kit was targeted to key industry tastemakers, including those at radio and retail. The package included a cassette containing snippets of five album tracks, together with selected "overnight" items: a toothbrush, comb, shaver, sewing kit, and condom. A second mailing of kits will focus on radio stations where the single gains initial support.

The "Spend The Night" videoclip was lensed by Ian Fletcher, who has worked with Shai, 2nd II None, and DJ Quik. Already in rotation on BET, the clip also will be serviced to the Box and other national video outlets.

The group's self-titled debut album ships Aug. 9.

Strickland says the label will go for across-the-board, national exposure on N-Phase. The group has already performed at June industry events, including the IAAAM conference in Washington, D.C.

In addition to Kelly, the album received production input from Jerome "Rome" Jefferson, KO Productions & Charles Roane, and I-ROCC and EZ-Tee of TH Productions. All vocal arrangements were created by N-Phase, and all but three tracks were written or co-written by the group.

(Continued on page 26)

## Playboy Jazz Fest Crosses Genre Borders; That Purple Guy Rocks The House Of Blues

AND THE BANDS PLAYED ON: The sun was hot, and so were most of the acts at the Playboy Jazz Festival, held June 18-19 at the open-air Hollywood Bowl in Los Angeles. This was the 16th annual edition of the two-day event, which continues to be one of the best ways to spend a summer weekend in the California Southland.

With generous helpings of fusion and blues, the fest is regarded with raised brows by most purists. Still, Playboy's event has done more to promote jazz than detract from it. Unlike many other jazz concert formats, the outdoor festival draws significant black attendance in Los Angeles—an encouraging development.

Among the traditional jazz acts performing were the Wynton Marsalis Septet, Lionel Hampton & the Golden Men Of Jazz, the Marcus Roberts Trio, and the Count Basie Orchestra.

While audience response indicated a receptiveness to the straight-ahead sound, the crowd's heart and soul were captured more easily by the "fun" acts. Nothing can get a crowd going like down-home Dixieland jazz, and clarinetist Pete Fountain really stirred up Sunday's crowd about halfway through the afternoon—sending the sellout crowd of more than 17,500 into a New Orleans-styled frenzy.

Boosting the emotionally spiked concert-goers to greater heights of enthusiasm were King Sunny Ade & the New African Beats. With its main course of rich African rhythms, the band laded out soul-inspiring vibrations that kept much of the crowd literally dancing in the aisles.

As the band's supercharged sounds further intoxicated the listeners and accelerated the dancing, I became enveloped in irony: Despite the mad effect this music had on the thousands of people in attendance, most probably will never own a Dixieland album, nor purchase an African music album.

A ROYAL GOOD TIME: Three issues ago in this space, this columnist expressed a desire for stadium-caliber artists to perform in smaller, more intimate venues. So what happens? That artist formerly known as Prince shows up at the House Of Blues to do a last-minute set!

Despite the day-of announcement of the royal performance, the Blues Basement was packed to capacity, and his standing-room-only concert electrified everyone.

Prince was in L.A. to perform two charity shows at his own venue, Glam Slam, to benefit the Sabriya Castle Of Fun Foundation, an organization that earmarks funds to provide audio-visual equipment for terminally ill children at hospitals in Los Angeles and around the country.

Taking the stage at midnight, following the Dancehall Crashers as well as the venue's house band, the Sacred

Hearts Blues Band with Jimmy Wood, and a short set that featured Sheila E, his purple highness proceeded to rock the house. Midway through his show, he shifted gears and went into a decidedly purple cover of Larry Graham's classic "The Jam," which sent funksters into a nostalgic ecstasy.

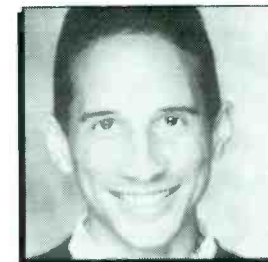
Calling it quits after nearly 30 minutes of non-

stop jamming, the artist left the stage, but returned after five minutes of audience insistence to begin part two—which encompassed soulful blues selections and more electric guitar-driven hard rock.

It's one thing to be able to sing, another to dance, and still another to excel with a musical instrument. But ex-Prince does all of the above—plus write, produce, and arrange—with seeming ease. The impromptu performance again proved the man with the unpronounceable name to be arguably the most prolific and well-rounded entertainer in music today.

WELL-DESERVED ELEVATION: Three cheers to Scotti Bros./Life Music record exec Kevin Evans, who was promoted to president of the label's urban music division. Evans and staff have realized early success with singles from debut acts 12 Gauge and Sweet Sable.

The label has just released a rap compilation titled "Raiders Of The Lost Art..." The album features old-school rappers performing new-school rhymes, beginning with Da Original's (formerly Da Original Spinderella) "Somebody" (Continued on page 38)



by J. R. Reynolds

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING JULY 2, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	1	—	2	WARREN G VIOLATOR/RAL 52335*/PLG (10.98/15.98) 2 weeks at No. 1	REGULATE...G FUNK ERA	1
2	2	1	13	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1
3	4	5	4	AALIYAH BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
4	5	4	32	R. KELLY ▲ 2 JIVE 41527 (10.98/15.98)	12 PLAY	1
5	3	3	4	HEAVY D. & THE BOYZ UPTOWN 10988*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
6	6	6	8	OUTKAST LAFACE 2-6010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
7	8	—	2	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	7
8	7	2	3	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
9	11	9	49	TONI BRAXTON ▲ 4 LAFACE 2-6007*/ARISTA (9.98/15.98)	TONI BRAXTON	1
				<b>***HOT SHOT DEBUT***</b>		
10	NEW ▶	1	1	ANT BANKS JIVE 41534 (9.98/15.98)	THE BIG BADASS	10
11	9	—	2	MC BREED WRAP 8133/CHIBAN (9.98/17.98)	FUNKAFIED	9
12	13	13	38	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
13	12	8	30	SNOOP DOGGY DOGG ▲ 4 DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
14	14	12	34	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
15	17	16	10	ALL-4-ONE ● BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
16	16	11	3	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
17	10	7	5	JERU THE DAMAJA PAYDAY 124011*/FFRR (9.98/14.98)	THE SUN RISES IN THE EAST	5
18	15	10	6	SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98/15.98)	'N GATZ WE TRUSS	4
19	18	14	9	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	2
20	NEW ▶	1	1	ARRESTED DEVELOPMENT CHRYSALIS 29274*/EMI (10.98/16.98)	ZINGALAMADUNI	20
21	19	19	9	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98)	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
22	20	18	27	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	15
23	23	21	19	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	8
24	22	25	57	JANET JACKSON ▲ 6 VIRGIN 87825 (10.98/16.98)	JANET.	1
25	24	20	26	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
26	21	15	6	SOUNDTRACK 40 ACRES AND A MULE 11036/MCA (10.98/16.98)	CROOKLYN	10
27	26	26	42	MARIAH CAREY ▲ 6 COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
28	25	17	16	HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	2
29	29	27	5	NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
30	32	34	3	69 BOYZ DOWN LOW 6901/RIP-IT (8.98/15.98) HS	NINETEEN NINETY QUAD	30
31	27	23	32	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
32	31	28	17	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994)	23
33	28	24	3	EL DEBARGE REPRISE 45375/WARNER BROS. (10.98/15.98)	HEART MIND & SOUL	24
34	30	22	6	SWV RCA 66401* (7.98/11.98)	THE REMIXES (EP)	9
35	37	32	44	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
36	36	—	2	BORN JAMERICANS DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98) HS	KIDS FROM FOREIGN	36
37	34	31	14	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	11
38	45	43	73	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	34
39	35	29	5	NPG 71003*/BELLMARK (8.98/13.98)	THE BEAUTIFUL EXPERIENCE (EP)	29
40	38	33	21	TOP AUTHORITY TRAK 72576/SOLAR (10.98/15.98) HS	SOMETHIN' TO BLAZE TO	21
41	41	35	3	VARIOUS ARTISTS THUMP 4020 (10.98/15.98)	OLD SCHOOL VOLUME II	35
42	39	—	2	DAVID SANBORN ELEKTRA 61620 (10.98/16.98)	HEARSAY	39
43	46	40	83	KENNY G ▲ 6 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
44	33	30	4	AL JARREAU REPRISE 45422/WARNER BROS. (10.98/15.98)	TENDERNESS	25
45	42	37	36	SALT-N-PEPA ▲ 2 NEXT PLATEAU/LONDON 828392*/PLG (10.98/16.98)	VERY NECESSARY	6
46	48	45	21	CE CE PENISTON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20
47	51	41	83	SOUNDTRACK ▲ 11 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
48	44	64	3	VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO VOLUME 5	44

49	50	36	29	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1
50	54	48	36	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	33
51	43	38	13	DFC ASSAULT/8IG BEAT 92320/AG (9.98/15.98)	THINGS IN THA HOOD	7
52	57	62	46	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
53	52	—	2	WAR AVENUE 71706* (10.98/15.98)	PEACE SIGN	52
54	NEW ▶	1	1	PEABO BRYSON COLUMBIA 52911 (10.98 EQ/16.98)	THROUGH THE FIRE	54
				<b>***PACESETTER***</b>		
55	65	47	26	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
56	40	46	3	LALAH HATHAWAY VIRGIN 39542 (9.98/15.98)	A MOMENT	40
57	56	57	31	QUEEN LATIFAH ● MOTOWN 6370 (9.98/15.98)	BLACK REIGN	15
58	58	56	36	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
59	47	42	8	DAMION "CRAZY LEGS" HALL SILAS 10996/MCA (9.98/15.98)	STRAIGHT TO THE POINT	22
				<b>***GREATEST GAINER***</b>		
60	80	70	38	E-40 SICK WID' IT 41537/JIVE (8.98/11.98)	THE MAIL MAN	13
61	59	44	28	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98)	DOMINO	10
62	49	39	17	VARIOUS ARTISTS WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTUS MAYFIELD	17
63	61	61	29	US3 ● BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	21
64	64	67	16	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	15
65	69	51	13	CELLY CEL SICK WID' IT 1724 (8.98/13.98) HS	HEAT 4 YO AZZ	34
66	67	49	32	A TRIBE CALLED QUEST ● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	1
67	73	54	43	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
68	62	52	17	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98)	SMOOTH	25
69	60	55	15	GANG STARR CHRYSALIS 28435*/EMI (10.98/15.98)	HARD TO EARN	2
70	68	50	9	SHYHEIM VIRGIN 39385* (9.98/15.98)	AKA THE RUGGED CHILD	7
71	70	66	85	SADE ▲ 3 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
72	63	53	37	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
73	66	59	4	AHMAD GIANT 24548*/WARNER BROS. (10.98/15.98)	AHMAD	56
74	78	76	79	DR. DRE ▲ 3 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
75	71	65	7	NANCY WILSON COLUMBIA 57425 (10.98 EQ/15.98)	LOVE, NANCY	65
76	55	63	24	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES	35
77	75	58	34	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
78	81	73	6	BLACKGIRL KAPER 66359/RCA (9.98/15.98) HS	TREAT U RIGHT	46
79	53	60	3	SEAGRAM RAP-A-LOT 53908/PRIORITY (9.98/15.98) HS	REALITY CHECK	53
80	NEW ▶	1	1	LITTLE BRUCE SICK WID' IT 1723 (9.98/13.98)	EXXXTRA MANISH	80
81	72	74	13	INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	59
82	77	71	34	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
83	82	—	2	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	82
84	74	68	12	PAUL HARDCASTLE JVC 2033 (9.98/14.98)	HARDCASTLE	35
85	79	86	8	BLAC MONKS RAP-A-LOT 53898/PRIORITY (9.98/15.98)	SECRETS OF THE HIDDEN TEMPLE	65
86	85	82	8	JIMI HENDRIX MCA 11060 (10.98/16.98)	BLUES	38
87	83	83	13	THE BRAND NEW HEAVIES DELICIOUS VINYL/EASTWEST 92319/AG (10.98/15.98)	BROTHER SISTER	26
88	86	78	24	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) HS	EAR TO THE STREET	25
89	88	77	8	ANOTHA LEVEL PRIORITY 53867* (9.98/15.98)	ON ANOTHA LEVEL	60
90	RE-ENTRY	2	2	GLP GETLOW 002 (9.98/15.98)	STRAIGHT OUT THE LABB	90
91	NEW ▶	1	1	FUGEES (TRANZLATOR CREW) RUFFHOUSE 57462*/COLUMBIA (9.98 EQ/15.98) HS	BLUNTED ON REALITY	91
92	87	72	44	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40
93	84	81	36	EAZY-E ▲ 2 RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA (EP)	1
94	76	69	12	GLENN JONES ATLANTIC 82513 (9.98/15.98)	HERE I AM	39
95	91	87	5	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER	73
96	93	79	44	JOE MERCURY 518016 (9.98 EQ/15.98) HS	EVERYTHING	16
97	89	75	6	SOUNDTRACK MCA 11021 (10.98/16.98)	BEVERLY HILLS COP III	66
98	RE-ENTRY	36	36	MINT CONDITION PERSPECTIVE 9005 (9.98/13.98)	FROM THE MINT FACTORY	18
99	99	85	19	THE NEW 2 LIVE CREW LUKE 207 (9.98/14.98)	BACK AT YOUR ASS FOR THE NINE-4	9
100	92	95	32	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTAS SWING	54

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



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# Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	2	9	I MISS YOU	AARON HALL (SILAS/MCA)
2	1	7	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
3	3	11	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
4	4	29	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
5	5	8	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)
6	7	15	ANYTHING	SWV (RCA)
7	8	24	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
8	10	11	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
9	11	10	I'M NOT OVER YOU	CE CE PENISTON (A&M/PERSPECTIVE)
10	6	21	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
11	12	7	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)
12	13	14	I BELIEVE	SOUNDS OF BLACKNESS (PERSPECTIVE)
13	9	20	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
14	17	6	AND ON AND ON	JANET JACKSON (VIRGIN)
15	16	15	PART TIME LOVER	H-TOWN (DEATH ROW/INTERSCOPE)
16	14	16	GOT ME WAITING	HEAVY D. & THE BOYZ (UPTOWN/MCA)
17	19	9	EASE MY MIND	ARRESTED DEVELOPMENT (CHRYSALIS/EMI)
18	18	21	BELIEVE IN LOVE	TEDDY PENDERGRASS (ELEKTRA)
19	15	29	BUMP N' GRIND	R. KELLY (JIVE)
20	23	10	WHAT ABOUT US	JOEDECI (UPTOWN/MCA)
21	32	7	BOOTI CALL	BLACKSTREET (INTERSCOPE)
22	27	11	CAN'T GET ENOUGH	EL DEBARGE (REPRISE)
23	26	12	REGULATE	WARREN G & NATE DOGG (DEATH ROW)
24	38	2	WHEN I GIVE MY LOVE	KEITH SWEAT (ELEKTRA)
25	22	13	LOVE ON MY MIND	XSCAPE (SO SO DEF/COLUMBIA)
26	21	14	WORKER MAN	PATRA (EPIC)
27	37	4	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS/COLUMBIA)
28	33	19	IT SEEMS LIKE YOU'RE READY	R. KELLY (JIVE)
29	20	13	OLD TIMES' SAKE	SWEET SABLE (STREET LIFE/SCOTTI BROS.)
30	30	8	90'S GIRL	BLACKGIRL (KAPER/RCA)
31	34	4	WHEN CAN I SEE YOU	SHANICE (EPIC)
32	24	5	SOMEWHERE	SHANICE (MOTOWN)
33	28	20	TREAT U RITE	ANGELA WINBUSH (ELEKTRA)
34	36	20	HOW MANY WAYS	TONI BRAXTON (LAFACE/ARISTA)
35	39	9	SO SOMEONE TO LOVE	MINT CONDITION (PERSPECTIVE)
36	40	6	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)
37	25	18	THE MOST BEAUTIFUL GIRL IN...	♠ (NPG/BELLMARK)

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

## HOT R&B RECURRENT AIRPLAY

1	1	1	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE)
2	1	9	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
3	1	1	GONNA LOVE YOU RIGHT	AFTER 7 (BEACON/FOX)
4	3	5	GROOVE THANG	ZHANE (ILLTOWN/MOTOWN)
5	4	16	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
6	2	9	NEVER KEEPING SECRETS	BABYFACE (EPIC)
7	7	16	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)
8	6	18	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
9	11	18	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
10	10	10	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)
11	17	6	WHATTA MAN	SALT-N-PEPA/VOGUE (NEXT PLATEAU)
12	15	16	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)
13	14	35	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
14	21	2	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
15	22	22	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
16	9	5	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI! TONE! (WING/MERCURY)
17	12	8	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)
18	16	45	I'M SO INTO YOU	SWV (RCA)
19	5	4	STAY	ETERNAL (EMI)
20	18	8	CRY FOR YOU	JOEDECI (UPTOWN/MCA)
21	8	5	RIBBON IN THE SKY	INTRO (ATLANTIC)
22	13	2	NEVER FORGET YOU	MARIAH CAREY (COLUMBIA)
23	20	5	I'M IN THE MOOD	CE CE PENISTON (A&M/PERSPECTIVE)
24	1	1	PLAYER'S BALL	OUTKAST (LAFACE/ARISTA)
25	22	3	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)

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

## R&B SINGLES A-Z

- TITLE** (Publisher - Licensing Org.) Sheet Music Dist.
- 42 **100% PURE LOVE** (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
- 24 **90'S GIRL** (Louis St., BMI/Scrap Pyle, BMI/Truteazin' Type Nite, ASCAP/Donril, ASCAP/Zomba, ASCAP/Mr. Peanut Butter, ASCAP/Smokin' Sound, ASCAP) CPP
- 81 **ALL OR NOTHING** (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerrell, ASCAP) CPP
- 11 **ALWAYS IN MY HEART** (Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
- 53 **AND OUR FEELINGS** (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
- 9 **ANYTHING (FROM ABOVE THE RIM)** (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM
- 1 **ANY TIME, ANY PLACE/AND ON AND ON** (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
- 31 **ANYTIME YOU NEED A FRIEND** (Sony Songs, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
- 2 **BACK & FORTH** (Zomba, BMI/R. Kelly, BMI) CPP
- 33 **BACK IN THE DAY** (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM
- 26 **BELIEVE IN LOVE** (Ted-On, BMI/Beck, BMI/K-Rob, BMI/Caloco, BMI/EMI, BMI/Sony, BMI/Screen Gems-EMI, BMI) WBM
- 55 **BIGGEST PART OF ME** (Windswept Pacific, ASCAP/Longitude, BMI)
- 58 **BLACK HAND SIDE** (Queen Latifah, ASCAP/S.I.D., ASCAP)
- 22 **BOOTI CALL** (Donril, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Troutman, BMI) CPP/HL
- 67 **BORN TO ROLL** (DAMASTA, ASCAP/Varry White, ASCAP)
- 77 **BUCKTOWN** (Stolen Souls, ASCAP/Bucktown, ASCAP/Bootcamp, ASCAP/Misam, ASCAP)
- 27 **BUMP N' GRIND** (Zomba, BMI/R. Kelly, BMI) CPP
- 83 **CAN IT BE ALL SO SIMPLE** (Colgems-EMI, ASCAP)
- 21 **CAN'T GET ENOUGH** (Ecaf, BMI/Sony Songs, BMI/Brownstown Sound, BMI/Yab Yum, BMI/Sony, BMI)
- 63 **CAPTAIN SAVE A HOE** (Zomba, BMI/E-Forty, BMI) CPP
- 98 **CODE OF THE STREETS** (Gifted Pearl, ASCAP/III Kid, ASCAP/EMI April, ASCAP)
- 54 **COMIN' ON STRONG** (Rhythm Jazz, BMI/Sudden Change, BMI/Nineteen Eighty, BMI/Mizmo, BMI/Music Corp. Of America, BMI)
- 84 **C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME)** (BMC, BMI/Wu-Tang, BMI) HL
- 40 **CROOKLYN (FROM CROOKLYN)** (Special Ed, BMI/Misam, ASCAP/Target Practice, ASCAP/Varry White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
- 87 **DIARY OF A MADMAN** (Prince Paul, BMI/Berkeley, ASCAP/Wu-Tang, BMI/Hamilton, BMI/Collins, BMI/Reed, BMI)
- 94 **DREAM ON DREAMER** (My Dog Luna, ASCAP/D.A.R.P., ASCAP/EMI April, ASCAP) WBM/HL
- 16 **EASE MY MIND** (EMI Blackwood, BMI/Arrested Development, BMI) HL
- 97 **EASY COME, EASY GO** (Harrindur, BMI/Jo Public, BMI/Ensign, BMI)
- 86 **EASY TO LOVE** (WB, ASCAP/EMS, ASCAP/Almo, ASCAP/Fourth Power, ASCAP)
- 100 **ELECTRIC RELAXATION (RELAX YOURSELF GIRL)** (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
- 23 **FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP)**
- 37 **FEENIN'** (EMI April, BMI/DeSwing Mob, ASCAP) WBM/HL
- 6 **FUNKDAFIED** (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)
- 69 **FUNKY Y-2-C** (No Hassle, ASCAP)
- 18 **GOT ME WAITING** (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL
- 44 **HOW DO YOU LIKE IT?** (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM/HL
- 15 **I BELIEVE** (Flyte Tyme, ASCAP/Bridgeport, BMI) WBM
- 70 **I GOT CHA OPIN** (Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP)
- 59 **I'LL REMEMBER YOU** (Elliot Wolf, ASCAP/EMI Virgin, ASCAP/Stacy Piersa, BMI/Chrysalis, BMI) CPP
- 3 **I MISS YOU** (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL
- 10 **I'M NOT OVER YOU** (Last Song, ASCAP/Third Coast, ASCAP)
- 19 **I'M READY** (Ecaf, BMI/Sony, BMI) HL
- 66 **I'M SO PROUD** (Warner-Tamerlane, BMI) WBM
- 52 **INFATUATION** (Foxhole, BMI)
- 49 **INNER CITY BLUES** (Jobete, ASCAP) CPP
- 99 **I ONLY HAVE EYES FOR YOU** (Warner Bros., ASCAP)
- 14 **I SWEAR** (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/HL
- 92 **IT AIN'T HARD TO TELL** (Large Professor, ASCAP/EMI April, ASCAP/III Will, ASCAP/Skematics, ASCAP/Zomba, ASCAP) HL/PPP
- 57 **IT'S YOU THAT I NEED** (Desert Rain, ASCAP/Willow Girl, BMI)
- 73 **I WANNA BE YOURS** (Pac Jam, BMI)
- 60 **I WISH** (Perfect, BMI/SPZ, BMI/Rondor, PRS/Irving, BMI) CPP
- 64 **LEAVIN'** (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL
- 45 **LET ME LOVE YOU** (Bam Jams, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI)
- 30 **LOVE ON MY MIND** (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM
- 68 **LOVE WON'T LET ME WAIT** (Warner-Tamerlane, BMI/WIMOT, ASCAP)
- 72 **THE MOON** (Smoke Effects, ASCAP)
- 25 **THE MOST BEAUTIFUL GIRL IN THE WORLD** (Controversy, ASCAP/WB, ASCAP) WBM
- 50 **MY LOVE** (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/MCA, ASCAP)
- 61 **NAPPY HEADS** (Tete San Ko, ASCAP/Obverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI)
- 76 **NOTHING HAS EVER FELT LIKE THIS** (Aural Elixir, ASCAP/Rosalie, ASCAP)
- 47 **NUTTIN' BUT LOVE** (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duzit, ASCAP)
- 80 **OH MY GOD** (Zomba, ASCAP/Jazz Merchant, ASCAP)
- 34 **OLD TIMES' SAKE (FROM ABOVE THE RIM)** (Nikke Duz It, ASCAP/MCA, ASCAP/Tabracadabra, ASCAP) HL
- 51 **OLD TO THE NEW** (Nice & Smooth, ASCAP/Phat Kat, BMI/EMI Blackwood, BMI)
- 41 **OUTSIDE YOUR DOOR** (Warner-Tamerlane, BMI/Revolutionary Jazz Giant, BMI/Nomad-Noman, BMI) WBM
- 17 **PART TIME LOVER/I'M STILL IN LOVE WITH YOU** (Irving, BMI/AI Green, BMI/Swing Mob, BMI/EMI, ASCAP/EMI April, ASCAP/DeSwing Mob, ASCAP)

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	5	5	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS) 2 Wks. at No. 1
2	3	5	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
3	4	9	REGULATE	WARREN G & NATE DOGG (DEATH ROW)
4	2	10	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
5	5	6	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
6	6	10	I MISS YOU	AARON HALL (SILAS/MCA)
7	7	8	I SWEAR	HEAVY D. & THE BOYZ (BLITZZ/ATLANTIC)
8	8	11	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
9	21	7	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
10	10	8	BACK IN THE DAY	AHMAD (GIANT/REPRISE)
11	9	18	THE MOST BEAUTIFUL GIRL IN...	♠ (NPG/BELLMARK)
12	22	13	WORKER MAN	PATRA (EPIC)
13	17	7	CROOKLYN	THE CROOKLYN DODGERS (40 ACRES/MCA)
14	16	7	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)
15	12	15	GOT ME WAITING	HEAVY D. & THE BOYZ (UPTOWN/MCA)
16	11	6	EASE MY MIND	ARRESTED DEVELOPMENT (CHRYSALIS/EMI)
17	23	10	I'M NOT OVER YOU	CE CE PENISTON (A&M/PERSPECTIVE)
18	24	5	TOOTSEE ROLL	69 BOYZ (RIP-IT/ILC)
19	27	5	90'S GIRL	BLACKGIRL (KAPER/RCA)
20	15	16	PUMPS AND A BUMP	HAMMER (GIANT/REPRISE)
21	18	11	ANYTHING	SWV (RCA)
22	29	6	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)
23	13	15	SWEET POTATOE PIE	DOMINO (OUTBURST/RAL/CHAOS)
24	14	14	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
25	19	13	PART TIME LOVER/I'M STILL...	H-TOWN/AL B. SURE! (DEATH ROW)
26	41	2	BOOTI CALL	BLACKSTREET (INTERSCOPE)
27	20	22	PLAYER'S BALL	OUTKAST (LAFACE/ARISTA)
28	37	4	NAPPY HEADS	FUGES/TRANZLATOR CREW (RUFFHOUSE)
29	45	4	PLACE WHERE YOU BELONG	SHAI (MCA)
30	1	1	OLD TO THE NEW	NICE & SMOOTH (RBM/PGD)
31	25	33	DUNKIE BUTT	12 GAUGE (STREET LIFE/SCOTTI BROS.)
32	33	5	CAPTAIN SAVE A HOE	E-40 (SICK WID' IT/JIVE)
33	28	15	HOW DO YOU LIKE IT?	KEITH SWEAT (ELEKTRA)
34	52	5	INFATUATION	JAMIE FOXX (FOX)
35	26	20	BUMP N' GRIND	R. KELLY (JIVE)
36	30	17	BELIEVE IN LOVE	TEDDY PENDERGRASS (ELEKTRA)
37	62	3	FUNKY Y-2-C	THE PUPPIES (JOEY BOY/CHAOS)
38	31	18	BORN TO ROLL	MASTA ACE INC. (DELICIOUS VINYL)
39	38	11	I BELIEVE	SOUNDS OF BLACKNESS (PERSPECTIVE)
40	36	8	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
41	34	17	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
42	35	11	LOVE ON MY MIND	XSCAPE (SO SO DEF/COLUMBIA)
43	48	6	CAN'T GET ENOUGH	EL DEBARGE (REPRISE)
44	43	8	BUCKTOWN	SMIF-N-WESSUN (WRECK/NERVOUS)
45	47	3	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)
46	58	2	WHERE MY HOMIEZ?	ILL AL SKRATCH (MERCURY)
47	40	18	COMIN' ON STRONG	SUDDEN CHANGE (EASTWEST)
48	39	13	I GOT CHA OPIN	BLACK MOON (WRECK/NERVOUS)
49	32	3	OH MY GOD	A TRIBE CALLED QUEST (JIVE)
50	55	2	WHEN CAN I SEE YOU	BABYFACE (EPIC)
51	42	14	OLD TIMES' SAKE	SWEET SABLE (STREET LIFE/SCOTTI BROS.)
52	46	7	I'LL REMEMBER YOU	ATLANTIC STARR (ARISTA)
53	57	7	WARRIORS DRUM	KING JUST (BLACK FIST/SELECT)
54	49	20	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
55	44	20	C.R.E.A.M.	WU-TANG CLAN (LOUD/RCA)
56	51	15	FEENIN'	JOEDECI (UPTOWN/MCA)
57	1	1	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
58	50	21	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)
59	1	1	DIARY OF A MADMAN	GRAVEDIGGZ (GEE STREET/ISLAND/PLG)
60	1	1	CAN IT BE ALL SO SIMPLE	WU-TANG CLAN (LOUD/RCA)
61	1	1	WHOSE IS IT?	MELVIN RILEY (MCA)
62	61	2	THE WORLD IS YOURS	NAS (COLUMBIA)
63	70	5	LOVE 4 DEM GANGSTA'Z	EAZY-E (MCA)
64	56	17	SOMETHIN' TO RIDE TO	CONSCIOUS DAUGHTERS (SCARFACE)
65	54	5	PUMP	VOLUME 10 (IMMORTAL/RCA)
66	53	17	GONNA LOVE YOU RIGHT	AFTER 7 (BEACON/FOX)
67	59	19	IT AIN'T HARD TO TELL	NAS (COLUMBIA)
68	75	17	FREAKS/I-GHT (ALRIGHT)	DOUG E. FRESH (GEE STREET/ISLAND)
69	60	11	BACK IN THE DAY	ILLEGAL (ROWDY/ARISTA)
70	1	1	SOMEWHERE	SHANICE (MOTOWN)
71	1	1	NUTTIN' BUT LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
72	1	6	HERE IT IS, BAM!	TAG TEAM (LIFE/BELLMARK)
73	1	1	I'M SO PROUD	THE ISLEY BROTHERS (WARNER BROS.)
74	1	1	NOBODY RIDES FOR FREE	BIGGY SMALLZ (LIFE/BELLMARK)
75	1	2	I WISH	GABRIELLE (GO!DISCS/LONDON/PLG)

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

- HL/WBM/PPP
- 71 **PEACE SIGN** (TMC, ASCAP/Far Out, ASCAP/Polygram Int'l, ASCAP)
- 65 **PEOPLE MAKE THE WORLD GO ROUND (FROM CROOKLYN)** (Warner-Tamerlane, BMI)
- 36 **THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III)** (Music Corp. Of America, BMI/Gasoline Alley, BMI/Wandy, ASCAP/MCA, ASCAP/Petrol Lane, ASCAP/G.Spot, BMI/Yppahc, ASCAP/Sony, ASCAP)
- 43 **PUMPS AND A BUMP** (Bust-it, BMI/Rap And More, BMI/Bridgeport, BMI/Southfield, ASCAP/Micon, ASCAP)
- 88 **PUMP** (Troutman, BMI/Saja, BMI/Rubber Band, BMI)
- 7 **REGULATE (FROM ABOVE THE RIM)** (Suge, ASCAP/Warren G., ASCAP)
- 89 **RIBBON IN THE SKY** (Black Bull, ASCAP/Jobete, ASCAP) CPP
- 12 **THE RIGHT KINDA LOVER** (Flyte Tyme, ASCAP/New Perspective, ASCAP)
- 56 **ROUND AND ROUND** (Lu Ella, ASCAP/EMI April, ASCAP/Heat Ray's, ASCAP/WB, ASCAP)
- 75 **SATISFY YOU** (Sorcerors Labyrinth, BMI/ATV, BMI)
- 82 **SEE ME** (Zomba, BMI/Warner-Tamerlane, BMI)
- 8 **SENDING MY LOVE** (9th Town, ASCAP/Naughty, ASCAP) WBM
- 35 **SO SOMEONE TO LOVE** (New Perspective, ASCAP)
- 95 **SOMETHIN' TO RIDE TO (FONKY EXPEDITION)** (Scarface, ASCAP)
- 32 **SOMEWHERE** (EMI April, ASCAP/Shanice 4 U, ASCAP/KG Blunt, ASCAP/Babydon, ASCAP/Sony, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP/Pencyrsha, ASCAP) CPP
- 78 **SPEND THE NIGHT** (Zomba, BMI/R. Kelly, BMI)
- 59 **SWEET POTATOE PIE** (Ghetto Jam, ASCAP/Chrysalis, ASCAP/All Init, ASCAP/Cats On The Prowl, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) CPP/HL
- 96 **TAKE IT EASY** (



## Will New Run On Swedish Acts Launch Apollo?

**GROOVE ESSENTIALS:** With seemingly every industry eye focused on the Swedish music market with the hope of uncovering another top 40 cash cow à la **Ace Of Base**, the time is right for Stockholm native **Apollo** and his act, **House Of Virginism**, to hit the boards with a smoking new double-A-sided single, "Reaching" and "You Don't Have To Worry."

The former track is an anthemic take on a revered **Phase II** chestnut, while the latter is a juicy original composition. Apollo benefits greatly from the participation of compatriot **Stonebridge**, who brings a bright Euro-disco vibe to "Reaching" via his "Glamarama" remix. The 19-year-old Apollo has a sweet singing voice to match his camera-ready appearance, and he puts it to good use here. "You Don't Have To Worry" is less poppy, and will likely be the favored cut by DJs thanks to its aggressive house beats and playfully infectious keyboard loops. The cut bodes well for the future of the act's just-completed album for ClubVision Recordings.

EastWest plumbs through **Michael Watford's** sterling 1993 debut and dishes out "Love To The World," an inspirational, gospel-spiced kicker that has been injected with a refreshing house perspective by **Bobby D'Ambrosio** (who is among the best new producers working in clubland right now). Watford's voice is a pure joy that deserves to rise from his firm club base onto crossover radio airwaves. It appears that the folks at EastWest agree, given the fact that it has invested in an accessible R&B/funk remix by **Redhead Kingpin**. In all, a nifty 12-inch package that should keep those of us hankering for new material happy for a few seconds.

Hi-NRG queen **Abigail's** heavily chatted-up reading of the Nirvana grunge anthem "Smells Like Teen Spirit" has finally seen the light of U.S. release on ZYX Records. While we would normally be among the first to slag such a creative choice, the truth must be told: It works better than anyone could guess. Placed within a dark and creepy trance/pop arrangement, Abigail spews **Kurt Cobain's** words like a brain-washing religious mantra, revealing stronger phrasing ability than she previously has been given credit for. Could be the mainstream hit she has been pursuing. Look for ZYX to issue an album of material (half covers/half originals) in the fall.

If rave/NRG is your dance flavor of choice, "Rockin' For Myself" by **Motiv8** is a must menu addition. **Angie Brown**, last heard fronting singles by **Bizarre Inc.**, puts forth a respectable performance, while **Steve Rodway** crafts an instrumental picture that strobos with vibrant keyboard colors and racing beats. **Paul Gotel** steps in and gives the track a beefier bottom, while **Stonebridge** comes to the table with a recognizable disco-fried interpretation. Available on WEA London, **Motiv8**

is working on its first album, which will also have vocals by **Rhonda Marchen**.

U.K. producers/composers **Philipe Lovena & the Rhythm Doctor** clearly love to don an assortment of musical masks. In the States, they are best known for their flawless sonic output as **Wave on EightBall Records**. Back home, however, their own Mama label is an outlet for whatever vibe or beat hits 'em. Under the moniker **Love Tribe**, the duo explores a slew of tribal carnival sounds on "The Sundance EP." Over the course of four mind-bending dubs, they take punters on a journey that is fueled by complex keyboard passages and vigorous drum patterns. We're most fond of "Libidinous Ceremony" and "Sweet Dreams," which are a study in arousing and soothing contrasts.

Budding producer/remixer **Louie "Balo" Guzman** makes good use of an opportunity to strut his stuff on "Boogie Balo," an EP of deep-house jams on EightBall subsidiary **Empire State Records**. He exhibits an intriguing talent for weaving rugged rhythms with simple, but catchy melody lines. For proof, dive into "Don't Shut Me Out" or "Eyes Mulligan." Keep an eye on Guzman. He's got what it takes to make a difference.

Those who live to swing on an urban tip are going to gag with absolute glee when they encounter "Don't Front" by newcomer **miss-jones** (just her name oozes with diva drama!). She works her assertive, soulful program over a funky, hip-hop-derived foundation with the ease of a seasoned veteran, while producers **Tumblin' Dice** keep the arrangement chewy and full of the breaks needed for smooth turntable transitions. Word has it that miss-jones' label, **StepSun**, is sprinting to get a house-friendly remix on the street . . . better hurry, kids! In the meantime, this star-in-the-making is in the studio, putting together an album that promises to be all that (and way more). A preview of "In Debt," produced by **Funkmaster**



**Love From India.** Latin/club bombshell India recently appeared at the Across 110th Street Block Party, hosted by New York's Jackie 60 nightclub. She performed the international smash "Love & Happiness," which was recorded with **River Ocean** for **Strictly Rhythm Records**. Look for India to enter the studio to cut a follow-up shortly. (Photo: Tina Paul)

**Flex**, and our pick for a future hit, "Where I Wanna B-Boy," helmed by **Ron G.**, have us salivating for more.

**GATHERIN' RHYTHMS:** Once again it is time to don our thigh-high wading boots and fish out the scant pearls in the otherwise mucky waters of club-rooted compilations. As always, the frustration lies in the fact that most labels can usually rustle up one or two solid jams, sticking 'em in the middle of tedious, filler-riddled albums. With that in mind, proceed with extreme financial caution.

"Trance Trippin'" (Jumping & Pumping, U.K.) percolates with moody keyboard wizardry and icy computer musings that range from frenetic, fast-paced anthems to more dreamy ambient explorations. This is a rare collection that is equally useful to dancefloor navigators and armchair listeners. You can actually pop this one on and let it play straight through. Truly unbelievable.

"One A.D." rises from the grow-



by Larry Flick

ing glut of ambient collections—but with a twist. While other sets emphasize computer-dominant chill sessions, "One A.D." spotlights material that's appropriately ethereal, while simultaneously adding warm, human elements. "Soma Holiday," for example, has synth-savvy portions by Birmingham's **Justin Jones** and **Mark Tibenham**, but is deepened by **Antonia Reiner's** hypnotic incantations.

Acid-jazz enthusiasts are treated to some of the subgenre's more imaginative efforts on a series of CDs on San Francisco's **Ubiquity Records**. "Greyboy Freestylin'" features the genius horns of **Harold Todd**, among several other talented musicians, while "Mo' Cookin'" has the butt-shaggin' musings of acts like **Slide 5** ("Outerspace"), **Sweet Potato** ("Crankshaft"), and **Vibes Alive** ("The Spoken Word"). Killer, man.

"Howze O' Dy-No-Mite" has a batch of trippy housers by several key acts on the Caroline-distributed **Astralwerks/Antler Subway** label. **Mellow Mellow** is already gaining DJ approval for its blippy "One 4 Love," while **Beethoven** waits in the wings with the glittery and upbeat "Stuffed Cookies" and "Love Expressions." Props to **DJ Reese** for a seamless job of mixing the tracks together.

**SIDEWALK TALK:** Wild and wicked diva **Lonnie Gordon** has rebounded from her recently severed **EMI** recording deal with a venge-

ance. She is already being courted by several labels and has completed a salacious new single, "Get It Up." Produced by **Carl Graves** and **John Sinley**, the track is a frenetic rave/NRG mover that is nicely softened by church choir chants. Natch, Gordon delivers a ballsy performance that leaves you hoping she'll find the pop audience she deserves . . . Speaking of shopping for a deal, ex-**Imagination** singer **Lee John** is circulating a stirring demo of R&B/dance material through the London-based **Notting Hill Music Publishing**. He is in top vocal form on "Make Your Mind Up," which is rife with retro-funk/disco vibes, and "The Truth," an uplifting gospel number. Well worth major-label A&R attention . . . Import hounds are advised to jog on over to their local shops for a copy of **Bobby Brown's** "Two Can Play That Game," which has been revamped brilliantly by the unstoppable **K-Klass**. Grab this **MCA U.K.** record now, because it will not be issued here . . . **MCA's** U.S. branch will, however, be putting some club promotional muscle behind **Shai's** current single, "The Place Where You Belong," once the lovely **Ronnie Ventura's** remix is ready. We will be listening . . . **U.K.-based** **Freetown Records** continues to drop one mouth-watering houser after the next. This time, the label offers a kinetic conglomeration of sounds on "Dream In Rhythm" by **Rush De-Luxe**, aka producer/composer **Dee Vaz**. He takes a harsh underground beat and drapes it with a flourish of jazzy horns and rave-ish synths. Four phat mixes are there for the pickin'—make one. **Freetown** also has gone back to the catalog well and gotten **Kenny "Dope" Gonzalez** and "**Little**" **Louie Vega** to remix the under-



**Diva Connection.** Juliet Roberts, right, recently bonded with **Big Beat** belter **Robin S.** after an appearance on **Power 96** radio in Miami. Roberts is on a U.S. promotional trek in support of her current **Reprise/Warner Bros.** single, "I Want You."

rated 1993 release "Love's Masquerade" by **280 West**. They pump a friendly, R&B-laced groove that enhances a smooth and swarthy vocal by **Diamond Temple**. Should spark the widespread interest it deserved the first time around . . . **Loni Clark's** fab **Nervous Records** single, "U," also will get a new lease on its club life with the presence of several **Johnny Vicious** remixes. His quirky approach to production gives the song a bizarre (but compelling) new face that will entice underground DJs who might have found the original version too sweet. By the by, Clark is entrenched in recording her first album, which might be released before the end of the year. We can't wait . . . Former **Big Audio Dynamite** member **Greg Roberts** has teamed with underground synthmeister **Tim Bran** for **Dread Zone**, an acid/ragga act that will make its debut on the recently christened **TriStar Records** this autumn. "360" is an album of rhythm collisions offset by expansive, computer-generated melodies. Substance for the open-minded. Look for it.

**MAKIN' WAVES:** Toronto filmmaker **Joi Corion** is knee deep in research and preproduction of "Our House," a feature-length documentary that traces the history and impact of the house movement on mainstream music and nightclubs. She has already shot interviews with an array of heavy hitters, including **Ten City**, **Steve "Silk" Hurley**, **C.J. Mackintosh**, and **Robert Owens**. Corion is now in the process of raising funds to supplement various government grants, hoping to have the project done by early next year. For more info on the project, contact **Positive Vibes Productions** . . . Plans are afoot for the 1994 East Coast edition of the **International DJ Expo**, to be held Aug. 29-Sept. 1 at the **Trump Regency** in Atlantic City. The confab will continue its emphasis on issues concerning mobile DJs and changes in equipment and lighting. A worthwhile show for folks who work on the technical end of clubland.

**Billboard. Dance**  
**HOT Breakouts**  
FOR WEEK ENDING JULY 2, 1994  
**CLUB PLAY**


1. ANYTIME YOU NEED A FRIEND  
MARIAH CAREY COLUMBIA
2. EL BAILE DE LA VELA CHEITO EPIC
3. IT'S OVER NOW (IT'S ALRIGHT)  
CAUSE & EFFECT 200
4. ARE YOU SATISFIED? THE DAOU  
TRIBAL AMERICA
5. SO CONFUSED COLONEL ABRAMS  
GREAT JONES

**MAXI-SINGLES SALES**


1. DIARY OF A MADMAN GRAVEDIGGAZ  
GEE STREET
2. OLD TO THE NEW NICE & SMOOTH  
RAL
3. EVERYBODY UP UNCANNY ALLIANCE  
A&M
4. TONIGHT XSCAPE SO SO DEF
5. IT'S OVER NOW (IT'S ALRIGHT)  
CAUSE & EFFECT 200

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>*** No. 1 ***</b> 1 week at No. 1					
1	3	6	6	MISLED 550 MUSIC 77451/EPIC	◆ CELINE DION
2	2	4	9	I'M NOT OVER YOU A&M 0575	◆ CE CE PENISTON
3	4	5	8	IN DE GHETTO MERCURY 858 657	DAVID MORALES & THE BAD YARD CLUB
4	9	15	5	(MEET) THE FLINTSTONES (FROM "THE FLINTSTONES") MCA PROMO	◆ THE B.C. 52'S
5	1	2	12	WORKER MAN EPIC 77290	◆ PATRA
6	7	11	8	ALWAYS MUTE 66225/ELEKTRA	◆ ERASURE
7	11	16	6	LOVE COME HOME CHAMPION 95907/EASTWEST	OUR TRIBE FEATURING FRANKE PHAROAH
8	15	22	5	WHEN YOU MADE THE MOUNTAIN EASTWEST 95906	◆ OPUS III
9	8	3	11	GOOD TIME LOGIC 62839/RCA	◆ SOUND FACTORY
10	6	1	12	I WANT IT, I NEED IT (REAL LOVE) BOLD! SOUL 25066/IMAGO	SAUNDRA WILLIAMS
11	18	20	6	RENEGADE SOUNDWAVE MUTE PROMO/ELEKTRA	◆ RENEGADE SOUNDWAVE
12	5	7	9	IF 60'S WAS 90'S CONTINUUM 13315	◆ BEAUTIFUL PEOPLE
13	19	25	4	THAT SOUND MIAMI SOUL 004	RALPH FALCON FEATURING DOROTHY MANN
14	17	19	7	NEVER LEAVE YOU LONELY RADIKAL Q 15002	DIVA CONVENTION FEAT. MICHELLE WEEKS
15	23	30	3	CAUGHT IN THE MIDDLE REPRISE 41573/WARNER BROS.	JULIET ROBERTS
16	12	8	12	HOW LONG WARNER BROS. 41415	◆ ULTRA NATE
17	26	45	3	FEEL WHAT YOU WANT CHAMPION 95899/EASTWEST	◆ KRISTINE W
18	25	42	3	THE RIGHT KINDA LOVER MCA 54851	◆ PATTI LABELLE
19	13	13	8	I'VE GOT THE MUSIC MOONSHINE MUSIC 88400	MOUNT RUSHMORE
20	29	44	3	EMERGENCY ON PLANET EARTH COLUMBIA 77529	◆ JAMIROQUAI
21	28	38	3	ANYTHING 550 MUSIC 77495/EPIC	◆ CULTURE BEAT
22	20	12	10	CHEBBA COHIBA/MANGO PROMO/ISLAND	KHALED
23	21	24	5	REACH POSITIVA IMPORT	◆ JUDY CHEEKS
24	14	9	13	100% PURE LOVE MERCURY 858 485	◆ CRYSTAL WATERS
25	27	32	4	TREE FROG ZYX 7228	◆ HOPE
<b>*** POWER PICK ***</b>					
26	39	—	2	BRING ME YOUR LOVE ELEKTRA 66223	DEEE-LITE
27	33	33	4	NO LOVE LOST GROOVE ON 06/STRICTLY RHYTHM	CE CE ROGERS
28	10	10	12	I'LL TAKE YOU THERE (FROM "THREESOME") EPIC SOUNDTRAX 77460/EPIC	◆ GENERAL PUBLIC
29	16	14	9	DON'T LET IT GO TO YOUR HEAD RCA 62787	CHANTAY SAVAGE
30	38	—	2	HOLIDAY DEEP CRAP 30060/CRAP	URBAN MOTION PROJECT II
31	36	37	3	YOU WON'T SEE ME CRY ATLANTIC 85657	B-TRIBE
32	30	31	4	RHYTHM OF LIFE IMAGO 25063	◆ CAPTAIN HOLLYWOOD
33	42	—	2	I CAN'T LET YOU GO EIGHT BALL 041	THE MACK VIBE FEATURING JACQUELINE
34	40	46	3	FREE, GAY, & HAPPY PERFECT PAIR 02-94	THE COMING OUT CREW
35	22	21	8	GOIN' UP IN SMOKE COLUMBIA 77266	TEN CITY
36	37	35	4	VOILA VOILA FFRR 120 021	RACHID TAHA
37	47	—	19	JUMP TO IT ARISTA 1-2702	ARETHA FRANKLIN
<b>*** HOT SHOT DEBUT ***</b>					
38	NEW ▶	1	1	BOMBADIN TOMMY BOY 629	808 STATE
39	34	23	7	IF YOU REALLY LOVE SOMEONE TRIBAL AMERICA 58086/IRS	LIBERTY CITY
40	24	18	12	SOMEDAY WE'LL BE TOGETHER MOTOWN 6381	DIANA ROSS
41	NEW ▶	1	1	FEEL LIKE MAKING LOVE 550 MUSIC 77556/EPIC	◆ PAULINE HENRY
42	48	—	2	ONE 4 LOVE ASTRALWERKS 6118/CAROLINE	MELLOW MELLOW
43	31	28	6	WHEN I FELL IN LOVE PENDULUM 58151/EMI	◆ LISA LISA
44	35	27	10	WHAT'S UP ZYX 6691	◆ DJ MIKO
45	49	—	2	ACTIVATOR (YOU NEED SOME) VICIOUS MUZIK 004/EPIC	WHATEVER GIRL
46	NEW ▶	1	1	LIFTED BY LOVE SIRE 41379/WARNER BROS.	K.D. LANG
47	32	26	10	RESTE SUR MOI COLUMBIA PROMO	PATRICIA KAAS
48	NEW ▶	1	1	NEW YORK EXPRESS STRICTLY RHYTHM 12254	HARDHEAD
49	NEW ▶	1	1	CLOSER TO GOD NOTHING/TVT/INTERSCOPE 95905/ATLANTIC	◆ NINE INCH NAILS
50	43	36	9	EL TRAGO (THE DRINK) CUTTING 297	◆ 2 IN A ROOM


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. 					
<b>*** No. 1 ***</b> 2 weeks at No. 1					
1	1	8	6	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
2	2	2	3	OH MY GOD (T) (X) JIVE 42211	◆ A TRIBE CALLED QUEST
3	3	3	10	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
4	4	1	5	ANY TIME, ANY PLACE/TROB (T) (X) VIRGIN 38435	◆ JANET JACKSON
5	5	5	10	BACK & FORTH (T) (X) BLACKGROUND 42173/JIVE	◆ AALIYAH
<b>*** GREATEST GAINER ***</b>					
6	10	10	3	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	◆ DA BRAT
7	6	7	9	BUCKTOWN (M) (T) WRECK 20069/NERVOUS	◆ SMIF-N-WESSUN
8	11	11	6	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617	◆ COOLIO
9	14	—	2	CAN IT BE ALL SO SIMPLE (T) (X) LOUD 62890/RCA	◆ WU-TANG CLAN
10	7	6	3	THE WORLD IS YOURS (T) COLUMBIA 77513	◆ NAS
11	8	9	3	ANYTIME YOU NEED A FRIEND (M) (T) (X) COLUMBIA 77499	◆ MARIAH CAREY
12	9	4	14	MOVING ON UP (T) (X) EPIC 77417	◆ M PEOPLE
<b>*** HOT SHOT DEBUT ***</b>					
13	NEW ▶	1	1	TAKE IT EASY (M) (T) WEEED 20094/NERVOUS	◆ MAD LION
14	15	24	7	WHERE MY HOMIEZ? (M) (T) MERCURY 858 463	◆ ILL AL SKRATCH
15	19	41	5	BACK IN THE DAY (M) (T) (X) GIANT/REPRISE 41416/WARNER BROS.	◆ AHMAD
16	12	12	6	YOUR BODY'S CALLIN' (T) (X) JIVE 42221	◆ R. KELLY
17	16	17	12	WORKER MAN (M) (T) EPIC 77290	◆ PATRA
18	13	13	6	EASE MY MIND (M) (T) (X) CHRYSALIS 58157/EMI	◆ ARRESTED DEVELOPMENT
19	18	25	9	WHAT'S UP (T) (X) ZYX 6691	◆ DJ MIKO
20	28	28	11	I'M NOT OVER YOU (T) (X) A&M 0575	◆ CE CE PENISTON
21	43	47	3	FOLLOW ME (M) (T) STRICTLY RHYTHM 1288	ALY-US
22	33	—	2	MARY JANE (T) LOUD 62880/RCA	◆ THA ALKAHOLIKS
23	31	26	5	YOUR LOVE IS SO DIVINE (M) (T) (X) SUNSHINE 12822	◆ MIRANDA
24	22	14	6	CODE OF THE STREETS (T) (X) CHRYSALIS 58147/EMI	◆ GANG STARR
25	26	32	9	GOOD TIME (T) (X) LOGIC 62839/RCA	◆ SOUND FACTORY
26	21	15	31	FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
27	25	38	8	WARRIOR'S DRUM (T) BLACK FIST 27491/SELECT STREET	◆ KING JUST
28	NEW ▶	1	1	ZOOMIN' (T) SCOTTI BROS. 78005	NOMAR
29	20	30	5	MISLED (T) (X) 550 MUSIC 77451/EPIC	◆ CELINE DION
30	27	23	5	90'S GIRL (T) (X) KAPER 62882/RCA	◆ BLACKGIRL
31	30	29	7	SENDING MY LOVE (T) ILLTOWN 4854/MOTOWN	◆ ZHANE
32	32	21	9	ALWAYS (T) (X) MUTE 66225/ELEKTRA	◆ ERASURE
33	34	16	5	WILLING TO FORGIVE/JUMP TO IT (M) (T) ARISTA 1-2702	◆ ARETHA FRANKLIN
34	17	18	4	ANYTHING (T) (X) 550 MUSIC 77495/EPIC	◆ CULTURE BEAT
35	23	19	15	SWEET POTATOE PIE (M) (T) OUTBURST/RAL 77349/CHAOS	◆ DOMINO
36	44	—	13	EL TRAGO (THE DRINK) (M) (T) (X) CUTTING 297	◆ 2 IN A ROOM
37	35	20	4	I WANT IT, I NEED IT (REAL LOVE) (T) (X) BOLD! SOUL 25066/IMAGO	SAUNDRA WILLIAMS
38	24	22	11	ANYTHING (FROM "ABOVE THE RIM") (T) (X) RCA 62823	◆ SWV
39	29	34	14	I GOT CHA OPIN (T) WRECK 20083/NERVOUS	◆ BLACK MOON
40	45	33	9	GOT ME WAITING (T) UPTOWN 54825/MCA	◆ HEAVY D. & THE BOYZ
41	NEW ▶	1	1	LIFTED BY LOVE (T) (X) SIRE 41379/WARNER BROS.	K.D. LANG
42	42	—	14	PLAYER'S BALL (M) (T) (X) LAFACE 2-4067/ARISTA	◆ OUTKAST
43	41	39	21	IT AIN'T HARD TO TELL (M) (T) COLUMBIA 77320	◆ NAS
44	40	43	7	PART TIME LOVER/I'M STILL... (M) (T) (X) DEATH ROW/INTERSCOPE 98283/AG	◆ H-TOWN/AL B. SURE!
45	NEW ▶	1	1	ARE YOU SATISFIED?/SURRENDER YOURSELF (T) (X) TRIBAL AMERICA 58142/IRS	THE DAOU
46	37	31	12	I BELIEVE (M) (T) (X) PERSPECTIVE 7447/A&M	◆ SOUNDS OF BLACKNESS
47	36	36	6	PUMPS AND A BUMP (T) (X) GIANT/REPRISE 14196/WARNER BROS.	◆ HAMMER
48	RE-ENTRY	5	5	PROPS OVER HERE (T) VIOLATOR 1219/RELATIVITY	◆ THE BEATNUTS
49	NEW ▶	1	1	PASS IT OFF (T) VIRGIN 14159	◆ SHYHEIM
50	NEW ▶	1	1	CROOKLYN (FROM "CROOKLYN") (T) MCA 54883	◆ THE CROOKLYN DODGERS

○ 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.




**"Brazen - The Original Soundtrack"**  
R+B/House Compilation  
Featuring the first single, "Forever And A Day" by Brothers In Rhythm featuring Charvoni. Also includes the follow-up single, "Everyday Thang" by Melanie Williams.

**EPIC DANCE. SUMMER '94.**  
New improved grooves. Now in 3 flavors.



**"Club Epic 3"**  
Classic Dance Compilation



**"Welcome To The Future 2"**  
Progressive/Rave Compilation  
Featuring the first single, "Love Transmission" by East Beat Syndicate. Also includes the follow-up single, "ISOP '94" by MFSL featuring the Three Degrees. Remixed by Johnny Vicious.

All 3 compilations in-store August 2nd and are available on LP vinyl, CD & Cassette.



**Fast Times At Fan Fair.** RCA drafted two popular race car drivers to ornament the label's recent Fan Fair show. Shown backstage before the show, in the front row from left, are Mike Henderson, Restless Heart's Paul Gregg, Western Auto NASCAR driver Darrell Waltrip, and RCA/Nashville VP/GM Thom Schuyler. In the back row are Shenandoah's Stan Thorn and Marty Raybon, Restless Heart's John Dittich and Greg Jennings, Family Channel driver Ted Musgrave, Lari White, Clint Black, and Waylon Jennings.

## Label Taps Market For Bransounds Budget 'Ultimate' Titles Survey Acts' Best

BY EDWARD MORRIS

NASHVILLE—Older Americans of the type who stream into Branson, Mo., to watch veteran country and pop acts perform have a new record label designed specifically for their musical tastes and budgets.

The Bransounds label began test-marketing its "The Ultimate" series of albums late last year, and is now in the first stages of a full national rollout.

Heading label operations are Lee Feist, CEO, and Rick Rogers, president. Feist is former president of Remington Shavers and Knives. Rogers was VP of sales and marketing for

PolyGram Records. Privately owned, Bransounds is a division of At Work Entertainment of Westport, Conn.

So far, Bransounds has released albums of hits by Kenny Rogers, Wayne Newton, Glen Campbell, Eddie Rabbitt, Cristy Lane, Johnny Cash, Andy Williams, Bobby Vinton, Barbara Mandrell, Mickey Gilley, Roy Clark, and a popular local group, the Baldknobbers. (Most of the albums have 10 cuts, but the Vinton album contains 14.)

Next in the series will be collections from Charley Pride, Jim Stafford, and Mel Tillis.

Except for the Baldknobbers, all the music on these first albums is from leased masters. However, Feist notes, the company plans to combine new tracks with the old on future releases. Since the focus is on past hits, none of the acts in the series is signed exclusively to Bransounds.

"We started putting the program together in April 1993," Feist says. "We went into test-marketing in Branson in late November, and were so overwhelmed, so absolutely amazed at the sell-through, that we then prepared to launch nationally in May of this year."

The INDI network distributes the newcomer.

Although Branson, which draws 6 million visitors a year, is currently the label's biggest market, Feist says, "We're in Best Buy, quite a few of the Tower stores, selected Wal-Mart stores, and all of the Hastings stores." In addition, he says, the label is available in several truck stops, convenience stores, and grocery and drug outlets.

Bransounds exhibits its titles in a floor display case that holds five shelves each of CDs and cassettes. It also features, in the center, a full-size photo of an Ovation guitar. Feist says that Bransounds and Ovation are involved in a co-promotion that will award guitars as prizes to consumers, along with such other prizes as expense-paid trips to Branson.

Advertising of the series so far has been limited to such point-of-purchase materials.

Feist says that, on the average, cassette albums retail for \$5.99 to \$6.99, and CDs from \$8.99 to \$9.99. In Branson, sales are about 80% cassette and 20% CD. But nationally, Feist says, "it's still about a 50-50 split."

"When we started our market research," Feist says, "we planned that the cassettes would be in the \$8.99 to \$9.99 range." (Continued on page 31)

## POP HITS HELP NASHVILLE PUBLISHERS GAIN VISIBILITY

(Continued from page 12)

owns the Gary Morris catalog that has many of Victoria Shaw's best songs, among them "I Love The Way You Love Me," another hit for Montgomery.

"We are asking our L.A. office to go after pop cuts on that one," Hurt reports, "and our New York office, too. But we're also doing it ourselves by direct contact with some people."

Hurt and several other publishing executives note that Lou Simon, RCA Records' senior director of A&R, was in Nashville recently looking for pop-oriented songs from all of them. "It's a fairly

small percentage" of BMG's country holdings that have possibilities," Hurt points out, but he adds, "we're really working that small percentage hard."

"We have Gary Baker, who co-wrote 'I Swear,'" says Mike Hollandsworth, GM of Zomba/Nashville. He says Baker and co-writer Myers have been to Los Angeles to meet with All-4-One, and that they will return in September to write with the group for its next album.

Hollandsworth says Baker and Myers also met with pop producer David Foster to discuss projects he wants them to write for. (Foster

produced All-4-One's version of "I Swear.") "We're trying to take this and spin off as much as we possibly can," Hollandsworth adds. "What [this pop success] has done is make the New York and L.A. offices [more aware] of our material."

Randy Hart, VP of Famous Music, says that "beyond our usual mode of pitching, we're not doing anything extraordinary [to get pop cuts]." From his perspective, he says he has seen more L.A. writers than usual sending him material in the hope of getting a country cut.

Al Cooley, manager of A&R for Atlantic/Nashville, says he has noticed that since "I Swear" broke, "New York and L.A. producers are making calls to Nashville publishers."

Warner/Chappell notes that Laura Branigan has recorded "How Can I Help You Say Good-bye," the current hit by Patty Loveless—although it's not quite clear which artist recorded it first. Johnny Wright, the publisher's senior creative director, says he compiled and circulated to all the international branches a DAT album of all the company's top 10 country singles of the past four years.

Another Warner/Chappell copyright, "Is There Life Out There," a hit for Reba McEntire, is being used as the basis for a movie that stars McEntire.

"[Nashville publishers] are always sensitive to the possibility of getting a cut that transcends country radio," says Jerry Crutchfield, president of MCA Music Publishing. "But due to what has been on pop radio—heavy dance music, hip-hop, or whatever it is—that hasn't been a real viable option for some time."

"But in view of what we're seeing now with 'I Swear' and 'I Will Always Love You', it certainly supports what we have been contending for some time: that real quality songs are coming out of Nashville. I think the opportunities are opening now, and we're more aware of it. But we are not out just chasing pop records."

## Nashville Sets Date For First-Ever Fans' Awards

NASHVILLE—To celebrate both the prominence and diversity of its musical output, Nashville has instituted the fan-voted Nashville Music Awards, or Nammies. The initial awards show is set for Jan. 18, 1995, at the Ryman Auditorium.

The idea for the awards was put forward to the city government by the Leadership Music organization, which will be one of the recipients of proceeds from the first awards show. The other beneficiary is the arts magnet program at Nashville's Wharton Middle School.

The sponsors say there are no plans to broadcast the initial show. In addition to the specific category awards, two "Bridge" honors will be conferred, one each for a music industry figure and a community leader who has contributed to bringing Nashville and the music industry together.

A Heritage award also will be presented to a "longtime contributor to the growth of the music industry in Nashville."

Nominees for the more than 30 other awards will be made by a

music business panel. The ballot of nominees will then be published in a local newspaper for fans to vote on. An independent accounting firm will verify and tally the votes.

Categories are outstanding album (overall) and outstanding album in bluegrass, blues, contemporary Christian, country, debut, folk, gospel, independent, jazz, pop, and rock.

Also, outstanding song, video, musical event staged for TV, music venue, music writer or critic, and radio station.

In the instrumental/vocal/writing division, awards are slated for outstanding artist/writer, songwriter, unsigned artist/act, duo/group, female vocalist, male vocalist, backing vocalist, bassist, drummer/percussionist, guitarist, keyboard/synthesizer player, reeds/brass player, other instrument player, engineer, and producer.

Leadership Music is an organization that provides music business orientation and networking opportunities for an annual class of industry leaders.

## Hollywood To Release Cast Album From Musical 'Chippy'

NASHVILLE—On July 19, Hollywood Records will release the cast recording of "Chippy," a new stage play about a prostitute who worked the Texas panhandle during the 1930s. Among the country-flavored artists featured on the album are Joe Ely, Butch Hancock, and Robert Earl Keen. Ely and Terry Allen produced.

The release of the 23-cut "Songs From Chippy" precedes by a week the play's July 27-30 New York opening as part of the Lincoln Center's Serious Fun! festival. Commissioned by the American Music Theatre Festival, "Chippy" premiered at Philadelphia's Play And Players Theatre in June.

Ely, Allen, Hancock, and Jo Harvey Allen, who plays the title character, wrote the music for the album.

Other featured musical performers are Jo Carol Pierce and Wayne Hancock, along with band members Richard Bowden, Dave Heath, Lloyd Maines, and Davis McClarty.

To promote consumer awareness of the album, Hollywood Records has concentrated its first round of publicity in such markets as Austin, where most of the performers are well known, and Philadelphia. In addition, the album will be worked at National Public Radio as well as at album alternative and college radio stations, and will be spotlighted through local co-op advertising with record stores.

There are no plans to pull singles from the album.

A spokeswoman for Hollywood Records says that copies of the album were sold on site during the Philadelphia performances but will not be sold at

Lincoln Center. She notes, however, that playgoers will be made aware that the music is available in record stores.

This fall, the principal performers are expected to tour and perform music from the play. And there has been discussion of presenting the play itself at the University of Texas.

EDWARD MORRIS



**Hot & Hot.** Atlantic Records president Rick Blackburn (in shorts) swelters in the Nashville sun with his superstar acts as they prepare to return to their Fan Fair duties. Clockwise, from left, are John Michael Montgomery, Tracy Lawrence, Neal McCoy, and Danny Shirley of Confederate Railroad.

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 133 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	11	<b>WINK</b> B. BECKETT (B. DIPIERO, T. SHAPIRO)	◆ NEAL MCCOY (C) (V) ATLANTIC 87247
<b>*** NO. 1 ***</b> 3 weeks at No. 1					
2	4	8	13	<b>LITTLE ROCK</b> J. HOBBS, E. SEAY, P. WORLEY (T. DOUGLAS)	◆ COLLIN RAYE (V) EPIC 77436
3	6	11	14	<b>THEY DON'T MAKE 'EM LIKE THAT ANYMORE</b> C. FARRIN (J. STEELE, C. FARRIN)	BOY HOWDY CURB ALBUM CUT
4	9	12	10	<b>I TAKE MY CHANCES</b> J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY CHAPIN CARPENTER (V) COLUMBIA 77476
5	7	10	13	<b>WHY HAVEN'T I HEARD FROM YOU</b> T. BROWN, R. MCENTIRE (S. KNOX, T. W. HALE)	◆ REBA MCENTIRE (C) (V) MCA 54823
6	12	15	11	<b>FOOLISH PRIDE</b> G. BROWN (T. TRITT)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 18180
7	2	2	12	<b>WHENEVER YOU COME AROUND</b> T. BROWN (V. GILL, P. WASNER)	VINCE GILL (C) (V) MCA 54833
8	5	5	15	<b>SPILLED PERFUME</b> S. FISHELL, P. TILLIS (P. TILLIS, D. DILLON)	◆ PAM TILLIS (V) ARISTA 1-2676
9	3	3	15	<b>WALKING AWAY A WINNER</b> J. LEO (T. SHAPIRO, B. DIPIERO)	◆ KATHY MATTEA (C) (V) MERCURY 858 464
10	13	14	12	<b>EVERY ONCE IN A WHILE</b> M. BRIGHT, T. DUBOIS (H. PAUL, V. STEPHENSON, D. ROBBINS)	◆ BLACKHAWK (C) (V) ARISTA 1-2668
11	16	17	9	<b>ONE NIGHT A DAY</b> A. REYNOLDS (G. BURR, P. WASNER)	GARTH BROOKS (V) LIBERTY 17972
12	17	20	11	<b>I WISH I COULD HAVE BEEN THERE</b> J. STROUD, J. ANDERSON (J. ANDERSON, K. ROBBINS)	◆ JOHN ANDERSON (V) BNA 62795
13	15	18	10	<b>LIFESTYLES OF THE NOT SO RICH &amp; FAMOUS</b> J. CRUTCHFIELD (B. HILL, W. TESTER)	◆ TRACY BYRD (C) (V) MCA 54778
14	8	4	13	<b>THAT AIN'T NO WAY TO GO</b> D. COOK, S. HENDRICKS (R. DUNN, K. BROOKS, D. COOK)	◆ BROOKS & DUNN (V) ARISTA 1-2669
15	20	21	13	<b>THAT'S MY BABY</b> G. FUNDIS (L. WHITE, C. CANNON)	◆ LARI WHITE (C) (V) RCA 62764
16	21	25	12	<b>THINKIN' PROBLEM</b> B. CHANCEY (D. BALL, A. SHAMBLIN, S. ZIFF)	◆ DAVID BALL (C) (V) WARNER BROS. 18250
<b>*** AIRPOWER ***</b>					
17	25	53	3	<b>SUMMERTIME BLUES</b> K. STEGALL (E. COCHRAN, J. CAPEHART)	◆ ALAN JACKSON (C) (V) ARISTA 1-2697
18	19	19	13	<b>IT WON'T BE OVER YOU</b> S. HENDRICKS (T. BRUCE, T. MCHUGH)	STEVE WARINER (V) ARISTA 1-2672
19	14	13	12	<b>THE CHEAP SEATS</b> J. LEO, L. M. LEE, ALABAMA (M. HUMMON, R. SHARP)	◆ ALABAMA (V) RCA 62623
20	11	7	14	<b>DON'T TAKE THE GIRL</b> J. STROUD, B. GALLIMORE (C. MARTIN, L. W. JOHNSON)	◆ TIM MCGRAW (C) (V) CURB 76925
<b>*** AIRPOWER ***</b>					
21	23	28	7	<b>NATIONAL WORKING WOMAN'S HOLIDAY</b> B. CANNON, N. WILSON (R. MURRAH, P. TERRY, J. D. HICKS)	◆ SAMMY KERSHAW (C) (V) MERCURY 858 722
22	22	23	7	<b>STOP ON A DIME</b> J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
<b>*** AIRPOWER ***</b>					
23	27	30	6	<b>RENEGADES, REBELS AND ROGUES</b> T. LAWRENCE, C. ANDERSON (P. NELSON, L. BOONE, E. CLARK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
24	28	27	11	<b>(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN</b> A. REYNOLDS, J. ROONEY (A. ANDERSON, H. KETCHUM)	◆ HAL KETCHUM (C) (V) CURB 76922
25	31	36	6	<b>LOVE A LITTLE STRONGER</b> M. POWELL, T. DUBOIS (C. JONES, B. CRITTENDEN, G. SWINT)	◆ DIAMOND RIO (C) (V) ARISTA 1-2693
26	10	9	17	<b>DADDY NEVER WAS THE CADILLAC KIND</b> B. BECKETT (B. NELSON, D. GIBSON)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87273
27	29	32	7	<b>TAKE THESE CHAINS FROM MY HEART</b> S. HENDRICKS (F. ROSE, H. HEATH)	LEE ROY PARNELL (C) (V) ARISTA 1-2695
28	26	24	12	<b>COWBOYS DON'T CRY</b> J. STROUD, J. CARLTON (J. ALLISON, J. RAYMOND, B. SIMON, D. GILMORE)	◆ DARON NORWOOD (C) (V) GIANT 18216
29	33	42	5	<b>GIRLS WITH GUITARS</b> T. BROWN (M. C. CARPENTER)	◆ WYNNONNA (C) (V) CURB 54875/MCA
30	30	33	11	<b>WHOLE LOTTA LOVE ON THE LINE</b> S. HENDRICKS (A. TIPPIN, D. KEES)	AARON TIPPIN (V) RCA 62832
31	38	46	4	<b>DREAMING WITH MY EYES OPEN</b> J. STROUD (T. ARATA)	◆ CLAY WALKER (C) (V) GIANT 18139
32	24	16	16	<b>WISH I DIDN'T KNOW NOW</b> N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (V) MERCURY 858 290
33	18	6	16	<b>HOW CAN I HELP YOU SAY GOODBYE</b> E. GORDY, JR. (B. B. COLLINS, K. TAYLOR-GOOD)	◆ PATTY LOVELESS (V) EPIC 77416
34	41	43	6	<b>HANGIN' IN</b> J. CRUTCHFIELD (S. BOGARD, R. GILES)	◆ TANYA TUCKER (V) LIBERTY 79033
35	36	37	9	<b>INDEPENDENCE DAY</b> P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE (C) (V) RCA 62828
36	42	49	5	<b>HALF THE MAN</b> J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62878
37	51	66	7	<b>BE MY BABY TONIGHT</b> S. HENDRICKS (E. HILL, R. FAGAN)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87236
38	35	31	18	<b>A GOOD RUN OF BAD LUCK</b> J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (C) (V) RCA 62762

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	39	29	17	<b>BEFORE YOU KILL US ALL</b> K. LEHNING (K. FOLLESE, M. T. BARNES)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18208
40	45	55	4	<b>WHISPER MY NAME</b> K. LEHNING (T. BRUCE)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18153
41	32	22	16	<b>ROPE THE MOON</b> S. HENDRICKS (J. BROWN, J. DENTON, A. BROWN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87248
42	49	56	5	<b>SHE CAN'T SAY I DIDN'T CRY</b> S. BUCKINGHAM (T. MARTIN, T. MARTIN, R. WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77535
43	44	41	19	<b>ADDICTED TO A DOLLAR</b> J. STROUD, D. STONE (D. STONE, R. HOOD, R. MADDOX, K. TRIBBLE)	◆ DOUG STONE (C) (V) EPIC 77375
44	50	54	5	<b>BUT I WILL</b> S. HENDRICKS (T. SEALS, E. SETSER, L. STEWART)	◆ FAITH HILL (C) (V) WARNER BROS. 18179
45	46	40	19	<b>LOVEBUG</b> T. BROWN, G. STRAIT (C. WAYNE, W. KEMP)	GEORGE STRAIT (C) (V) MCA 54819
46	43	47	8	<b>SOMETHING ALREADY GONE</b> J. STROUD, C. CARTER (C. CARTER, A. ANDERSON)	◆ CARLENE CARTER (V) ATLANTIC 82595
47	52	61	5	<b>COWBOY BAND</b> J. BOWEN (M. POWELL, J. MEDDERS)	◆ BILLY DEAN (C) LIBERTY 79034
48	48	48	20	<b>ROCK BOTTOM</b> T. BROWN (J. R. COBB, B. BUIE)	WYNNONNA (C) (V) CURB 54809/MCA
49	59	60	6	<b>MAMMAS DON'T LET YOUR BABIES GROW UP TO BE...</b> D. JOHNSON (E. BRUCE, P. BRUCE)	◆ GIBSON/MILLER BAND (C) (V) EPIC 77488
50	53	58	8	<b>O WHAT A THRILL</b> D. COOK (J. WINCHSTER)	◆ THE MAVERICKS (C) (V) MCA 54780
51	62	72	3	<b>MORE LOVE</b> J. STROUD (D. STONE, G. BURR)	DOUG STONE (C) (V) EPIC 77549
52	54	50	19	<b>WHERE DO I FIT IN THE PICTURE</b> J. STROUD (C. WALKER)	◆ CLAY WALKER (V) GIANT 18210
53	71	—	2	<b>HARD TO SAY</b> M. MILLER, M. MCANALLY (M. MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
54	58	57	7	<b>IF YOU CAME BACK FROM HEAVEN</b> R. LANDIS (L. MORGAN, R. LANDIS)	◆ LORRIE MORGAN (V) BNA 62864
55	75	—	2	<b>THE MAN IN LOVE WITH YOU</b> T. BROWN, G. STRAIT (S. DORFF, G. HARJU)	◆ GEORGE STRAIT (C) (V) MCA 54854
56	66	—	2	<b>WHAT'S IN IT FOR ME</b> C. HOWARD (J. JARRARD, G. BURR)	JOHN BERRY (V) LIBERTY 79035
57	55	51	17	<b>IN MY OWN BACKYARD</b> J. SLATE, B. MONTGOMERY (A. SPOONER, K. K. PHILLIPS, J. DIFFIE)	◆ JOE DIFFIE (V) EPIC 77380
58	47	45	9	<b>YOU WOULDN'T SAY THAT TO A STRANGER</b> J. BOWEN, S. BOGGUSS (P. BUNCH, D. CRIDER)	◆ SUZY BOGGUSS (V) LIBERTY 17907
59	57	39	14	<b>WOMAN, SENSUOUS WOMAN</b> M. WRIGHT (G. S. PAXTON)	MARK CHESNUTT (C) (V) MCA 54822
60	68	—	2	<b>I'LL GO DOWN LOVING YOU</b> D. COOK (C. HARTFORD, S. HOGIN, M. POWELL)	◆ SHENANDOAH (V) RCA 62867
61	56	52	10	<b>FALLING OUT OF LOVE</b> J. SCAIFE, J. COTTON (J. W. WIGGINS)	◆ JOHN AND AUDREY WIGGINS (C) (V) MERCURY 858476
62	64	67	6	<b>RADIO ACTIVE</b> K. STEGALL (B. JONES, D. LEWIS, K. WILLIAMS)	◆ BRYAN AUSTIN (C) (V) PATRIOT 79024
<b>*** HOT SHOT DEBUT ***</b>					
63	NEW ►	—	1	<b>SHE LOVES ME LIKE SHE MEANS IT</b> L. PETERZELL, R. E. ORRALL, C. WRIGHT, J. STROUD (R. E. ORRALL, B. SPENCER, ANGELO)	◆ ORRALL & WRIGHT (C) (V) GIANT 18162
64	69	—	2	<b>LOVE AND LUCK</b> T. BROWN, M. STUART (M. STUART, B. DIPIERO)	◆ MARTY STUART (C) (V) MCA 54840
65	65	69	3	<b>LOVE DIDN'T DO IT</b> J. GUESS (S. D. JONES, B. TOMBERLIN)	◆ LINDA DAVIS (C) (V) ARISTA 1-2701
66	NEW ►	—	1	<b>POCKET OF A CLOWN</b> P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
67	63	63	20	<b>TRY NOT TO LOOK SO PRETTY</b> P. ANDERSON (D. YOAKAM, KOSTAS)	◆ DWIGHT YOAKAM (C) (V) REPRISE 18239/WARNER BROS.
68	67	68	3	<b>BY THE WAY SHE'S LOOKIN'</b> B. BECKETT (J. HUNTER, R. M. BOURKE)	◆ JESSE HUNTER (V) BNA 62857
69	60	44	18	<b>JUST ONCE</b> T. BROWN (D. L. MURPHY, K. TRIBBLE)	◆ DAVID LEE MURPHY (C) (V) MCA 54794
70	73	—	2	<b>HE'S A GOOD OLE BOY</b> B. BECKETT, H. SHEDD (H. HOWARD)	◆ CHELY WRIGHT (C) (V) POLYDOR 853 056
71	NEW ►	—	1	<b>BEEN THERE</b> J. LEO (D. SCHLITZ, B. LIVSEY)	◆ TERRY MCBRIDE & THE RIDE (C) (V) MCA 54853
72	70	65	9	<b>CRY WOLF</b> A. BYRD, J. E. NORMAN (V. SHAW, J. LEARY)	◆ VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.
73	NEW ►	—	1	<b>ALL FIRED UP</b> J. CRUTCHFIELD (D. MORGAN, S. DAVIS, B. L. SPRINGFIELD)	◆ DAN SEALS (C) (V) WARNER BROS. 18192
74	72	64	13	<b>ALL OVER TOWN</b> R. PENNINGTON (T. BARNES, R. RANKIN)	DON COX (V) STEP ONE 474
75	NEW ►	—	1	<b>STATE FAIR</b> R. LANDIS (M. CATES)	◆ DOUG SUPERNAW (V) BNA 62851

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

## HOT COUNTRY RECURRENTS

1	—	—	1	<b>YOUR LOVE AMazes ME</b> C. HOWARD (A. HUNT, C. JONES)	◆ JOHN BERRY LIBERTY
2	—	—	1	<b>IF BUBBA CAN DANCE (I CAN TOO)</b> D. COOK (M. RAYBON, M. MCGUIRE, B. MCDILL)	◆ SHENANDOAH RCA
3	—	—	1	<b>PIECE OF MY HEART</b> S. HENDRICKS (B. BERNIS, J. RAGAVOY)	◆ FAITH HILL WARNER BROS.
4	1	—	2	<b>IF THE GOOD DIE YOUNG</b> J. STROUD (P. NELSON, C. WISEMAN)	◆ TRACY LAWRENCE ATLANTIC
5	2	1	5	<b>MY LOVE</b> J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS, T. BARNES)	◆ LITTLE TEXAS WARNER BROS.
6	3	5	9	<b>I SWEAR</b> S. HENDRICKS (F. J. MYERS, G. BAKER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
7	4	2	6	<b>I'M HOLDING MY OWN</b> S. HENDRICKS (T. ARATA)	◆ LEE ROY PARNELL ARISTA
8	6	4	9	<b>NO DOUBT ABOUT IT</b> B. BECKETT (J. S. SHERRILL, S. SESKIN)	◆ NEAL MCCOY ATLANTIC
9	7	8	10	<b>I JUST WANTED YOU TO KNOW</b> M. WRIGHT (G. HARRISON, T. MENSY)	MARK CHESNUTT MCA
10	5	3	5	<b>I CAN'T REACH HER ANYMORE</b> B. CANNON, N. WILSON (M. PETERSEN, B. THEIEN)	SAMMY KERSHAW MERCURY
11	8	6	9	<b>HE THINKS HE'LL KEEP HER</b> J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY CHAPIN CARPENTER COLUMBIA
12	10	11	40	<b>CHATTANOOCHEE</b> K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON ARISTA
13	12	16	14	<b>A LITTLE LESS TALK AND A LOT MORE ACTION</b> N. LARKIN, H. SHEDD (K. HINTON, J. STEWART)	◆ TOBY KEITH MERCURY

14	9	7	9	<b>STANDING OUTSIDE THE FIRE</b> A. REYNOLDS (J. YATES, G. BROOKS)	◆ GARTH BROOKS LIBERTY
15	11	12	22	<b>FAST AS YOU</b> P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM REPRISE
16	15	10	10	<b>ROCK MY WORLD (LITTLE COUNTRY GIRL)</b> D. COOK, S. HENDRICKS (B. LABOUNTAY, S. O'BRIEN)	◆ BROOKS & DUNN ARISTA
17	16	14	16	<b>LIVE UNTIL I DIE</b> J. STROUD (C. WALKER)	◆ CLAY WALKER GIANT
18	13	9	10	<b>I'VE GOT IT MADE</b> J. STROUD, J. ANDERSON (M. BARNES)	JOHN ANDERSON BNA
19	14	13	18	<b>WILD ONE</b> S. HENDRICKS (P. BUNCH, J. KYLE, W. RAMBEAUX)	◆ FAITH HILL WARNER BROS.
20	19	17	13	<b>STATE OF MIND</b> J. STROUD, C. BLACK (C. BLACK)	◆ CLINT BLACK RCA
21	20	18	26	<b>GOD BLESSED TEXAS</b> J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	◆ LITTLE TEXAS WARNER BROS.
22	17	15	13	<b>GOODBYE SAYS IT ALL</b> M. BRIGHT, T. DUBOIS (J. MACRAE, C. BLACK, B. FISCHER)	◆ BLACKHAWK ARISTA
23	23	20	6	<b>TRYIN' TO GET OVER YOU</b> T. BROWN (V. GILL)	◆ VINCE GILL MCA
24	18	21	14	<b>JOHN DEERE GREEN</b> J. SLATE, B. MONTGOMERY (D. LINDE)	JOE DIFFIE EPIC
25	24	23	28	<b>MY BABY LOVES ME</b> P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE RCA

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

# COUNTRY CORNER



by Lynn Shults

**MAKE IT THREE CONSECUTIVE WEEKS** that "Wink" by Neal McCoy has occupied the No. 1 position on Billboard's Hot Country Singles & Tracks chart. If the track holds at No. 1 for a fourth consecutive week, it will join "Wild One" by Faith Hill (Warner Bros.) and "I Swear" by Atlantic label mate John Michael Montgomery as the only tracks to claim No. 1 for four consecutive weeks in 1994. In addition to McCoy, three other acts have held the top spot for three weeks this year: "What Part Of No" by Lorrie Morgan, "I Love The Way You Love Me" by Montgomery, and "Chattahoochie" by Alan Jackson.

**A POWER SHIFT AMONG NASHVILLE LABELS** has been evolving since the Hot Young Country era began in 1989. Until that time, the country scene was dominated by CBS Nashville (now Sony), MCA, and RCA. The balance of power began to change with the explosion of Garth Brooks and the rapid emergence of Arista (with Alan Jackson, Brooks & Dunn, and Pam Tillis). With more new labels emerging, artists breaking overnight, and America feverish for country music, corporate label heads in New York and Los Angeles began to take a serious look at their Nashville operations. This led to executive changes at Atlantic, Capitol (now Liberty), Mercury, RCA, and Sony. Amid all the shuffling, one label stood firmly behind its Nashville staff: Warner Bros. Following its Randy Travis success, the label developed the careers of Travis Tritt, Dwight Yoakam, Little Texas, Faith Hill, and now David Ball. It has done this with essentially the same team that Jim Ed Norman and Eddie Reeves began assembling 10 years ago.

**THE MOST ACTIVE TRACK ON** the Hot Country Singles & Track chart is "Be My Baby Tonight" (51-37) by John Michael Montgomery, followed by "Foolish Pride" (12-6) by Travis Tritt, "I Take My Chances" (9-4) by Mary Chapin Carpenter; Summertime Blues" (25-17) by Alan Jackson; "Dreaming With My Eyes Wide Open" (38-31) by Clay Walker; "Love A Little Stronger" (31-25) by Diamond Rio; "Hard To Say" (71-53) by Sawyer Brown; "The Man In Love With You" (75-55) by George Strait; "More Love" (62-51) by Doug Stone; and "Every Once In A While" (13-10) by Blackhawk.

**THE BIG NOISE ON THE ALBUMS CHART** is the debut of "Thinkin' Problem" by David Ball. The album debuts at No. 19 on the Top Country Albums chart and No. 114 on The Billboard 200. The album's lead single, "Thinkin' Problem," continues to build on the singles chart, jumping from No. 21 to No. 16. The Greatest Gainer for the largest increase in unit sales over the previous week is "When Love Finds You" (2-2) by Vince Gill. The album increased by 12,000-plus units, bringing its weekly total to 94,000 units. The Pacesetter award for the greatest percentage increase belongs to "Greatest Hits" (66-55) by Suzy Bogguss, with an increase in retail sales of 39% over the previous week.

**THE COUNTRY AIRPLAY MONITOR** is now 1 year old. We are very grateful to those who have subscribed to it and appreciate the support and input we have received. We are adding editorial coverage and Steve Wonsiewicz has been named managing editor of the Country Airplay Monitor. We welcome any news and/or photos that you feel may be of interest to Monitor subscribers and encourage you to call Wonsiewicz at 615-321-4284 or fax him at 615-320-0454.

## Skynyrd's Frynds Pay Tribute On MCA Album All-Star Lineup Includes Wynonna, Tritt, Hank Jr.

NASHVILLE—MCA Records here is nearing completion of a country tribute album to Southern rock band Lynyrd Skynyrd. The album is set for an October release, and a source at the label says singles are likely to be pulled from it for country airplay.

Larry Willoughby, director of A&R for MCA/Nashville, is acting as executive producer for the project, although each act has used its regular producer for its tribute track.

Lynyrd Skynyrd began its association with MCA in the early 1970s, and went on to create music that influenced a number of new country artists.

The acts and tracks to be included on "Skynyrd's Frynds" are the Mavericks, "Call Me The Breeze"; Terry McBride & the Ride, "Saturday Night Special"; Sammy Kershaw, "I Know A Little"; Hank Williams Jr., "Tuesday's Gone"; and Confederate Railroad, "Simple Man."

Also, Wynonna, "Free Bird"; Charlie Daniels, "One More Time"; Steve Earle, "What's Your Name"; and Travis Tritt, "Don't Ask Me No Questions."

Still to be recorded is Alabama's version of "Sweet Home Alabama."

Tritt, one of the more prominent Skynyrd fans among country's new breed, has become a frequent co-writer with Skynyrd guitarist Gary Rossington.

EDWARD MORRIS

## LABEL TAPS MARKET FOR BRANSOUNDS

(Continued from page 29)

\$9.99 price range, and the CDs would be comparably priced." However, he says research revealed consumers in Branson expected to pay \$4.99 to \$5.99 for cassettes.

"We found that these people have not been great music consumers because the music they grew up with and

love hasn't been readily available. And back in 1975 when they bought cassettes, that's what they were paying for front-line cassettes. So we decided to work very close on margin and bring them out right between the budget and midline price points."

Although sales patterns are just be-

ginning to emerge, Feist reports that Kenny Rogers is the label's best seller nationwide, while Bobby Vinton tops sales in the Branson market.

Feist would not release any sales figures, but he says sales of fewer than 50,000 units on any one title would be "very disappointing."

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	
43 ADDICTED TO A DOLLAR (Bekool, ASCAP/Brian's Dream, ASCAP/That's A Smash, BMI)	35 INDEPENDENCE DAY (Sony Cross Keys, ASCAP) HL
73 ALL FIRED UP (Little Shop Of Morgansongs, BMI/Sixteen Stars, BMI)	57 IN MY OWN BACKYARD (Texas Wedge, ASCAP/Songwriters Ink, BMI/Regular Joe, BMI/Sony Tree, BMI) HL
74 ALL OVER TOWN (Edge O' Woods, ASCAP/Taguchi, ASCAP/Richard Rankin, ASCAP) CPP	4 I TAKE MY CHANCES (EMI April, ASCAP/Getareajob, ASCAP/Dan Schlitz, ASCAP/Almo, ASCAP) HL/CPP
71 BEEN THERE (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI)	18 IT WON'T BE OVER YOU (MCA, ASCAP/Kicking Bird, BMI) HL
39 BEFORE YOU KILL US ALL (Careers-BMG, BMI/Breaker Maker, BMI/Famous Island Bound, ASCAP) HL/CPP	12 I WISH I COULD HAVE BEEN THERE (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Colter Bay, BMI) CPP
37 BE MY BABY TONIGHT (New Haven, BMI/Music Hill, BMI/OT, ASCAP)	69 JUST DNCE (N2D, ASCAP/Brian's Dream, ASCAP)
44 BUT I WILL (WB, ASCAP/East 64th, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI/Yasa, BMI)	13 LIFESTYLES OF THE NDT SO RICH & FAMOUS (MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP/MCA, ASCAP) HL
68 BY THE WAY SHE'S LOOKIN' (Nocturnal Eclipse, BMI/Minnetonka, BMI/More Songs, BMI/De Burgo, BMI)	2 LITTLE ROCK (Sony Tree, BMI) HL
19 THE CHEAP SEATS (Careers-BMG, BMI/With Any Luck, BMI) WBM/HL	25 LOVE A LITTLE STRONGER (Great Cumberland, BMI/Diamond Struck, BMI/Circle Of Life, BMI/Hear Doctor, ASCAP/Angela DeLugo, ASCAP) CPP/HL
47 COWBOY BANO (Careers-BMG, BMI/Conasauga Troubadors, BMI) HL	64 LOVE AND LUCK (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI)
28 COWBOYS DON'T CRY (Jim's Allisongs, BMI/16 Stars, BMI) HL	45 LOVEBUG (Glad, BMI/Blackjack, BMI)
72 CRY WOLF (BMG, ASCAP/Manor House, ASCAP/Starstruck Writers Group, ASCAP) HL	65 LOVE DIDN'T DO IT (BMG, ASCAP)
26 DADDY NEVER WAS THE CADILLAC KIND (Maypop, BMI/Colgams-EMI, ASCAP) WBM/HL	49 MAMMAS DON'T LET YOUR BABIES GROW UP TO BE... (Sony Tree, BMI) HL
20 DON'T TAKE THE GIRL (Eric Zanetis, BMI) CPP	55 THE MAN IN LOVE WITH YOU (Boots And Spurs, BMI/Spurs And Boots, ASCAP)
31 DREAMING WITH MY EYES OPEN (Famous, ASCAP/Pookie Bear, ASCAP/Bug, ASCAP) HL/CPP	51 MORE LOVE (That's A Smash, BMI/MCA, ASCAP/Gary Burr, ASCAP)
10 EVERY ONCE IN A WHILE (EMI Blackwood, BMI/Stroudacaster, BMI/WB, ASCAP) CPP/WBM/HL	21 NATIONAL WORKING WOMAN'S HOLIDAY (Murray, BMI/Castle Street, BMI/Ears Last, ASCAP/On The Mantel, ASCAP) CPP
61 FALLING OUT OF LOVE (Fat'N'Brite, BMI/Santeela, BMI)	11 ONE NIGHT A DAY (MCA, ASCAP/Gary Burr, ASCAP/Foreshadow, BMI/Uncle Pete, BMI) CLM/HL
6 FOOLISH PRIDE (Post Oak, BMI) HL	50 O WHAT A THRILL (Musique Chantclair, ASCAP/Bug, ASCAP)
29 GIRLS WITH GUITARS (EMI April, ASCAP/Getareajob, ASCAP) HL	66 POCKET OF A CLOWN (Coal Dust West, BMI/Warner-Tamerlane, BMI)
38 A GOOD RUN OF BAD LUCK (Blackened, BMI) CPP	62 RADIO ACTIVE (Sony Tree, BMI/Bucknote, BMI/Sony Cross Keys, ASCAP) HL
36 HALF THE MAN (Blackened, BMI) CPP	23 RENEGADES, REBELS AND ROGUES (Sony Tree, BMI/Sony Cross Keys, ASCAP/Tracy Lawrence, ASCAP) HL
34 HANGIN' IN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) CPP	48 ROCK BOTTOM (BCL, BMI) HL/CPP
53 HARD TO SAY (Travelin' Zoo, ASCAP)	41 ROPE THE MOON (Almo, ASCAP/Bamatuck, ASCAP/Just A Dream, ASCAP/Pearl Dancer, ASCAP) CPP
70 HE'S A GOOD OLE BOY (Sony Tree, BMI)	42 SHE CAN'T SAY I DIDN'T CRY (Starstruck Angel, BMI/Stroudacaster, BMI) CPP
33 HOW CAN I HELP YOU SAY GOODBYE (Reynsong, BMI/Burton B. Collins, BMI/W.B.M., SESAC/K.T. Good, SESAC/Howe Sound, BMI) HL	63 SHE LOVES ME LIKE SHE MEANS IT (EMI April, ASCAP/Jkids, ASCAP/Stroudavarious, ASCAP/Polygram Int'l, ASCAP)
54 IF YOU CAME BACK FROM HEAVEN (Englishtown, BMI/BMG, BMI) HL	
60 I'LL GO DOWN LOVING YOU (Sony Tree, BMI/Careers-	

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	1	1	13	TIM MCGRAW ▲ <sup>2</sup> CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
				<b>***GREATEST GAINER***</b>		
2	2	—	2	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
3	3	2	8	REBA MCENTIRE MCA 10994 (10.98/15.98)	READ MY MIND	2
4	4	3	21	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
5	5	4	5	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	4
6	6	5	6	TRAVIS TRITT WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
7	7	6	16	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
8	8	7	42	GARTH BROOKS ▲ <sup>4</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
9	9	8	69	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
10	10	9	6	LORRIE MORGAN BNA 66379 (9.98/15.98)	WAR PAINT	7
11	11	15	89	ALAN JACKSON ▲ <sup>3</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
12	15	12	103	MARY CHAPIN CARPENTER ▲ <sup>2</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
13	17	20	38	REBA MCENTIRE ▲ <sup>2</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
14	16	19	21	COLLIN RAYE EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
15	14	11	8	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
16	13	13	19	NEAL MCCOY ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	13
17	12	10	61	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9
18	19	17	15	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
				<b>***HOT SHOT DEBUT***</b>		
19	NEW ►		1	DAVID BALL WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	19
20	20	14	5	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
21	18	18	58	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
22	21	16	32	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
23	32	32	8	JOHNNY CASH AMERICAN 45520*/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	23
24	24	24	36	VARIOUS ARTISTS ▲ <sup>2</sup> GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
25	26	25	92	GEORGE STRAIT ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
26	31	—	2	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	26
27	22	21	13	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
28	28	30	36	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16
29	25	27	20	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	17
30	23	22	94	VINCE GILL ▲ <sup>2</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
31	27	28	197	GARTH BROOKS ▲ <sup>10</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
32	35	34	20	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	30
33	30	26	46	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
34	34	33	65	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
35	29	23	61	TOBY KEITH ● MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	17
36	38	36	149	BROOKS & DUNN ▲ <sup>3</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
37	33	29	8	RANDY TRAVIS WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
38	37	35	49	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
39	36	31	3	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
40	40	39	45	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
41	39	37	268	GARTH BROOKS ▲ <sup>5</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
42	43	40	38	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
43	42	44	52	JOHN ANDERSON ● BNA 66232 (9.98/15.98)	SOLID GROUND	12
44	41	38	84	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
45	45	45	40	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	40
46	48	49	15	BILLY DEAN LIBERTY 28357 (10.98/15.98)	GREATEST HITS	29
47	46	43	145	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
48	44	41	112	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
49	53	53	23	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	49
50	49	47	58	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
51	50	46	17	RICK TREVINO COLUMBIA 53560/SONY (9.98 EQ/15.98) HS	RICK TREVINO	23
52	47	42	22	SOUNDTRACK MCA 10927 (10.98/16.98)	8 SECONDS	3
53	51	48	52	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	6
54	52	50	61	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
				<b>***PACESSETTER***</b>		
55	66	61	15	SUZY BOGGUSS LIBERTY 28457 (10.98/15.98)	GREATEST HITS	38
56	58	57	123	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
57	55	52	67	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
58	NEW ►		1	BILLY DEAN LIBERTY 27760 (10.98/15.98)	MEN'LL BE BOYS	58
59	56	70	3	SOUNDTRACK EPIC SOUNDTRAX 64379/SONY (10.98/16.98)	THE COWBOY WAY	56
60	54	51	23	BOY HOWDY CURB 77656 (6.98/9.98) HS	SHE'D GIVE ANYTHING	19
61	61	66	162	ALAN JACKSON ▲ <sup>2</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
62	68	73	32	TANYA TUCKER ● LIBERTY 89048 (10.98/15.98)	SOON	18
63	60	55	67	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
64	57	54	109	BILLY RAY CYRUS ▲ <sup>7</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
65	59	58	8	LINDA DAVIS ARISTA 18749 (9.98/15.98) HS	SHOOT FOR THE MOON	28
66	63	56	6	VARIOUS ARTISTS K-TEL 6120 (8.98/14.98)	TODAY'S GREATEST COUNTRY	50
67	64	59	116	WYNONNA ▲ <sup>3</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	1
68	65	62	6	VARIOUS ARTISTS K-TEL 6121 (8.98/14.98)	TODAY'S NUMBER ONE COUNTRY	56
69	62	65	12	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	62
70	67	63	96	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
71	71	64	89	GARTH BROOKS ▲ <sup>5</sup> LIBERTY 98743 (10.98/16.98)	THE CHASE	1
72	72	68	43	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
73	69	60	15	CHRIS LEDOUX LIBERTY 28458 (10.98/15.98)	BEST OF	51
74	70	67	171	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
75	75	72	89	LORRIE MORGAN ▲ BNA 66047 (9.98/13.98)	WATCH ME	15

## Billboard® Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  FOR WEEK ENDING JULY 2, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	163
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	163
3	4	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	161
4	3	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	148
5	5	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	163
6	7	GEORGE STRAIT ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	161
7	12	ALABAMA ▲ <sup>3</sup> RCA 7170* (9.98/13.98)	GREATEST HITS	162
8	8	DAVID ALLAN COE ▲ COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	69
9	6	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	52
10	9	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	39
11	13	THE JUDDS ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	46
12	18	GEORGE STRAIT MCA 10450 (9.98/15.98)	TEN STRAIT HITS	10
13	11	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	161

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
14	14	WAYLON JENNINGS ▲ <sup>2</sup> RCA 3378* (8.98)	GREATEST HITS	47
15	—	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	4
16	10	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	36
17	17	ALABAMA RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	24
18	—	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	31
19	16	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	133
20	—	KATHY MATTEA ● MERCURY 842330 (8.98 EQ/13.98)	A COLLECTION OF HITS	1
21	19	KEITH WHITLEY RCA 52277 (9.98/13.98)	GREATEST HITS	22
22	15	MARY CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	36
23	21	KENNY ROGERS ▲ LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	68
24	—	THE JUDDS CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	18
25	25	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	114

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

## Jorge Ben Jor Heats Up Central Park

**C**OWBOY JORGE Invades Central Park: It was 98 searing degrees in the shade June 19 at New York's Central Park, where Warner Music Brasil's redoubtable **Jorge Ben Jor** took the stage to play his first major public concert in the U.S. An hour and a half later, some 5,000 fans and spectators-turned-fans were left exhausted—and exhilarated—by a scorching set anchored by Ben Jor's patented funk/samba swing.

Wearing his trademark dark sunglasses and baseball cap, Ben Jor was a master crowd manipulator, raising and lowering the emotional timbre of the singing and dancing through during a near-non-stop medley of Ben Jor evergreens



by John Lannert

("Salve Simpatia," Pais Tropical," "Filho Maravilha," "Taj Mahal"), spiced occasionally with stray cuts ("Alcohol," "Cowboy Jorge") from his just-released WEA Latina album "23."

A lithe, hard-working quartet of dancers added a pleasing visual complement to Ben Jor's musical package, particularly when purveying rapid-fire samba steps. Ben Jor, supported by a crack septet of musicians (including all-world and unsigned trombonist **Serginho Trombone**) and two superb female vocalists, clearly was sopping up the adulation as he playfully bantered

with the audience.

Though about 50 years old (he says he is 49), Ben Jor looked 10 years younger and appeared to be unperturbed by withering heat that, surprisingly, did not seem to affect the audience adversely, either.

As exuberant as Ben Jor's performance was throughout the 20-song set, the highlight of the concert was a thunderous rendition of "W/ Brasil (Chama O Sindico)," a jubilant R&B paean that served as Ben Jor's comeback smash in Brazil last year. As the ecstatic crowd roared the choral segment "Tim Maia," one was half expecting **Tim Maia** himself to amble onstage and chip in his trademark soul man wails.

Ben Jor's volcanic outing was part of Central Park's annual "Summerstage" program. Ben Jor's opening act was label mate **Simone Moreno**, who warmed up the gyrating throng with a pleasant 45-minute set that may have been short on compelling new material, but long on crowd-pleasing, samba-rooted classics. Tall, beautiful, and blessed with a husky voice not unlike the throaty mezzo of **Margareth Menezes**, the charismatic 20-year-old native of Bahia showed plenty of promise, particularly on shuffling, samba-reggae entries such as her recent Brazilian hit "E Moça." But Warner needs to upgrade her repertoire if the company wants her become that label's answer to **Daniela Mercury**.

Ben Jor, slated to appear Saturday (2) at the Montreux Jazz Festival, could receive a monstrous career boost in July, when he is scheduled to cut an album at Paisley Park Studios in Minneapolis. Ben Jor is expected to record souped-up mixes of his greatest hits using the studio's in-house producers. Not established is whether Paisley Park's owner, the former **Prince**, will participate. What is most important is that the remixes find an international audience without eviscerating Ben Jor's musical integrity. Otherwise, Ben Jor will suffer the fate of Mercury, whose U.S. market thrust last year was partially derailed by ill-conceived techno reconstructions of her classic samba-reggae anthem "O Canto Da Cidade."

**BRASILEIRA-NOTAS:** Splendid vocal quartet **Boca Livre**, which performed at Billboard's fifth annual International Latin Music Con-



BOCA LIVRE

ference in Miami May 17, is nearing an album deal with Green Linnet Records. An autumn U.S. tour, with possible guest appearances by Yes frontman **Jon Anderson**, is in the works... The inaugural Bahia '94 Music & Arts Festival, slated to

(Continued on next page)

## Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
				COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.	
				*** No. 1 ***	
1	1	1	11	<b>SELENA</b> EMI LATIN	◆ AMOR PROHIBIDO 4 weeks at No. 1
2	2	2	13	<b>LA MAFIA</b> SONY	◆ VIDA
3	3	3	7	<b>LOS FANTASMAS DEL CARIBE</b> RODVEN	◆ MAS Y MAS
4	4	4	9	<b>LUIS MIGUEL</b> WEA LATINA	TU Y YO
5	7	8	6	<b>JON SECADA</b> SBK/EMI LATIN	◆ SI TE VAS
6	5	6	9	<b>GLORIA ESTEFAN</b> EPIC/SONY	◆ AYER
7	6	5	10	<b>ANA GABRIEL</b> SONY	HABLAME DE FRENTE
8	9	10	6	<b>THE BARRIO BOYZZ</b> SBK/EMI LATIN	◆ UNA NOCHE DE AMOR
9	12	9	9	<b>OLGA TANON</b> WEA LATINA	◆ PRESENCIE TU AMOR
10	20	27	3	<b>RICARDO MONTANER</b> EMI LATIN	◆ QUISIERA
11	11	15	7	<b>ALVARO TORRES</b> EMI LATIN	TU MEJOR AMIGO
12	14	19	5	<b>RICARDO ARJONA</b> SONY	◆ TE CONOZCO
13	10	11	9	<b>MARC ANTHONY Y INDIA</b> RMM/SONY	◆ VIVIR LO NUESTRO
14	21	26	4	<b>PANDORA</b> EMI LATIN	EL CANALLA
				*** POWER TRACK ***	
15	34	—	2	<b>TONY VEGA</b> RMM/SONY	ELLA ES
16	26	20	11	<b>M. A. SOLIS Y LOS BUKIS</b> FONOVISIA	Y YO SIN TI
17	17	22	6	<b>LOS TITANES</b> FUENTES/VEDISCO	ZODIACO
				*** HOT SHOT DEBUT ***	
18	NEW ▶		1	<b>VICEVERSA</b> MAX MUSIC	◆ ELLA
19	33	—	2	<b>LORENZO ANTONIO</b> WEA LATINA	◆ CUANDO, COMO Y PORQUE
20	25	—	2	<b>BRONCO</b> FONOVISIA	PASTILLAS DE AMOR
21	22	29	3	<b>YOLANDITA MONGE</b> WEA LATINA	COMO PUEDES
22	23	33	3	<b>TITO ROJAS</b> M.P.	LO QUE TE QUEDA
23	13	13	9	<b>LOS FUGITIVOS</b> RODVEN	MI LINDA AMIGA
24	19	25	7	<b>BIG MOUNTAIN</b> RCA/BMG	◆ BABY TE QUIERO A TI
25	27	24	5	<b>MAGGIE CARLES</b> RODVEN	HOY VOY A INVENTARTE MIO
26	35	—	2	<b>JULIO IGLESIAS</b> COLUMBIA/SONY	◆ CRAZY
27	31	32	4	<b>LAS TRIPLETS</b> EMI LATIN	MI MUNDO ENTERO
28	30	37	3	<b>LOS TEMERARIOS</b> AFG SIGMA	LA MUJER QUE SONE
29	8	7	14	<b>PIMPINELA</b> POLYGRAM LATINO	◆ CON UN NUDO EN LA GARGANTA
30	16	12	13	<b>CARLOS VIVES</b> POLYGRAM LATINO	◆ LA GOTA FRIA
31	39	36	3	<b>BRAULIO</b> SONY	ESTA CLASE DE AMOR
32	24	23	12	<b>VICENTE FERNANDEZ</b> SONY	NI CON LA VIDA TE PAGO
33	18	14	11	<b>HECTOR TRICOCHÉ</b> RODVEN	SOY CULPABLE
34	37	35	6	<b>GRUPO NICHE</b> SDI/SONY	UN ALTO EN EL CAMINO
35	NEW ▶		1	<b>VERONICA CASTRO</b> POLYGRAM LATINO	TU LA TIENES QUE PAGAR
36	NEW ▶		1	<b>LOS TIGRES DEL NORTE</b> FONOVISIA	LOS DOS PLEBES
37	15	18	10	<b>MAZZ</b> EMI LATIN	SIN TI NO PUEDO VIVIR
38	NEW ▶		1	<b>KAIRO</b> SDI/SONY	◆ EN LOS ESPEJOS DE UN CAFE
39	32	21	9	<b>LUIS ANGEL</b> SONY	◆ BUENA FORTUNA
40	36	30	16	<b>EDNITA NAZARIO</b> EMI LATIN	PENSANDO SIEMPRE EN TI

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

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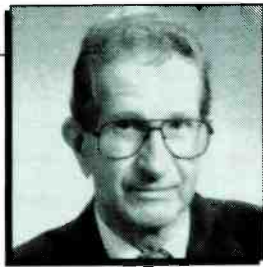
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## Classical KEEPING SCORE



by Christie Barter

**T**HE PEOPLE at Elektra International Classics have just dropped the other shoe, announcing the release in August and September of the rest of the Bayreuth "Ring," which derives from the highly praised 1988 production staged by Harry Kupfer and conducted by Daniel Barenboim. The first two operas in Teldec's Wagnerian cycle, "Das Rheingold" and "Die Walkure," were released on CD, laserdisc, and VHS late last year. The remaining two, "Siegfried" and "Die Gotterdammerung," will be released in the same audio and video formats (the video, by the way, was shot using HDTV technology, with all that that promises down the road).

Note that the Teldec recording of Wagner's "Parsifal," conducted by Barenboim and performed by many of the same artists he worked with on the Bayreuth "Ring," including Siegfried Jerusalem, Waltraud Meier, Matthias Holle, Gunter von Kannen, and John Tomlinson (as well as Jose van Dam), also will be released soon on LD and VHS.

A Verdi Requiem by Barenboim and the Chicago Symphony, with a vocal quartet comprising Alessandra Marc, the aforementioned Meier, Placido Domingo, and Ferruccio Furlanetto, is due for release on Teldec's sister label, Erato, in September.

**N**EW TO THE Erato roster is William Christie and his Paris-based ensemble Les Arts Florissants, recently signed to an exclusive five-year contract—thus bringing to a close, after many years, a prolific association with Harmonia Mundi. Heading the list of upcoming Erato releases is a new recording of Charpentier's "Medee," which Christie brought to the Brooklyn Academy for a week's worth of staged performances in May. Also due for future release under the new contract are Purcell's "Dido And Aeneas" and a collection of motets by Charpentier, Rameau, and

### Mondonville.

Meanwhile, 32-year-old Marc Minkowski and his Musiciens du Louvre, who have made a mark internationally with a handful of recordings for Erato, have moved over the Deutsche Grammophon's Archiv label. The new contractual affiliation was kicked off in June with the recording of Rameau's opera "Hippolyte et Aricie" during concert performances in Versailles.

Violinist Maxim Vengerov, 19, an exclusive Teldec artist whose next record is a coupling of the first violin concertos of Prokofiev and Shostakovich with Mstislav Rostropovich and the London Symphony, has been presented with a bow that belonged to Jascha Heifetz. The late violinist instructed that it be given "to the right guy."

**T**HERE WAS A CHARMING MOMENT at the end of Mstislav Rostropovich's appearance as guest speaker at a National Press Club luncheon June 15. It came during the Q&A period when the moderator, Gil Klein, addressed the maestro with a final question: "You played the cello with the Emperor of Japan [who was then visiting Washington], and you have some understanding of Prince Charles' ability on the cello... How did they compare? Who was the best—the better cello player? And how does President Clinton's saxophone ability measure up in your estimation?"

To which Rostropovich replied, in characteristically broken English: "You know, I played more world premieres as cellist, more than 100 world premiere compositions. I make as conductor more than 50 compositions that's world premiere. You know, I don't know in repertoire such concerto for one saxophone and three cellos. [Laughter.] But if you would like, of course, if all members of this ensemble accept, of course, I possibly commission for this composition. [Laughter, applause.] But of course, I commission only if all three, another, another player is accepted: the concerto for saxophone and three cellos. Yes. [Laughter, applause.]"

Maestro Rostropovich has just retired as music director of the National Symphony after 17 years' tenure. He will be succeeded by Leonard Slatkin.

## LATIN NOTAS

(Continued from preceding page)

take place Aug. 15-21 in Salvador, Bahia, boasts a diverse musical lineup that includes Dori Caymmie, Noel Pointer, Carlinhos Brown & Timbalada, Olodum, Tito Puente, Margareth Menezes, Phyllis Hyman, Mongo Santamaria, Miki Howard, and Alex Bugnon. The multimedia arts event is being sponsored by the Bahian state government, Varig Brazilian Airlines, Tours Brazil, and Transmarine Inc.

**M**ISCELLANEA: White-hot actors Bibi Gaytán ("Dos Mujeres, Un Camino") and Eduardo Capetillo ("Marimar") were married June 25 at Chiconcuac, Mexico. The wedding was broadcast live by Mexican TV network Televisa. Both actors also are aspiring recording stars, with Gaytán recording for Melody/Fonovisa and Capetillo signed to BMG... Jon Secada continues to recuperate from a dislocated shoulder suffered June 19 when he fell through a hole in the stage while performing at a World Cup soccer match in Chicago... A stat you may have missed: The 12-plus listenership of Spanish-language radio in the U.S. rose 4.6%-4.8%, according to the latest Billboard/Arbitron quarterly national format ratings, which track stations based on format. The ratings are

based on the winter 1994 Arbitron survey. Spanish radio's 4.8 share was its highest ever.

**R**ELEASE UPDATE: Out on Concord Picante is "Taboo," another sparkling Latin jazz effort by Ray Barretto & New World Spirit, and "Take A Chance," a fine, Brazilian-flavored effort from pianist JoAnne Brackeen.

**C**HART NOTES: With no challengers in sight, Selena's "Amor Prohibido" (EMI Latin)—now atop the Hot Latin Tracks for the fourth straight week—should maintain its reign for at least two more weeks. The tracks showing signs of life this week in the top 10 are by Selena's label mates Jon Secada ("Si Te Vas," 7-5) and Ricardo Montaner ("Quisiera," 20-10). Secada's English-language counterpart to "Si Te Vas" peaked two weeks ago on the Hot 100 at No. 12.

Also making healthy chart gains this week are RMM/Sony's Tony Vega ("Ella Es," 34-15); Fonovisa's Marco Antonio Solis Y Los Bukis ("Y Yo Sin Ti," 26-16); WEA Latina's Lorenzo Antonio ("Cuándo, Cómo, Y Porqué?," 33-19); and Columbia/Sony's Julio Iglesias ("Crazy," 36-15).

The new artists on the Hot Latin

Tracks this week are brothers Carlos and Angel Beato—better known as Spanish techno-pop duo Viceversa—and Kairo, a handsome vocal trio from Mexico whose S.D.I./Sony debut, "Signo Del Tiempo" already has sold 100,000 units, according to the label. Viceversa's "Ella," a thumping dance entry that enters strongly at No. 18, is taken from the brothers' Max Music debut "Un Amigo De Verdad," which has sold 300,000 units in Spain. Viceversa performed May 16 at Billboard's Latin Music Conference.

Kairo's "En Los Espejos De Un Café," which enters the chart at No. 38, is a bubbly house/pop number graced with mariachi-like trumpet lines that recall Herb Alpert during his '60s Tijuana Brass era. The group's Italian producer/songwriter Peter Felisatti provides slick Euro production and dramatic, romantic verse that could carry this breezy threesome far. "Las Amigas," "Cuanto Te Quiero," or "Tu Recuerdo" are all attractive follow-up singles.

**C**ORRECTION: An article and an album review last week should have listed the title of Ricardo Montaner's new EMI Latin album as "Una Mañana Y Un Camino."

## TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	15	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138 (10.98/15.98)	CHANT
★★ NO. 1 ★★ 14 weeks at No. 1				
2	2	101	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
3	3	28	GERSHWIN/WODEHOUSE NONESUCH 79287/ELEKTRA (10.98/15.98)	GERSHWIN PLAYS GERSHWIN
4	4	15	LUCIANO PAVAROTTI LONDON 433260 (10.98 EQ/15.98)	MY HEART'S DELIGHT
5	6	112	UPSHAW/ZINMAN NONESUCH 79282/ELEKTRA (10.97/15.97)	GORECKI: SYMPHONY NO. 3
6	5	16	KONRAD RUHLAND SONY CLASSICAL 53899 (9.98 EQ/15.98)	GREGORIAN CHANT
7	7	7	GLENN GOULD SONY CLASSICAL 46686 (9.98 EQ/15.98)	32 SHORT FILMS
8	9	88	CECILIA BARTOLI LONDON 43627 (10.98 EQ/15.98)	IF YOU LOVE ME
9	10	4	MICHAEL NYMAN ARGO 443382/LONDON (10.98 EQ/15.98)	THE PIANO CONCERTO
10	12	36	LUCIANO PAVAROTTI LONDON 425099 (10.98 EQ/15.98)	TI AMO
11	11	18	CLEVELAND ORCH. (THOMAS) SONY CLASSICAL 33172 (14.98 EQ)	ORFF: CARMINA BURANA
12	8	3	DAWN UPSHAW/THOMAS HAMPSON TELDEC 77310/ELEKTRA (10.97/15.97)	COPLAND: LONG TIME AGO
13	13	101	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 907080 (13.98/18.00)	AN ENGLISH LADYMASS
14	RE-ENTRY		LUCIANO PAVAROTTI LONDON 436719 (10.98 EQ/15.98)	AMORE
15	15	9	JAMES GALWAY RCA 61379 (9.98/15.98)	THE LARK IN THE CLEAR AIR

## TOP CLASSICAL CROSSOVER™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	1	21	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	21 weeks at No. 1	THE PIANO									
2	2	4	LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98)		SYMPHONIC ROLLING STONES									
3	3	25	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)		SCHINDLER'S LIST									
4	4	8	CINCINNATI POPS (KUNZEL) TELARC 80342 (10.98/15.98)		GREAT FANTASY ADVENTURE ALBUM									
5	5	66	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)		PAVAROTTI & FRIENDS									
6	6	30	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)		THE STAR WARS TRILOGY									
7	7	86	JAMES GALWAY RCA 60862 (9.98/15.98)		THE WIND BENEATH MY WINGS									
8	10	59	BOSTON POPS (WILLIAMS) SONY CLASSICAL 53380 (9.98 EQ/15.98)		UNFORGETTABLE									
9	8	34	LONDON SYMPHONY ORCHESTRA RCA 61938 (9.98/15.98)		SYMPHONIC MUSIC OF YES									
10	11	121	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177 (9.98 EQ/15.98)		HUSH									
11	14	36	THE CHIEFTAINS RCA 61490 (9.98/15.98)		THE CELTIC HARP									
12	12	42	LESLEY GARRETT SILVA AMERICA 1022 (9.99/15.99)		ANDREW LLOYD WEBBER: LOVE SONGS									
13	9	28	FRANK ZAPPA BARKING PUMPKIN 71600/RHINO (10.98/16.98)		YELLOW SHARK									
14	RE-ENTRY		BOSTON POPS (WILLIAMS) SONY CLASSICAL 47235 (9.98 EQ/15.98)		NIGHT AND DAY									
15	RE-ENTRY		PHOENIX SYMPHONY (SEDARES) KOCH 7222 (10.98/15.98)		THE MAGNIFICENT SEVEN									

## TOP OFF-PRICE CLASSICAL™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	1	2	SILOS MONKS DG 445399 (5.98 EQ/10.98)	2 weeks at No. 1	MYSTERY OF SANTO DOMINGO									
2	NEW		CAMERATA ROMANA (DUIVIER) INTERSOUND 2084 (2.98/6.98)		BACH: BRANDENBURG CONCERTOS 4-6									
3	2	2	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)		ROMANTIC CLASSICS									
4	5	2	CARRERAS-DOMINGO-PAVAROTTI SONY MASTERWORKS 64394 (5.98 EQ/9.98)		ALL-STAR TENORS									
5	3	2	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)		20 CLASSICAL FAVORITES									
6	NEW		MONKS OF BENEDICTINE ABBEY MADACY 2361 (4.99/6.99)		TREASURY OF GREGORIAN CHANTS									
7	4	2	WURTTEMBERG ORCHESTRA VOX ALLEGRETTO 8098 (2.99/4.49)		PACHELBEL CANON & OTHER WORKS									
8	7	2	ROYAL PHILHARMONIC (CLARK) K-TEL 611-3 (5.98/12.98)		HOOKED ON CLASSICS: VOL. 1									
9	6	2	VARIOUS ARTISTS INFINITY DIGITAL 57219 (4.98 EQ)		BEETHOVEN: SYMPHONY NO. 3									
10	11	2	VARIOUS ARTISTS RCA 61953 (5.98/9.98)		POWER CLASSICS									
11	NEW		LUCIANO PAVAROTTI DEJA VU 124 (9.98/13.98)		GOLD									
12	NEW		VARIOUS ARTISTS DG 439513 (5.98 EQ/10.98)		MAD ABOUT THE CLASSICS									
13	NEW		BOSTON POPS (FIEDLER) RCA 60835 (5.98/9.98)		FIEDLER-GREATEST HITS									
14	NEW		CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL 47176 (5.98 EQ/10.98)		FAVORITE ARIAS									
15	NEW		VARIOUS ARTISTS RCA 61240 (5.98/9.98)		SCHROEDER'S GREATEST HITS									

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



# Music Video

ARTISTS & MUSIC

## MTV Promo Taps Cyber Network America Online To Offer Info Service

BY DEBORAH RUSSELL

LOS ANGELES—MTV is venturing into cyberspace on the wings of a pact with America Online.

The music video outlet and the computerized information network are set to launch a summer promotion slated to run from July through mid-September. The deal allows America Online's 800,000 subscribers to access information specific to MTV, as well as highlights and updates regarding the Lollapalooza summer tour.

The deal is the first major step MTV is taking to bring its entertainment sensibilities to the computer-savvy users of the increasingly popular online services.

"Our viewers are the ones who've grown up with technology, and it's only natural that they would be the quickest to embrace it," says Matt Farber, VP of programming and new business development at MTV.

MTV and its parent, Viacom International Inc., have been developing a number of ventures in the interactive arena, from games and CD-ROMs to interactive TV services. The summer promotion with America Online is part of the network's overall interactive strategy, Farber says.

"We chose America Online for the demographics, which [are similar to] the MTV demo," he says. "This promotion is the first step in developing a bigger place for what 'MTV Online' can and will be in the future."

MTV is now testing ways to link America Online users with the network's on-air programming, using the summer's "MTV Beach House" block as the cornerstone. Users will have access to exclusive MTV programming information including playlists, news, details about world premiere videos, and facts regarding specific episodes of various MTV series.

"Online jockeys" will communicate with America Online users on a regular basis. Some of the jockeys will be based at the network's "Beach House" studio,

while others will go on the road with the Lollapalooza tour. The Online jockeys, culled from the MTV staff, will moderate ongoing "chat sessions" between artists and subscribers. Transcripts of the sessions will be stored on the system and will be accessible at all times. Users also will be able to download exclusive photos and other graphics.

Subscribers can communicate with one another, too, which is a key attraction of the service, says Pam McGraw, a spokesperson for America Online. "MTV viewers will be able to talk directly to other MTV viewers, which you can't do when you're sitting in your living room watching TV," she says.

But is there a danger that cyberpunks will be more fascinated with the online service and its informational options than with the music video network itself? McGraw says no.

"The service won't cannibalize or replace MTV," she says. "It's an enhancement, an alternative communications vehicle."

That "communications vehicle" could provide an ancillary service to the MTV programming team, too, says McGraw. Network executives can use America Online to poll viewers about their feelings regarding MTV's latest moves.

"More and more broadcast and cable channels are starting to view online channels as outlets to solicit viewer feedback," McGraw says. NBC recently opened an expansive area within the system's bulletin board section.

The system also will serve as a valuable research tool to discern the audience's latest feelings regarding pop culture, music, fashion, politics, and other social issues.

Once the summer promotion wraps in September, MTV will assess its future plans for online communication with its viewers. MTV already uses CompuServe as a programming research tool, Farber says.

America Online offers its subscribers such services as electronic mail, conferencing, software, computer support, interactive magazines and newspapers, online classes, and access to the services of the Internet.

The company was eager to partner with MTV in this venture, as one of its most popular forums revolves around rock music, says McGraw.

"One of our current initiatives is to establish links with cable channels, and MTV worked for us," she says. "To partner with them fulfills the interests of the electronic community online that devotes its time to music."

## PRODUCTION NOTES

### LOS ANGELES

- Sheryl Crow's new A&M video "All I Wanna Do" is a Zzyzx Productions/Original Films shoot directed by David Hogan and Roman Coppola. Martin Coppen directed photography.
- F.M. Rocks director Jesse Vaughan recently reeled EYC's Gasoline Alley/MCA video "Black Book." Craig Fanning executive-produced.
- Nancy Bennett of Zeitgeist directed Gerald Albright's new Atlantic video "For The Lover In You." Jeff

Cronneweth directed photography; "Skinny B." Lewis produced.

• The Counting Crows video "Round Here" is a Woo Art production directed by Mark Neale. Debbie Samuelson executive-produced.

### NEW YORK

• Marcus Nispel of Portfolio Artists Network shot N II U's new Arista clip "You Don't Have To Cry." Shelly Bloch produced the clip; Jim Fealy directed photography on location at the Chelsea Hotel.

• Woo Art Films director Kevin Lofton shot Adam Sandler's video "Buddy." John Woo produced; Debbie Samuelson executive produced.

### OTHER CITIES

• Scene Three Inc. director Marc Ball lensed John Michael Montgomery's latest Atlantic clip "Be My Baby Tonight." Anghel Decca directed photography on location in Tucson, Ariz. Anne Grace produced.

• San Francisco-based rappers Extra Prolific recently wrapped the Jive video "Brown Sugar." Michael Lucero of ?UC\*IS\*?U\*GET directed; Roseanne Cunningham produced.

• Atlanta was the site of several new videos by the crew at Westside Stories. Thomas Burns directed Tag Team's new Bellmark video "Here It Is Bam!" with producer Tracey Y. Baker. Baker also produced Tag Team's "You Go Girl," directed by Keith Ward. Ward and Baker also teamed to direct and produce Guess' "It's You That I Need" for Warner Bros. Robert LeRoux directed photography.

## Help Wanted: A DJ For G; A Symbolic Glam Slam Bash

**D**ESPERATELY SEEKING DJ: Viewer-programmed music network the Box is taking a spin as an employment agency, as it launches a contest to help Violator/RAL rapper Warren G find a permanent partner.

The Box is encouraging DJs around the nation to buy the artist's "Regulate . . . G Funk Era" album, which debuted at No. 2 with a bullet on The Billboard 200 June 25. To be considered a candidate in the promotion, one must submit unique mixes of Warren G's material to the network. Warren G will screen the entries and choose three for a spinoff during July's New Music Seminar.

"This promotion is more than just a 'DJ for the night' type of thing," says Box director of programming John Robson. "Warren G plans to actually hire this person. This is the first time we've done a promotion [in which] one of our viewers will get a real job."

In other Box news: The artist formerly known as Prince recently linked with the network to create an interactive nightclub. The event unveiled the artist's new Glam Slam hotspot in Miami's South Beach, and marked the first anniversary of the date he changed his name to an unpronounceable symbol.

The artist performed on the South Beach stage as the Box crew executive-produced a live satellite hookup that connected the Florida nightclub to its counterparts in Los Angeles and Minneapolis. Performers on all three Glam Slam stages interacted via satellite throughout the concert.

Robson reports that the artist performed a batch of new tunes, as well as an extended Santana medley and a cover of "Shoop" by Salt-N-Pepa. Footage is in the hands of the Symbol Man now. No word on whether any of it will find its way onto the airwaves.

**NETWORK NEWS:** The Merchandising Entertainment TV Network (MET) recently emerged as yet another player in the music/home shopping game.

The satellite-delivered network bowed in mid-June and is airing special events (from sports to entertainment) in order to move mail-order merchandise. MET will represent products for Billy Joel, Reba McEntire, Neil Diamond, Billy Ray Cyrus, Janet Jackson, and others.

The network's senior management group is headed by chairman/CEO Edward Litwak, a merchandising and licensing expert; president/CEO Thomas Reichman, the former president/CEO of the Scandia Down Corp.; producer Bob Goodrich, who spent more than 20 years at ABC; and consultant Robert Michaelson, a veteran merchandising and licensing executive.

**S**TRANGE DAYS INDEED: Martha Wash, whose lead vocals emerged from C+C Music Factory's lip-synching Zelma Davis in the huge 1991 video hit "Gonna Make You Sweat," appears on screen with Davis in the new C+C video "Let's Get Funky." Keir McFarlane directed.

Oddly enough, Wash recently settled a lawsuit against C+C Music Factory's Clivillés & Cole over her uncredited lead vocals on the group's smash debut album.

Somehow, the whole crew was able to put their legal problems aside and reunited for a new collaborative album, and this new video, which features both divas and both voices.

# THE EYE



by Deborah Russell

**B**ITING Commentary: L7 guitarist Donita Sparks was mauled by a manic stunt poodle (AAAAIIIEEE!) on the set of the band's new video "Andres," co-directed by Sparks and Steve Hanft. The guitarist/director was treated for injuries, and it is expected she will be able to tour with Lollapalooza this summer as planned. "Andres" is featured on the Slash rockers' album "Hungry For Stink," which drops July 12.

**T**RADING PLACES: Dwayne McClary may be Wild Pitch Records' national director of video promotion by day, but in his spare time this mild-mannered label staffer has managed to snag roles opposite Jack Nicholson in "Wolf," Al Pacino in "Sea Of Love," and Michael J. Fox in "The Hard Way." McClary also can be seen in a number of TV commercials . . . Michelle Lewis, former director of video promotion at GRP, is now the subject of video promotion as a member of Mesa/Bluemoon's Jazzhole. Lewis appears in the new clip "Forward Motion," directed by Moving Pictures' Jim Gabor.

**T**EST PATTERN: "Technical Difficulties" is a Charleston, S.C.-based alternative music video show hosted by local print columnist Tom Werner, aka Noonan P. Noonan. The 60-minute show airs Fridays at 12:30 a.m. on local Fox station WTAT.

The program is affiliated with album rock outlet WAVF Charleston, and its morning radio personality Atom Taler hosts an eight-minute segment on each "Technical Difficulties" video show.

The playlist includes clips by the Afghan Whigs, Seaweed, the Dwarves, the Samples, Buffalo Tom, and Pennywise.

Werner's goal is to take the show into other regions, encouraging radio stations to use the eight-minute segments to localize and customize "Technical Difficulties" for their own markets.

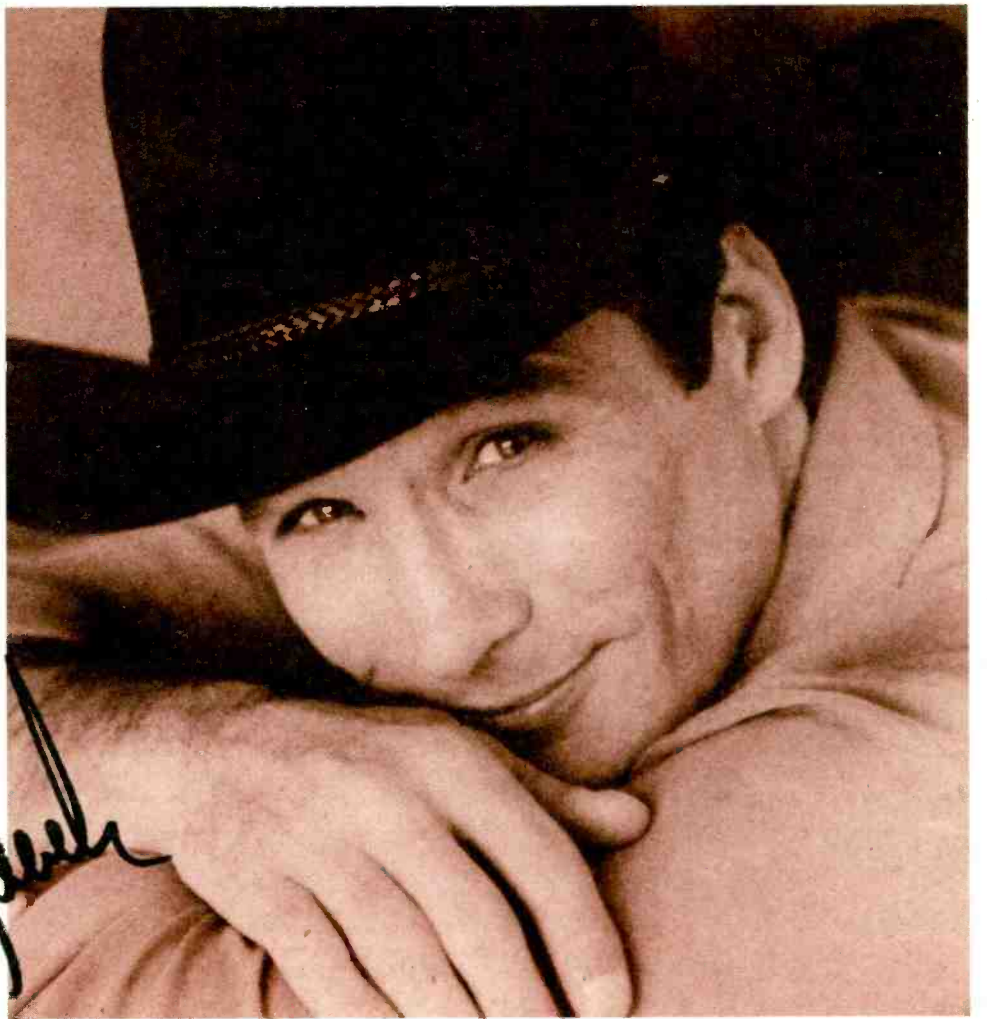


**Operatic Proportions.** McBride & the Ride's new MCA video "Been There" features a number of players from the touring company of Andrew Lloyd Webber's "Phantom Of The Opera." Pictured on the set of the Nashville-based shoot, from left, are actors Paul Berkolds and Camille Bentley, Terry McBride, and video director Joanne Gardner. Rhonda Hopkins (not pictured) produced the clip for DNA. (Photo: Beth Gwinn)

At American Country Countdown,  
we love to hear from our fans...

# Clint Black

*"I've always learned a lot  
about artists and songs on  
American Country  
Countdown. I know when they  
talk about me and my songs,  
they are filled with the same  
insight I've always appreciated  
as a listener and a fan."*



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COUNTRY  
COUNTDOWN**

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Outside the U.S., call Radio Express at 1-213-850-1003

ABC Watermark

abc **ABC RADIO NETWORKS**



# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily  
1899 9th Stree NE,  
Washington, D.C. 20018

- 1 Arrested Development, Ease My Minc
- 2 Ce Ce Peniston, I'm Not Over You
- 3 Aretha Franklin, Willing To Forgive
- 4 Xscape, Love On My Mind
- 5 SWV, Anything
- 6 Aaron Hall, I Miss You
- 7 Tevin Campbell, Always In My Heart
- 8 R. Kelly, Your Body's Callin'
- 9 Aaliyah, Back & Forth
- 10 Lalah Hathaway, Let Me Love You
- 11 Angela Winbush, Inner City Blues
- 12 Mariah Carey, Anytime You Need A...
- 13 Queen Latifah, Black Hand Side
- 14 Crystal Waters, 100% Pure Love
- 15 Marc Dorsey, People Make The World
- 16 Janet Jackson, Any Time, Any Place
- 17 Zhane, Sending My Love
- 18 Shai, The Place Where You Belong
- 19 Rachelle Ferrell, Nothing Has...
- 20 Sounds Of Blackness, I Believe
- 21 Snoop Doggy Dogg, Doggy Dogg World
- 22 Patti LaBelle, The Right Kinda Lover
- 23 Shanice, Somewhere
- 24 Da Brat, Funkdafied
- 25 Outkast, Southernplayalisticadillacmuzik
- 26 Warren G & Nate Dogg, Regulate
- 27 Blackgirl, 90's Girl
- 28 Jeru The Damaja, D. Original
- 29 Crooklyn Dodgers, Crooklyn
- 30 El Debarge, Can't Get Enough

★ ★ NEW ADDS ★ ★

The Lady Of Rage, Afro Puffs  
For Real, Easy To Love  
Blackstreet, Bootie Call  
Ronny Jordan, Under Your Spell  
Buckshot LeFonque, Breakfast At Denny's  
Lydia Harris, Do You Still Love Me?



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Pam Tillis, Spilled Perfume
- 2 Collin Raye, Little Rock
- 3 David Ball, Thinkin' Problem
- 4 Confederate Railroad, Daddy Never...
- 5 Tim McGraw, Don't Take The Girl
- 6 Blackhawk, Every Once In A While
- 7 Alabama, The Cheap Seats
- 8 Tracy Byrd, Lifestyles Of The Not...
- 9 Neal McCoy, Wink
- 10 Travis Tritt, Foolish Pride

- 11 Reba McEntire, Why Haven't I Heard...
- 12 George Strait, The Man In Love With...
- 13 John Anderson, I Wish I Could Have...
- 14 John Michael Montgomery, Be My...
- 15 Kathy Mattea, Nobody's Gonna Rain...
- 16 Dwight Yoakam, Pocket Of A Clown
- 17 Lorrie Morgan, If You Came Back From...
- 18 Alan Jackson, Summertime Blues
- 19 Jon Randall, This Heart
- 20 Tracy Lawrence, Renegades, Rebels...
- 21 Shenandoah, I'll Go Down Loving You
- 22 Joy Lynn White, Wild Love
- 23 Rodney Foster, Labor Of Love
- 24 Billy Ray Cyrus, Ain't Your Dog...
- 25 Brooks & Dunn, That Ain't No Way...
- 26 Sammy Kershaw, National Working...
- 27 Sawyer Brown, Hard To Say
- 28 Ricky Lynn Gregg, Get A Little Closer
- 29 Martina McBride, Independence Day
- 30 Daron Norwood, Cowboys Don't Cry
- 31 Hal Ketchum, (Tonight We Just Might)...
- 32 Chely Wright, He's A Good Ole Boy
- 33 Diamond Rio, Love A Little Stronger
- 34 Aaron Neville & Trisha Yearwood, I Fall...
- 35 Lari White, That's My Baby
- 36 Suzy Bogguss, You Wouldn't Say That...
- 37 Bryan Austin, Radio Active
- 38 The Mavericks, O What A Thrill
- 39 Carlene Carter, Something Already...
- 40 Tanya Tucker, Hangin' In
- 41 Rick Trevino, She Can't Say I Didn't...
- 42 Faith Hill, But I Will
- 43 Maverick Choir, Amazing Grace
- 44 Pearl River, Hello Goodbye
- 45 John Gorka, Good Noise
- 46 Linda Davis, Love Didn't Do It
- 47 Jesse Hunter, By The Way She's Lookin'
- 48 Clay Walker, Dreaming With My Eyes...
- 49 Orrell & Wright, She Loves Me Like...
- 50 Dan Seals, All Fired Up

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

Kim Hill, Wise Beyond Her Tears  
Michelle Wright, One Good Man  
Randy Travis, Whisper My Name  
Vince Gill, What The Cowgirls Do



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Warren G & Nate Dogg, Regulate
- 2 All-4-One, I Swear
- 3 Aerosmith, Crazy
- 4 Stone Temple Pilots, Vasoline\*\*
- 5 John Mellencamp, Wild Night
- 6 Soundgarden, Black Hole Sun
- 7 Coolio, Fantastic Voyage
- 8 Collective Soul, Shine
- 9 Janet Jackson, Any Time, Any Place
- 10 Toni Braxton, You Mean The World...
- 11 Ace Of Base, Don't Turn Around
- 12 Lisa Loeb & Nine Stories, Stay\*

- 13 Beastie Boys, Sabotage\*
- 14 Mariah Carey, Anytime You Need A...
- 15 Smashing Pumpkins, Rocket
- 16 Live, Selling The Drama
- 17 Snoop Doggy Dogg, Doggy Dogg World
- 18 Aaliyah, Back & Forth
- 19 Offspring, Come Out And Play
- 20 Alice In Chains, I Stay Away
- 21 Candlebox, Far Behind
- 22 Gin Blossoms, Until I Fall Away
- 23 Pink Floyd, Take It Back
- 24 SWV, Anything
- 25 Counting Crows, Round Here
- 26 Nine Inch Nails, Closer
- 27 Spin Doctors, Cleopatra's Cat
- 28 Toad The Wet Sprocket, Fall Down
- 29 Smashing Pumpkins, Disarm
- 30 Arrested Development, Ease My Mind
- 31 Meat Puppets, Backwater
- 32 Green Day, Longview
- 33 Cracker, Get Off This
- 34 Pretenders, Night In My Veins
- 35 Meat Loaf, Objects In The Rear View...
- 36 Ice Cube, You Know How We Do It
- 37 Bon Jovi, Good Guys Don't Always...
- 38 Salt-N-Pepa, Shoop
- 39 Big Mountain, Baby I Love Your Way
- 40 M People, Moving On Up
- 41 Seal, Prayer For The Dying
- 42 Hole, Miss World
- 43 Blur, Girls & Boys
- 44 Red Hot Chili Peppers, Soul To Squeeze
- 45 Beck, Loser
- 46 Sonic Youth, Bull In The Heather
- 47 R. Kelly, Your Body's Callin'
- 48 Madonna, I'll Remember
- 49 Red Hot Chili Peppers, Under The Bridge
- 50 Gin Blossoms, Hey Jealousy

\*\* Indicates MTV Exclusive  
\* Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

Heavy D. & The Boyz, Nuttin' But Love  
Ahmad, Back In The Day  
Billy Idol, Speed  
Pretenders, I'll Stand By You  
Sonic Youth, Bull In The Heather  
Cause And Effect, It's Over Now (It's...



30 hours weekly  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Pam Tillis, Spilled Perfume
- 2 Tim McGraw, Don't Take The Girl
- 3 Collin Raye, Little Rock
- 4 Alabama, The Cheap Seats
- 5 Neal McCoy, Wink
- 6 Travis Tritt, Foolish Pride
- 7 Brooks & Dunn, That Ain't No Way...
- 8 Confederate Railroad, Daddy Never...
- 9 Blackhawk, Every Once In A While
- 10 David Ball, Thinkin' Problem

- 11 Reba McEntire, Why Haven't I Heard...
- 12 John Anderson, I Wish I Could Have...
- 13 Hal Ketchum, (Tonight We Just Might)...
- 14 Tracy Byrd, Lifestyles Of The Not...
- 15 Sammy Kershaw, National Working...
- 16 Diamond Rio, Love A Little Stronger
- 17 George Strait, The Man In Love With You
- 18 Dwight Yoakam, Pocket Of A Clown
- 19 Tanya Tucker, Hangin' In
- 20 Lorrie Morgan, If You Came Back...
- 21 Tracy Lawrence, Renegades, Rebels...
- 22 Faith Hill, But I Will
- 23 Maverick Choir, Amazing Grace
- 24 Clay Walker, Dreaming With My Eyes...
- 25 Shenandoah, I'll Go Down Loving You
- 26 Sawyer Brown, Hard To Say
- 27 Marty Stuart, Love And Luck
- 28 Alan Jackson, Summertime Blues
- 29 Martina McBride, Independence Day
- 30 Dan Seals, All Fired Up

★ ★ NEW ADDS ★ ★

John Michael Montgomery, Be My Baby...  
Radney Foster, Labor Of Love  
Ricky Lynn Gregg, Get A Little Closer  
Jon Randall, This Heart



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Jon Secada, If You Go
- 2 Toni Braxton, You Mean The World...
- 3 Mariah Carey, Anytime You Need A...
- 4 Ace Of Base, Don't Turn Around
- 5 Meat Loaf, Objects In The Rear View...
- 6 ♀, The Most Beautiful Girl In The World
- 7 All-4-One, I Swear
- 8 John Mellencamp, Wild Night
- 9 Janet Jackson, Any Time, Any Place
- 10 Seal, Prayer For The Dying
- 11 Counting Crows, Round Here
- 12 Melissa Etheridge, Come To My...
- 13 Bonnie Raitt, Love Sneakin' Up On You
- 14 Elton John, Can You Feel The Love...
- 15 Lisa Loeb & Nine Stories, Stay
- 16 Pink Floyd, Take It Back
- 17 Collective Soul, Shine
- 18 Billy Joel, The River Of Dreams
- 19 Joshua Kadison, Beautiful In My Eyes
- 20 Gin Blossoms, Until I Fall Away
- 21 Celine Dion, Misdled
- 22 Counting Crows, Mr. Jones
- 23 Tom Petty, Mary Jane's Last Dance
- 24 Bonnie Raitt, Something To Talk About
- 25 Sting, If I Ever Lose My Faith In You
- 26 Sarah McLachlan, Possession
- 27 Bonnie Raitt, Thing Called Love
- 28 Peter Gabriel, Sledgehammer
- 29 Steve Winwood, Higher Love
- 30 10, 000 Maniacs, Because The Night

★ ★ NEW ADDS ★ ★

Pretenders, I'll Stand By You  
Babyface, When Can I See You

## Artists & Music

### DISNEY WORLD TO HOST CHRISTIAN AWARDS

(Continued from page 10)

vote by music buyers. The awards show will be produced by Steve Gilreath Productions and will feature major contemporary Christian music artists in performance at the "Theater Of The Stars" and various locations around the Orlando, Fla., Disney complex.

Gilreath's relationship with Disney began in 1993, when he produced the televised segments of "Night Of Joy," an annual Christian music concert at Disney World. "I come from a strong promotion background and, in the course of producing that show, had some interesting discussions with the Disney people," says Gilreath. "'Night Of Joy' has gotten so monstrous in the past 11 years, with only regional promotion, that they've had to expand the number of nights—and they're always sold out in advance. So they were very open to the preliminary talks."

Gilreath's plan called for a variety of programs, seminars, conferences, a celebrity golf tournament, concerts, and the awards show. And Disney "agreed to all of them," says Gilreath. The new events will run Sept. 9-18 (as Contemporary Christian Music Week) and will augment the annual "Night Of Joy" presentations.

According to Gilreath, balloting for the awards show will be supported by a national advertising campaign, which will include full-page ads in USA Today and most major-market newspapers and religious-oriented publications.

Ballots also will be available at retail outlets on a special display; the balloting has been patterned after Major League Baseball's All-Star balloting process.

"We figured it was time that the people got a voice in the awards side of the gospel music industry," Gilreath says. "Beyond that, research shows that there are literally millions of professed Christians who are not aware of contemporary Christian music. So if you can package great entertainment shows and an aggressive balloting program, you should be able to introduce this music to millions."

Gilreath, who has managed national advertising and promotional accounts, says a 900 number has been established for consumers to buy a CD sampler of songs by nominated artists, along with a video titled "Disney's Vacation Planner."

In addition to the live telecast of "America's Christian Music Awards," Gilreath will produce two specials featuring Night Of Joy performances and activities to air on

the Family Channel.

Nominees for the new awards show were selected based on radio airplay and album and video sales as reported by CCM Update, a trade magazine. Here is a complete list of nominees:

**Favorite male artist:** Carman, Steven Curtis Chapman, Michael English, Ron Kenoly, Michael W. Smith, Steve Taylor.

**Favorite female artist:** Susan Ashton, Margaret Becker, Amy Grant, Cindy Morgan, Twila Paris, Sandi Patti.

**Favorite group or duo, pop:** DC Talk, 4HIM, Out Of The Grey, Phillips, Craig & Dean, Point Of Grace.

**Favorite group or duo, rock:** Guardian, Legend Seven, Petra, PFR, Whiteheart.

**Favorite new artist:** Clay Crosse, East To West, Point Of Grace, Michael Sweet, Pam Thum.

**Favorite CD, pop:** Carman, "The Standard," Sparrow Records; Steven Curtis Chapman, "The Great Adventure," Sparrow Records; DC Talk, "Free At Last," ForeFront Communications; Michael English, "Hope," Warner Alliance; Michael W. Smith, "The First Decade," Reunion Records; Michael W. Smith, "Change Your World," Reunion Records.

**Favorite CD, rock:** Geoff Moore & the Distance, "Evolution," ForeFront Communications; Guardian, "Miracle Mile," Pakadern Records; Petra, "Wake Up Call," Word Records; PFR, "Goldie's Last Day," Vireo Records (Sparrow); Michael Sweet, "Michael Sweet," Benson Music Group; Whiteheart, "Highlands," Star Song Communications.

**Favorite short-form video:** "I Will Be Free," Cindy Morgan; "Jesus Is Still Alright," DC Talk; "Evolution Redefined," Geoff Moore & the Distance; "Big House," Audio Adrenaline; "Alcatraz," Al Denson; "The Hard Way," DC Talk.

**Favorite long-form video:** Carman, "Addicted To Jesus," Sparrow Records; Steven Curtis Chapman, "The Live Adventure," Sparrow Records; Guardian, "Streets Of Fire," Pakadern Records; Mark Lowry, "The Last Word," Word Records; Sandi Patti, "Le Voyage," Word Records; Michael W. Smith, "Change Your World Live," Reunion Records.

**Favorite live concert:** Steven Curtis Chapman, DC Talk, 4HIM, Michael English, Michael W. Smith, the Newsboys, Wayne Watson.

Voters also will be asked to pick their favorite local video show and radio station.

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 2, 1994.



Continuous programming  
12000 Biscayne Blvd  
Miami, FL 33181

AMERICA'S NO. 1 VIDEO

The Puppies, Funky Y-2-C

BOX TOPS

- Aaron Hall, I Miss You  
Sir Mix-A-Lot, Put 'Em On Da Glass  
Warren G & Nate Dogg, Regulate  
Aretha Franklin, Willing To Forgive  
2 Live Crew, You Go Girl  
Hammer, Pumps & A Bump (Vers 2)  
Da Brat, Funkdafied  
All-4-One, I Swear  
2 Live Crew, Yeah, Yeah  
Jamie Foxx, Infatuation  
Coolio, Fantastic Voyage  
E-40, Captain...  
Tevin Campbell, Always In My Heart

ADDS

- Alice In Chains, I Stay Away  
Angela Winbush, Inner City Blues  
Blackstreet, Bootie Call  
Boogiemonsters, Recognized Threshold...  
Cause & Effect, It's Over Now  
Cracker, Get Off This  
Craig Mack, Flava In Ya Ear  
Dred Scott, Check The Vibe  
Green Jelly, Anarchy In Bedrock  
Guess, It's You That I Need  
Heavy D. & The Boyz, Nuttin But Love  
House Of Pain, On Point  
Jimmy Buffett, Fruitcakes  
Joan Jett, Go Home  
Kwest Tha Madd Lad, 101 Things...  
Lalah Hathaway, Let Me Love You  
Love/Hate, Spinning Wheel  
Rage, Afro Puffs  
Salt-N-Pepa, Heaven 'N Hell  
2nd II None, Didn't Mean To Turn You On  
Soundgarden, Black Hole Sun

Take 6, Biggest Part Of Me  
Troubleneck Brothers, Back To The Hip Hop  
Wolfpak, No Mo Drive-bys



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

- Alan Jackson, Summertime Blues  
Dan Hill, Sometimes When We Touch  
Lorrie Morgan, If You Came Back...  
October Project, Return To Me  
Basia, Drunk On Love  
Babyface, When Can I See You  
Youssou N'Dour, 7 Seconds  
Aretha Franklin, Willing To Forgive  
Jimmie Vaughn, Boom Bapa Boom  
Pink Floyd, Take It Back  
Carole King, You've Got A Friend  
Kenny Loggins, Return To Pooh Corner  
Chaka Demus & Pliers, Twist & Shout  
Terence Blanchard, Solitude  
Dr. John, Television  
Huey Lewis & The News, (She's) Some...  
David Wilcox, It's The Same...  
Wet Wet Wet, Love Is All Around  
Bonnie Raitt, You  
Sarah McLachlan, Possession



Six hours weekly  
1 Centre Street, Room 45,  
New York, NY 10007

- King Just, Warrior's Drum  
Conscious Daughters, We Roll Deep  
Arrested Development, Ease My Mind  
Miss Jones, Don't Front  
Nice & Smooth, Old To The New  
Madame Star, My Baby's Father  
2 In A Room, El Trago  
Original Flavor, All That  
Fugees, Nappy Heads  
A Tribe Called Quest, Oh My God  
Vicious, The Glock  
Kurious, I'm Kurious

- Crooklyn Dodgers, Crooklyn  
Reg E. Gaines, Please Don't Take...  
Outkast, Player's Ball  
Janet Jackson, Any Time, Any Place  
Zhane, Sending My Love  
R. Kelly, Your Body's Callin'  
Xscape, Love On My Mind  
Aaliyah, Back And Forth



Continuous programming  
Hawley Crescent  
London NW18TT

- Crash Test Dummies, Mmm Mmm...  
2 Unlimited, The Real Thing  
Reel To Real, I Like To Move It  
East 17, Around The World  
Maxx, No More  
♀, The Most Beautiful Girl In The World  
Stiltskin, Inside  
Mariah Carey, Without You  
Big Mountain, Baby I Love...  
Magic Affair, Give Me Your Love  
Cappella, You & Me  
Erasure, Always  
Metallica, One  
Ace Of Base, Don't Turn Around  
Prince Ital & Marky Mark, United  
C J Lewis, Sweets For My Sweet  
Bruce Springsteen, Streets Of...  
Joshua Kadison, Jessie  
Beck, Loser  
Roxette, Crash! Bang! Boom!



Continuous programming  
2805 Opryland Dr  
Nashville, TN 37214

- Cindy Morgan, I Will Be Free  
S.C. Chapman, Great Adventure Live  
DC Talk, Jesus Is Just Alright  
Twila Paris, God Is In Control  
Michael Sweet, Some Day  
DC Talk, The Hard Way  
Rich Mullins, Here In America  
Audio Adrenaline, Big House

- Iona, Treasure  
Eric Champion, Touch  
Michael Sweet, All This And Heaven...  
Gary Chapman, Sweet Glow Of Mercy  
Geoff Moore, Life Together  
Charlie Daniels, Two Out Of Three  
Michael James, Love Will



One hour weekly  
216 W Ohio  
Chicago, IL 60610

- Soundgarden, Black Hole Sun  
MC 900 Foot Jesus, If I Only Had...  
Lush, Hypocrite  
Alison Moyet, Getting Into Something  
John Jett, Go Home  
Eleven, Rainbow's End  
Stabbing Westward, Nothing  
Primal Scream, Jailbird  
Whale, Hobo Humpin' Slobo Babe  
Lotion, Head  
Eve's Plum, Die Like Someone  
Toad The Wet Sprocket, Fall Down  
Offspring, Come Out And Play  
Gigolo Aunts, Cope  
Carnival Strippers, Shifting Sands  
Fuzzy, Flashlight



1/2-hour weekly  
46 Gifford St  
Brockton, MA 02401

- Alice In Chains, I Stay Away  
Nine Inch Nails, Closer  
Gigolo Aunts, Cope  
Lotion, Head  
Tindersticks, City Sickness  
Primal Scream, Jailbird  
Frank Black, Headache  
Soundgarden, Black Hole Sun  
Eleven, Reach Out  
Alison Moyet, Getting Into Something  
Biohazard, Tales From The...  
Stabbing Westward, Nothing  
Danielle Briscois, What If...

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NOTHING...

CALL BILLBOARD CLASSIFIED  
1-800-223-7524 (OUT OF STATE)  
212-536-5174

# Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	6	*** <b>NO. 1</b> *** DIANE SCHUUR/B.B. KING GRP 9767	4 weeks at No. 1 HEART TO HEART
2	3	31	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
3	1	5	LENA HORNE BLUE NOTE 28974/CAPITOL	WE'LL BE TOGETHER AGAIN
4	9	53	HARRY CONNICK, JR. ● COLUMBIA 53172	25
5	5	37	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
6	6	12	ETTA JAMES PRIVATE 82114	MYSTERY LADY
7	4	10	JOHN SCOFIELD & PAT METHENY BLUE NOTE 27765/CAPITOL	I CAN SEE YOUR HOUSE FROM HERE
8	7	33	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
9	14	2	VARIOUS ARTISTS VERVE 523 150	CARNEGIE HALL SALUTES THE JAZZ MASTERS
10	8	5	ROY HARGROVE QUINTET VERVE 523 019	WITH THE TENORS OF OUR TIME
11	10	4	CHICK COREA GRP 9774	EXPRESSIONS
12	11	8	ARTURO SANDOVAL GRP 9761	DANZON (DANCE ON)
13	13	13	WYNTON MARSALIS SEPTET COLUMBIA 53220	IN THIS HOUSE ON THIS MORNING
14	12	12	TERENCE BLANCHARD COLUMBIA 57793	THE BILLIE HOLIDAY SONGBOOK
15	16	31	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
16	18	39	JOSHUA REDMAN WARNER BROS. 45365	WISH
17	NEW ▶		PETER DELANO VERVE 521 869	BITE OF THE APPLE
18	15	5	THE FREE SPIRITS FEAT. JOHN MCLAUGHLIN VERVE 521 870	TOKYO LIVE
19	17	8	MACEO PARKER NOVUS 63175/RCA	SOUTHERN EXPOSURE
20	19	6	CLEO LAINE RCA VICTOR 61419	BLUE & SENTIMENTAL
21	25	10	DAVE BRUBECK TELARC 83345	LATE NIGHT BRUBECK
22	22	30	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
23	20	10	KEITH JARRETT/GARY PEACOCK/PAUL MOTIAN ECM 21531	AT THE DEER HEAD INN
24	RE-ENTRY		DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
25	23	13	HANCOCK/SHORTER/CARTER/RONEY/WILLIAMS QWEST 45059/REPRISE	A TRIBUTE TO MILES DAVIS

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	81	*** <b>NO. 1</b> *** KENNY G ▲ <sup>6</sup> ARISTA 18646	43 weeks at No. 1 BREATHLESS
2	3	2	DAVID SANBORN ELEKTRA 61620	HEARSAY
3	2	4	AL JARREAU REPRISE 45422/WARNER BROS.	TENDERNESS
4	4	5	NORMAN BROWN MAJAZZ 0301/MOTOWN	AFTER THE STORM
5	5	7	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
6	11	18	THE BENOIT/FREEMAN PROJECT GRP 9739	THE BENOIT/FREEMAN PROJECT
7	6	4	BONEY JAMES WARNER BROS. 45611	BACKBONE
8	7	11	INCOGNITO VERVE FORECAST 522 036/VERVE <sup>HS</sup>	POSITIVITY
9	9	7	NANCY WILSON COLUMBIA 57425	LOVE, NANCY
10	8	12	PAUL HARDCASTLE JVC 2033	HARDCASTLE
11	10	17	GERALD ALBRIGHT ATLANTIC 82552	SMOOTH
12	13	15	BOB JAMES WARNER BROS. 45536	RESTLESS
13	12	6	PATTI AUSTIN GRP 4023	THAT SECRET PLACE
14	14	43	FOURPLAY WARNER BROS. 45340	BETWEEN THE SHEETS
15	16	49	DAVE KOZ CAPITOL 98892	LUCKY MAN
16	15	14	MARION MEADOWS NOVUS 63167/RCA	FORBIDDEN FRUIT
17	17	7	GIL SCOTT-HERON TVT 4310	SPIRITS
18	18	20	CANDY DULFER RCA 66248	SAX-A-GO-GO
19	23	31	RONNY JORDAN 4TH & B'WAY 444060/ISLAND <sup>HS</sup>	THE QUIET REVOLUTION
20	21	41	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
21	22	3	CARL ANDERSON GRP 9778	HEAVY WEATHER SUNLIGHT AGAIN
22	19	22	TOM SCOTT GRP 9752	REED MY LIPS
23	20	2	JOE MCBRIDE HEADS UP 3025	A GIFT FOR TOMORROW
24	25	16	YELLOWJACKETS GRP 9754	RUN FOR YOUR LIFE
25	RE-ENTRY		NELSON RANGELL GRP 9755	YES, THEN YES

○ 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 number following the symbol. All albums available on cassette and CD. \* Asterisk indicates vinyl available. <sup>HS</sup> indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

# Artists & Music



by Jeff Levenson

**FUTURE SHOCK:** Alex Merck Music, one of Germany's leading indie jazz companies, has just issued "World Tour" by keyboardist Jason Miles. The company claims the disc is the first mixed-mode CD ever, meaning that it contains 50 minutes of music (which can be heard through any normal sound system) plus an interactive catalog of the company's labels, Lipstick and Jazzline (accessed when the disc is placed in the CD-ROM drive of an Apple Macintosh computer). The catalog feature allows the viewer (listener) to play with pictures, text, and at least two sound samples from every jazz album on the aforementioned labels.

**NO, NOT THE TV SOUNDTRACK:** GRP Records, which usually does its dirty work on the contemporary side of life, is celebrating the success of "Heart To Heart," from Diane Schuur and B.B. King. The collaboration hit No. 1 in May on the Top Jazz Albums chart. According to the label, the disc is the first of its releases ever to reach the top spot on Billboard's listing of traditional jazz.

**WHAT BECOMES A LEGEND MOST:** At the annual Songwriter's Hall of Fame ceremony, held earlier this month, vocalist Lena Horne was honored with a lifetime achievement award. What made the tribute so significant is that Horne isn't much of a songwriter. But the Hall of Fame committee decided not split hairs, quite rightly. She's done more than a little for the advancement of song form, with or without pen in hand. (By her own admission

she was honored to be joining such distinguished ranks.) To prove to the rest of the world that Lena's chops still dazzle, Blue Note has just issued "We'll Be Together Again," her first recording in more than a decade. It features strings and attitude aplenty.

**DEEP-DISH JAZZ:** Platinum Entertainment, the parent company to labels River North, CGI, and Light Records, has announced the formation of River North Jazz, a label dedicated to artists who work in and near Chicago. The new imprint has signed veteran Windy City artists Mark Colby (saxophones) and Frank Caruso (keyboards). Their first release is a joint one: "Heart Of The City" ... Lake Shore Jazz, another label specializing in Chicago-based artists, has titles from drummer Joel Spencer ("Jazz Hit") and pianist Larry Luchowski ("Shadowplay") ... Delmark, perhaps the granddaddy of these labels, has just issued "Renaissance Of The Resistance" from the Ritual Trio, "La Tierra del Fuego" from trumpeter Roy Campbell, "Where Or When" from saxist Lin Halliday, and "Rain Or Shine" from pianist Jodie Christian.

**GENIUSES? MAYBE. JAZZ MUSICIANS?** Need You Ask: The MacArthur Foundation has awarded a total of 20 fellowships for 1994. Among them are two of our jazz brethren: Anthony Braxton, who sees a cool \$300,000, and Ornette Coleman, who sees a cooler \$372,000.

**BAYWATCH:** Not that he needs to work (now that he's got all that dough), but Ornette is scheduled to headline the 12th annual San Francisco Jazz Festival, Oct. 27-Nov. 13. Also on the bill, Abbey Lincoln, Dave Brubeck, Gerry Mulligan, Manny Oquendo, and Betty Carter. (Check out these backup groups: Carter is using Geri Allen, Dave Holland, and Jack DeJohnette; while Ornette's New Quartet—not Prime Time, which is also scheduled to perform—has Allen, Charnett Moffett, and Denardo Coleman.)

## THE RHYTHM & THE BLUES

(Continued from page 22)

Else" and the Furious Five's "Sun Don't Shine In The Hood," which make up the double-A-sided first single.

Other artists on the set include Kool Moe Dee & Treacherous Three, Whodini, the Fearless Four, Kurtis Blow, Busy Bee, and Afrika Bambaataa.

"People have short memories and are forgetting about the rap pioneers who helped start it all," says Evans. "This is my way of giving back. [This album] shows they're still making music that's viable in today's marketplace."

Evans says a tour in support of the project is planned for July, with a pay-per-view concert slated for early fall.

**CHANGING GEARS:** Luther Campbell—of raunchy, controversial New 2 Live Crew fame—has added Trellini to his stable at Luke Records. But don't be afraid—she's a petite and prodigiously gifted R&B crooner, not a scantily-clad dunkie-butt dancer in his group's troupe.

A South Florida native, Trellini (last name: Davis) unveiled her talents at a small June 9 press reception at Birdland, a cozy restaurant/cabaret on Manhattan's Upper West Side.

As 30 or so black journalists dined on fried chicken or grilled salmon, surrounded by painter Leroy Campbell's Afrocentric artwork, Trellini performed (live to recorded tracks) three songs from her upcoming, self-titled Luke album, including the gently swaying first single "I Wanna Be Yours."

At one point, between the first and second songs, she admitted how hot she was because of the packed room. A photographer yelled out, "You're gonna get hotter, baby!"

He isn't the only one who feels that

way. The folks at Luke are betting that in a month Trellini is going to be a household name. We should take heed, because they said the same thing about H-Town when that group debuted a year ago. Bishop "Stick" Burrell, the same guy who produced H-Town's plat-

inum set "Fever For The Flavor," handled "Trellini." The set is due to arrive in late July.

Assistance in preparing this column was provided by Havelock Nelson.

## LARRY KING TO FEATURE 'CAPITOL SINGS' CDs

(Continued from page 10)

show the cover of a book," Tedeschi says. "We're often flooded with calls after shows, so we are better off giving the information on the air."

The label launched the "Capitol Sings ..." series two years ago with a Cole Porter album, featuring various performers singing Porter compositions. When that title proved successful, the label assembled and released titles on Irving Berlin, Duke Ellington, Jerome Kern, George Gershwin, Rodgers & Hammerstein, Rodgers & Hart, and Capitol co-founder Johnny Mercer.

Capitol also issued the conceptual packages, "... Coast To Coast," "... Around The World," "... Kid Songs For Grown-Ups," and "... Best Movie Songs" as part of the "Capitol Sings ..." series.

The King shows will run at 9 p.m. E.T. The featured composers are Berlin (July 9), Ellington (July 15), Kern (July 23), Gershwin (July 30), Rodgers & Hart (Aug. 6), Mercer (Aug. 13), Porter (Aug. 20), and Rodgers & Hammerstein (Aug. 27).

Each program will feature guests ranging from family members and artists who have worked with the composers to contemporary stars

who have been influenced by their work.

For example, the July 9 program is set to include Mary Ellin Barrett, the daughter of Irving Berlin and author of "Irving Berlin: A Daughter's Memoir"; cabaret singer Karen Akers; theatrical singer Barbara Cook; and vocalist/pianist Michael Feinstein.

According to Wayne Watkins, director of catalog A&R, the label is optimistic that the shows will reach disenfranchised record buyers. "We want to remind people that there is still great music out there," he says. "There is a whole world of music that is not from Seattle and is not R&B."

In other Capitol catalog news, the label is planning a new series called "Spotlight On ..." Says Watkins, "It's an artist-oriented series. Instead of examining an artist's great hits, we will explore important work with artistic validity that is not necessarily the hits."

The first six titles in the series, which Watkins says should be released in October or November, will feature Mel Torme, Keely Smith, Bob Manning, Betty Hutton, Bobby Darin, and Nancy Wilson.

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# Whose Music Is This, Anyway?

BY JEFF LEVENSON, *Billboard Jazz Editor*

It's a strange business, this jazz. Serious artists with an abiding commitment to the music's expansion and development can't get arrested, while hacks who check in with the weight and substance of a Classic Comic sell millions. No sense knocking or applauding anyone for that—audiences make those determinations. Life hasn't been particularly fair to this music, a form that is striding into the next century with a sense of confidence, optimism and, I'll bet, the residue of a lifelong struggle with low self-esteem.

It's a tough call, trying to determine whether this was a good year for jazz. On the one hand, the music enjoyed cultural reinvention: admission to the fraternity of legitimate arts on a par with dance, film, theater, classical music. On the other, the jazz industry (personified in the main by key artists, presenters and journalists) engaged in the kind of rancorous, divisive and cantankerous behavior we last saw in the '60s, when the jazz avant-garde was attacked by preservationists and held accountable for all manner of societal denigrations. Now as then, duck and cover.

To make matters both better and worse, the world's most prestigious arts venue was in the middle of it all. Not for nothing did Lincoln Center hire Wynton Marsalis as ambassador and marketing centerpiece. In that capacity, Marsalis proved himself remarkable—precocious, poised, articulate, committed, generous; add to the equation his unimpeachable credentials as a world-class trumpeter and composer. Lincoln Center rightly enjoyed the benefits of that association. It waved high the banner of jazz, showcasing the music and calling for nothing less than a cultural reassessment of its place in our nexus of arts.

Yet, the Center's braintrust proved thin-skinned. It fielded rather clumsily a host of journalistic queries: charges of cronyism, of racially motivated hiring practices, of its ideological narrowing of jazz's definitional parameters. It took the offensive with a shameful campaign of media bashing and artist trashing, and it operated with an enemies-list mentality worthy of Richard Nixon.

(I'll tell you how ridiculous it got. I witnessed a number of circle jerks with faux-heady combatants who argued pointlessly about which well-known jazz artists were really jazz and which weren't—onanistic rants, endlessly disputed, with many a fine career smeared. These lessons struck me as the underside of Lenny Bruce's reductivist routine about all people and things being either Jewish or goyish: *Cotton Bastie? Jewish. Drake's Cakes? Goyish. Ray Charles? Very Jewish. Jack Paar? So goyish, it's too dangerous to talk about it.*)

A positive spin? Perhaps that this kind of maneuvering usually occurs when an art reaches its age of acceptance. And perhaps these cries of ownership (*Whose music is it, anyway?*) tell us that jazz's days as a cultural orphan are over. People are vying for their piece of the action precisely because jazz is now deemed valuable. Somebody figured out that there's money in this game. And the trick, now as never before, is to court those who've got it (read: corporate sponsors, advertisers, grants foundations and even labels, though you'll never get an exec to admit that he's got money to spend).

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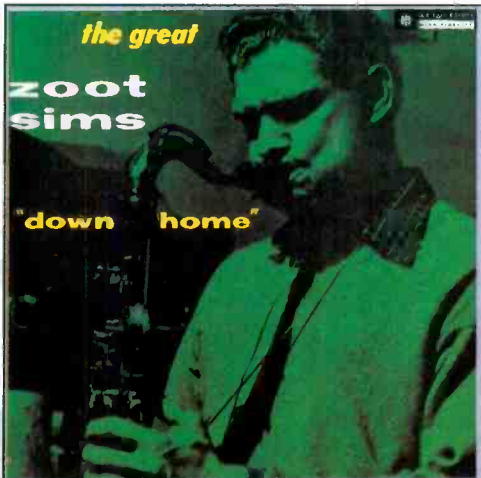
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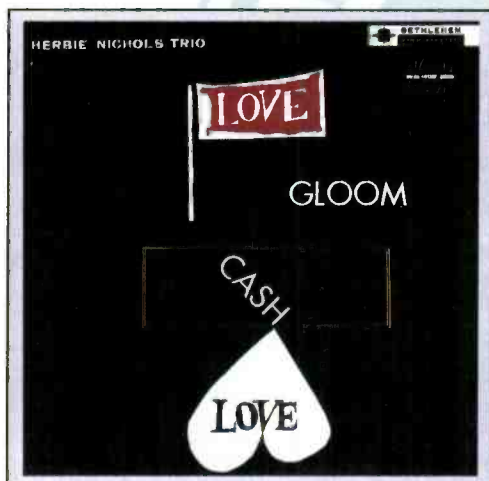
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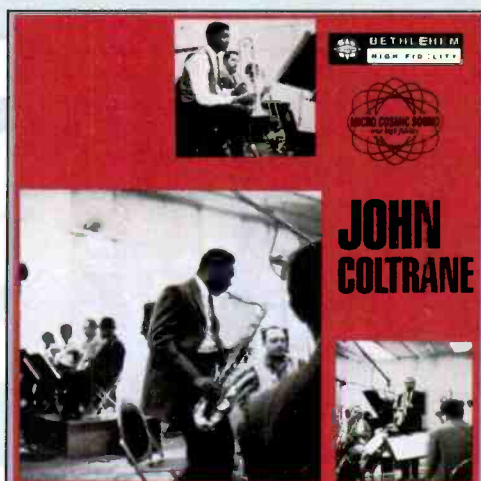
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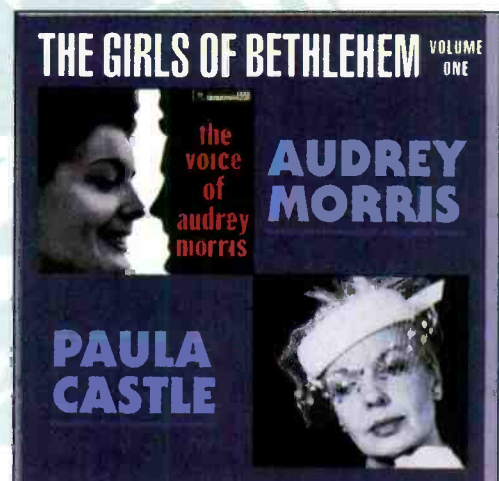
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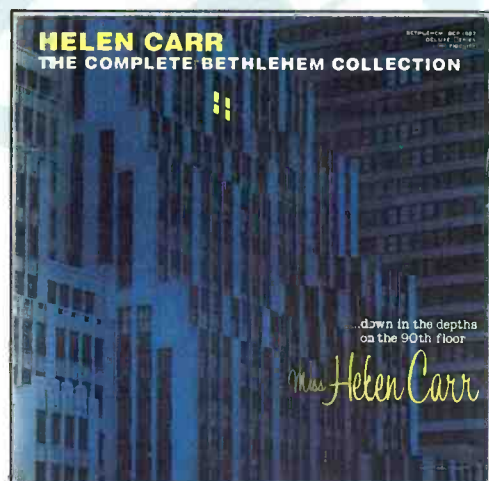
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## Counter-Culture Under-Cover

In which our intrepid reporter climbs into the trenches, stocking and selling all that jazz at a major retail outlet. Here's what he learned...

BY DON JEFFREY

I never worked in a music store as a kid. This is probably not a smart confession for a retail reporter to make, but there it is.

Recently, I was given the chance to make up for that lapse in my education. Assigned this article, I ventured uptown from Billboard's Times Square offices to Tower Records' big and busy emporium in Lincoln Center to discover first-hand the secrets of jazz retailing.

I was not there in the usual reporter's role of detached observer. I was there to pitch in and work. Although my resume lacks record store experience, I had certainly spent many hours on the customer's side of the counter. How hard could it be? Coltrane's in the C's, Parker's with the P's. There's the cash register. Thank you for shopping here.

My guide through the jazz and vocals department at Tower was its friendly and low-key buyer, Chris Osborne, a slender blonde who was



Jeffrey solos at Tower.

dressed casually in jeans and a black sweater with pockets big enough to carry a box lot of CDs. She wore a badge that said, 'I work here.'

Chris admitted that at first she had hoped I would not show up for this interview on a Friday afternoon, when thoughts of weekend, not of nosy reporters, were on her mind. But she soon warmed to the possibilities of having an extra hand around the racks.

### HEAVY PHONES AND PAPER REQUESTS

First assignment: answer the phone. That wasn't too taxing. Everybody wanted to know whether we had such-and-such a CD by so-and-so. Ann Hampton Calloway, for instance. Or Vicki Carr. Yes and yes. I began to feel useful.

Direct customer contact was also part of my job description that day. More than one person approached me or Chris with little pieces of paper in hand. One guy was looking for a specific record by John Tesh. Try New Age. A woman had heard a vocalist named Eric Michael Gillett at a New York night club the previous weekend who had told her that his CD was at Tower. Well, not exactly. But it might be soon. Chris said she recently got a fax from headquarters in Sacramento telling buyers to be "more receptive to consignments."

One bin-browser turned out not to be a customer at all. He was on the job, too; he was a sub-publisher who goes to record stores to check out the song titles on new releases, to make sure that proper royalties are being paid. "I come in to annoy Chris constantly," he said, directing my attention to a CD containing a song that he said was his.

Continued on page 44

# Jazz's Long-Awaited Youth Market: It's Building, And They're Coming

How labels and retail are helping new audiences try some and buy some

BY GEOFF MAYFIELD

Do Roy Ayers and Lonnie Liston Smith owe thanks to gangster rapper Dr. Dre? Maybe not directly, but retailers and label executives agree that hip-hop music is drawing younger consumers to stores' jazz bins.

"It's just a matter of jazz evolving as it always has," says Paul Ramey, national director of sales for RCA, which markets the Novus imprint. "This is just the tree continuing to grow."

Not long ago, conventional wisdom held that the typical jazz consumer was on the older side of the demographic curve. But prevalent sampling of jazz recordings on rap records has created awareness among younger music lovers—kind of a jazz-appreciation course with street smarts.

Violet Brown, a buyer at the Torrance, Calif.-based Wherehouse Entertainment chain, notes that the acid-jazz club scene and acid-jazz mixes have also heightened jazz's profile, but the consensus of industry movers is that rap is the main force behind this migration. And, while earlier rap releases keyed in on contemporary jazz samples (like the ones borrowed from Bob James' cover of "Take Me To The Mardi Gras"), these days, hip-hop is more likely to lead these younger shoppers to historic mainstream recordings.

"It's bringing them into the jazz world," says Brown. "They're not just buying the album with Herbie Hancock's 'Cantaloupe Island' because they heard it on US3's 'Cantaloup.' They're moving on to discover his other albums, too."

"It's helped get things closer to the real art of music," says Bruce Walker, who heads Mojazz, Motown's jazz logo. Sally White, proprietor of Sally's Place in Westport, Conn., hears her younger consumers say, "I want to hear the original records by Herbie Hancock. I want to hear the original recordings by Grant Green."

### TORCH-SONG SEQUENCE

The Blue Note label, for one, has responded to those requests, not only by reissuing original albums by the likes of Hancock, Green, Lou Donaldson and Donald Byrd, but also with its "Blue Break Beats" samplers. The first volume came out last year; the second hit stores this month.

"We know from our legal department which songs get sampled, so we took the songs that get used the most and put them on 'Blue Break Beats,'" says Saul Shapiro, Blue Note director of sales. Also new is Blue Note's "Straight, No Chaser," a two-disc set that contains the complete, original songs that were sampled on US3's gold "Hand On The Torch" album. The songs are sequenced to match the order in which they were heard on the US3 album.

Due to response from DJs, Blue Note's new multi-artist compilations—like some of the late '60s albums the label has begun to reissue—are available on vinyl. "We saw some Tower Records stores were selling the Japanese import LPs for \$30, so we figured we might as well put out the vinyl ourselves," Shapiro explains.

Rappers have long been sampling jazz releases, says Shapiro, but the popularity of acts that consciously married hip-hop and jazz—like Digable Planets, Guru and US3—led to press coverage. Consumer interest followed.

Consequently, Blue Note now advertises in magazines like *Vibe*,

Herb and some of the rap fanzines, in an effort to reach young fans and DJs. And Wherehouse's Brown says she is now stocking reissued titles she once passed on.

### RELATING TO RETAIL

Larry Rosen, president of GRP, says the hip-hop movement led his label to sign flutist Philip Bent and guitarist Tony Remy, artists who emerged from London's acid-jazz scene. But, to capitalize on the emergence of the younger jazz consumer, Rosen and other label executives say nothing beats the tried-and-true basics: in-store play and eye-catching display materials.

"We're trying to work out a better relationship with retail, because in-store play is key," says Mojazz's Walker.



"From the very beginning, we made in-store presence a priority," observes Rosen. At GRP, that effort includes customized samplers for the Musicland, Camelot Music and Wherehouse chains, as well as samplers tied to jazz and adult alternative stations like WNUA Chicago and WQCD (CD 101.9) New York.

Like the nationally released samplers that GRP marketed in its earlier days, these customized packages intend to entice consumers to buy albums by the featured performers.

The label also reprised its annual "June Is GRP Month" campaign, gaining increased visibility at some 5,000 stores. In that campaign, Rosen says a cross-promotion with JVC allows the label to offer electronics products as prizes for both consumer and store-oriented contests.

### SAX STRATEGIES

Along with the basics of in-store marketing, labels are trying some new strategies. Mojazz set up a busy itinerary for 22-year-old saxophonist J. Spencer, ushering him to cities where radio has played cuts from his "Chimera" album. A typical stop includes a visit to the radio station and, in applicable markets, trips to PolyGram Group Distribution branches. But Walker says a key component to these trips is having Spencer hit a local club, either to play with the band on hand or to play live-to-track.



City-hopper: Mojazz's J. Spencer

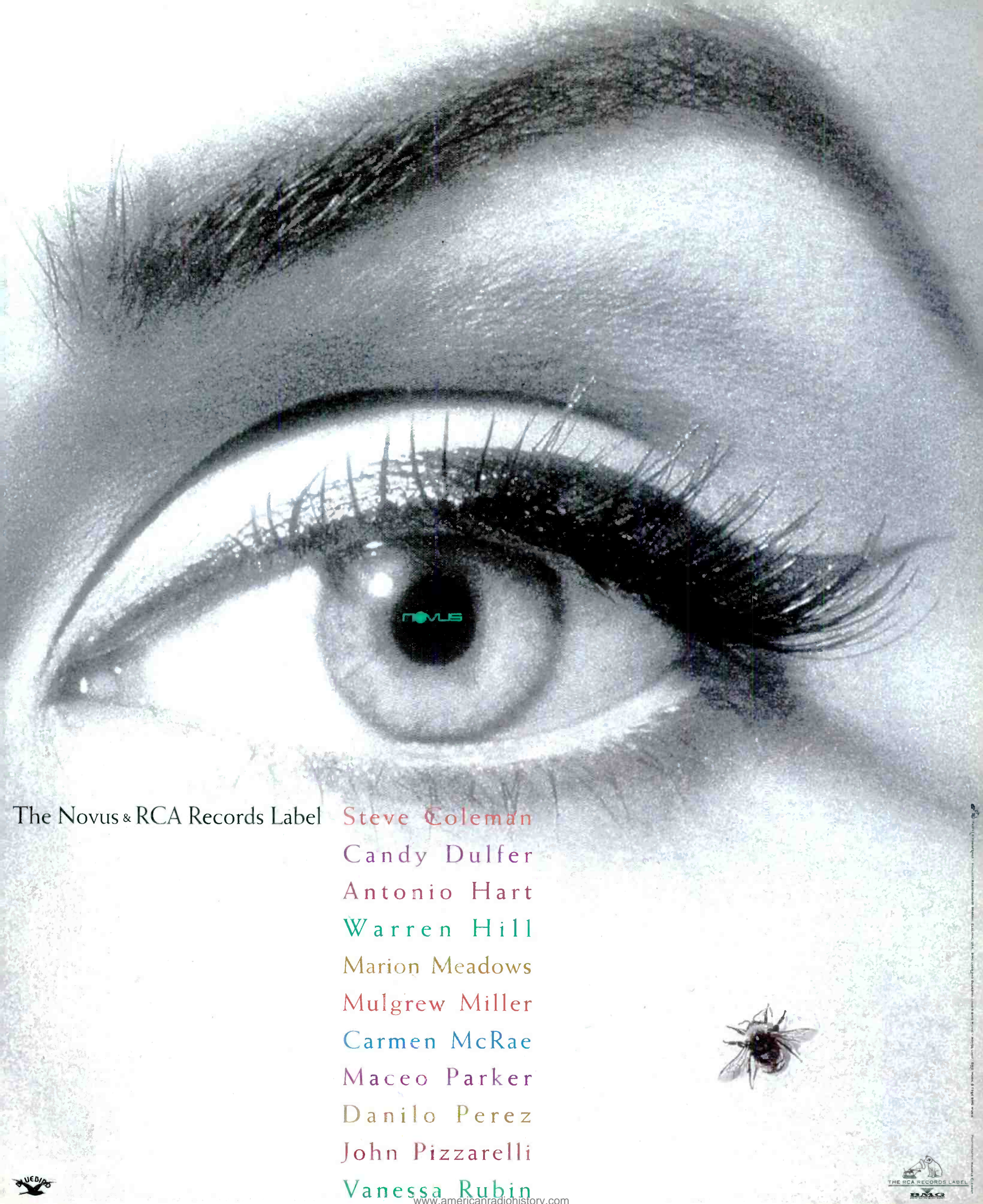
The club dates enhance the artist's credibility, even with purists, Walker observes. "It has become an alternative form of promotion for us," he continues, "looking at the club as we would a radio station."

The label says it has seen sales blossom in the markets Spencer hits. In the fall, Spencer and label mates Norman Brown, Eric Reed and Wayne Johnson will split up 26 stops on the Mojazz College Tour. In addition to playing a mid-day concert on campus, the visiting musician will also offer instruction at each university's music department and hook a date at a local jazz club.

GRP recently added a video editing

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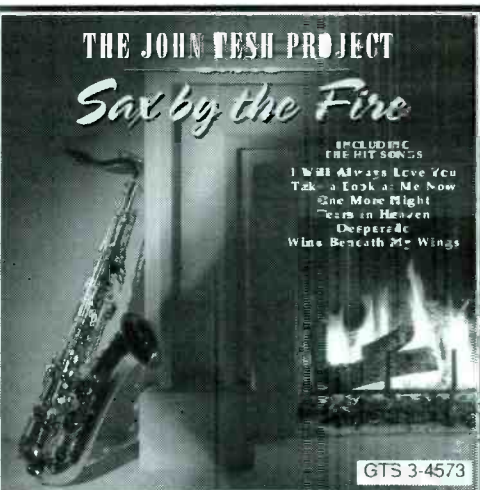
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#### UNDERCOVER

Continued from page 42

#### EXTRA MILES AND ELUSIVE BAKER

For one well-dressed customer, with Chris leading the way, we went several extra miles. He had heard a rare Chet Baker tune on local jazz radio station WBGO-FM and wanted the CD, "In Memory Of Archie Shepp." The DJ had warned his listeners that this Baker would be hard to find, and he wasn't kidding. A simple rifle through the racks produced nada. The *Muze* phonolog system said, yes, there is such an album, but it didn't tell us whether Tower stocked it. Then, in an action forbidden to me, Chris went behind the counter and consulted her computer, which disclosed the label of the recording and the bad news that this Tower did not have it. We wouldn't let the customer go away empty-handed, though. Chris slipped him a piece of paper that contained Tower's mail-order number, the last resort for hard-to-find music.

I was impressed by our persistence in trying to track down the CD but disappointed that we didn't make the sale.

In fact, not a single sale could be credited to my aisle-side manner during those few hours at the Tower. But I did get to watch the pros at work. A sales rep from one of the major music distributors stopped by to sell her wares to Chris, and I eavesdropped on the pitch and the results. The rep begged me not to reveal the details of her call in *Billboard*, and I won't. What I found interesting was the absence of arm-twisting in the ordering of product for a big record store (at least in this case). The label lady made her low-key pitch for various new releases, and Chris ordered five or 10 or 20 pieces of each, and that was it.

Although ordering product was deemed too sophisticated a task for my first afternoon as a retailer, I was judged a quick-enough study to stock the product on the shelves. But even that seemingly simple procedure was difficult to master. Why, for instance, hadn't I noticed that the Henry "Red" Allen CDs that I was shoving out of sight on the understock shelves because there seemed to be so many of them in the regular bins were actually different albums representing various stages of the musician's career? They all looked the same to me. Who reads the dates?

#### PRICING GUNSHOTS

Chris followed me through the bins, picking up after my messes and finding other product that had wound up in the wrong places. "This is where I get mad at my clerks," she declared. But if she did get mad, she didn't show it while I was around.

As I struggled to find places for new CDs in the already crowded bins, Chris would admonish me. "Let them breathe," she said. "Let them breathe."

Chris and her four employees—her "kids," as she referred to them—don't have much room to breathe themselves. The jazz-and-vocals department at Tower is sandwiched between the window wall facing Broadway and the much larger pop section. Her "office" consists of a little floor space near the back wall of the store. Two file cabinets shoved against a partition serve as a desk, while boxes of unpriced and unstocked CDs lie on the floor awaiting Anthony and his pricing gun.

Retailers often say that one of their best merchandising tools is in-store play. Chris said she was lucky to get two jazz albums on the CD changer that day: a Dinah Washington compilation and a Roy Hargrove/Antonio Hart session. Occasionally someone would ask whom we were listening to. I knew and, who knows, maybe that resulted in a sale.

Chris, as it turned out, was spending her last days at the uptown Tower. She had been there five and a half years, three of them as jazz buyer. In a few weeks she would be behind the jazz racks at Tower's new store in the upscale Trump Tower in midtown. In her spare time she is a painter who has found a way to merge her 9-to-5 experience with her after-5 interests: many of her acrylics portray well-known musicians.

When her shift came to an end, it was time for me to abandon the bins and head back to my real job. There was no rest at the end of my trial, but I did learn something: nothing is as easy as you think it is. I had gained newfound respect for the people who stock and sell the music we buy, and more than a little knowledge about the ways of my neighborhood record store. ■

**One bin-browser turned out not to be a customer at all. He was working as a sub-publisher who goes to record stores to check out the song titles on new releases, to make sure that proper royalties are being paid.**

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# Jazz Fests

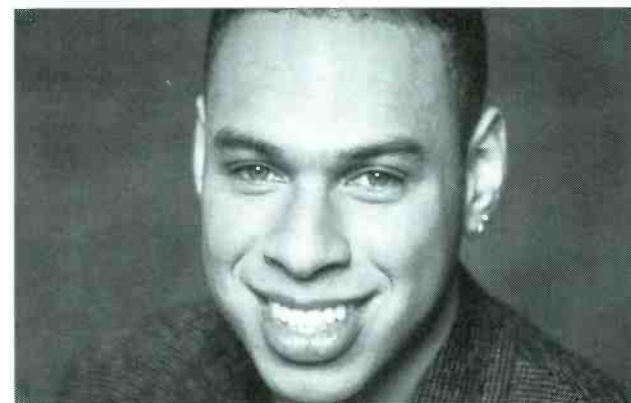
High-Impact Bills Put The Kick In Careers  
At Every Stage

BY BILL MILKOWSKI

In the beginning, jazz was a black-sheep musical form relegated to the brothels of New Orleans' Storyville district. It gradually made its way onto the riverboats and migrated up the Mississippi to the speakeasies of Chicago in the '20s, spread to the ballrooms and after-hours joints of Harlem in the '30s and prospered in nightclubs all across the country in the '40s.

Impressario Norman Granz sought a more respectable venue for jazz when he inaugurated his Jazz At The Philharmonic concert series in July of 1944. And 10 years later, a young Boston promoter named George Wein introduced the concept of the outdoor jazz festival with the first of his annual clambakes held in the picturesque resort town of Newport, R.I.

The Newport Jazz Festival was an immediate hit with the public and critics alike and became a significant showcase for jazz artists. Miles Davis' appearance at the 1955 Newport Jazz Festival marked a turning



Festival give-away: Redman on tape

point in his career. Prior to that appearance, he was known primarily to informed fans and critics. In the wake of his groundbreaking set at Newport, he was signed by Columbia and soon became a household word. Duke Ellington's appearance at the 1956 Festival featured tenor saxophonist Paul Gonsalves' fervid, famous 37 choruses on "Diminuendo And Crescendo In Blue," a landmark solo in jazz. And a year later, Cecil Taylor was introduced to the public at Wein's festival, which has stood as the role model for most of the world's jazz festivals.

"I called the 1954 Newport Jazz Festival the first annual because I really felt that it would last," says the 68-year-old Wein. "We were pioneers in corporate sponsorship, the outdoor music venues and of course the jazz festivals themselves. But if I would've known we were making history, I would've taken better notes."

## MONTREAL FREEDOM

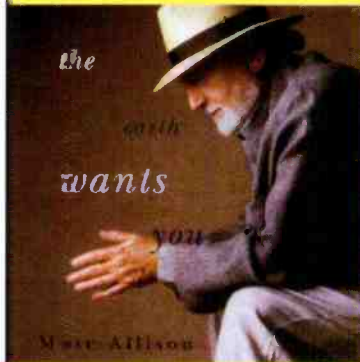
Since the '70s, jazz festivals have sprung up everywhere—from Warsaw to Bombay, Sydney to St. Lucia, Pori to Pittsburgh. The Montreal Jazz Festival, celebrating its 15th run this year, is highly regarded by critics and musicians alike for its adventurous, uncompromising programming and the great respect given to artists who perform there. As festival promoter Andre Mennarde explains, "We do not program six different artists on the same night, each playing for only half an hour. We try and give the artists as much space as they need to express themselves."

The heart of the Montreal Jazz Festival, which is sponsored by Du Maurier Cigarettes, is the network of indoor concerts held at eight prestigious venues around town at \$20 to \$40 a ticket. But the main attraction for sponsors and casual jazz fans has become the series of free outdoor concerts that take place each night in the streets of downtown Montreal. "We draw huge crowds with them, up to 100,000 people a night and more on weekends, which satisfies our sponsors, who want the exposure," says Mennarde. "Last year, we reached 1.4 million

Continued on page 56



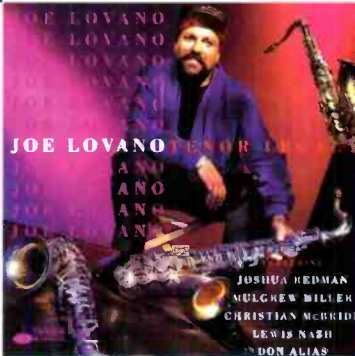
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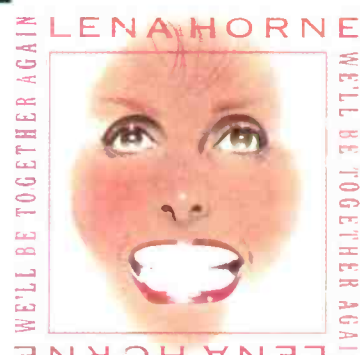
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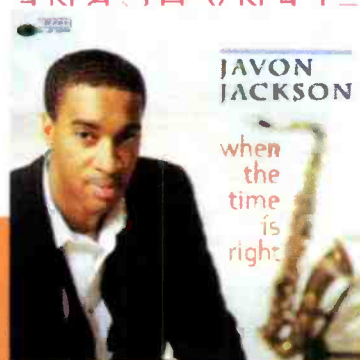


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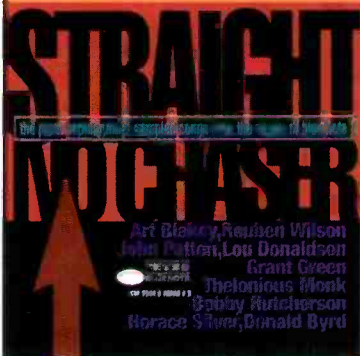
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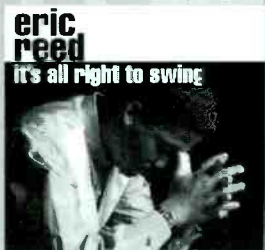
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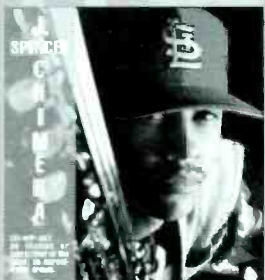
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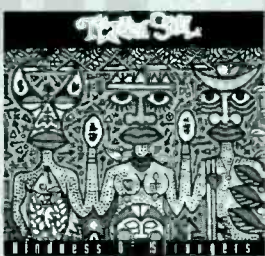
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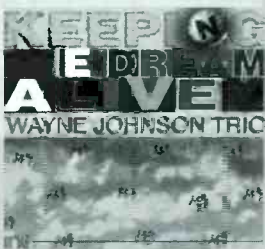
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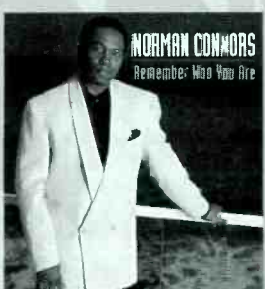
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# Old Masters

*Youngbloods Get Ink, But Veteran Players Are Writing Some Of The Jazz Story's Liveliest Chapters*

BY JOE GOLDBERG

Jazz loves apocrypha, and maybe this is an apocryphal story, but they say about what may have been a jazz festival—where maybe Louis Armstrong, Dizzy Gillespie, Miles Davis and Don Cherry were all present (trumpeters all)—that jazz is the only art form in which you can see four generations working together at the same time. Until it got stuck, jazz moved so fast that it's possible. There is a verifiable Verve record—you could look it up—on which Benny Carter, Johnny Hodges and Charlie Parker play alto sax, one after the other. Amazing. But jazz has always traded on the myth of the Fastest Gun in the West: if John Coltrane can play, then Ben Webster can't—so that the signing or first recording of the new young hotshot makes news, but the equivalent information about an established elder statesman does not.

Why should that be? In another line of work, if a man were still at the top of his form after 30 years or more, you might think it was because he knew what he was doing. Lee Iacocca might even agree. "Youth Must Be Served," to use the title of a novel by John R. Tunis, who wrote about other blood sports like boxing, but can't we have, as the English say, a penny for the Old Guy?

Several elder statesmen make the same point about their juniors. Joe Henderson (b. 1937), after years, suddenly a major star due to two brilliant concept albums on Verve, feels that younger players haven't done "their homework," that they get record deals before learning to be sidemen, that they appear in a club and don't realize that, for instance, "John Coltrane stood on that stage." Sonny Rollins (b. 1930) says it another way: "I gained much knowledge and self confidence standing beside Coleman Hawkins and Lester Young, to name just two of the many who imparted their learning freely to me."

The guitarist Jim Hall (b. 1930) worked with Rollins, Jimmy Giuffrè, Paul Desmond, Chico Hamilton and various Third Stream recording groups—has anyone ever fit so well into so many disparate contexts? Hall says he feels "privileged" to be able to work at his age, and says that working with younger players gives him "inspiration." His first album for Telarc, a solo effort, is called "Dedications & Inspirations."

Vibraharpist Milt Jackson (b. 1923) echoes the sentiment. To be a founding member of the Modern Jazz Quartet, still in lucrative business after 40 years, to be the finest in the world on your instrument, to invent melody at an age when some men need welfare nurses to tie their shoelaces, is astonishing. But Jackson keeps his options open like a Wall Street broker half his age, leaves much of his year free to play with his own group, which usually includes pianist Cedar Walton, and still looks out for the younger players, like New Orleans trumpeter Nicholas Payton, who is, he says, "going to be a monster." And he is not afraid of the competition. His latest non-MJQ record, on Qwest, "The Prophet Speaks," is made with the hottest of the young hotshots, Joshua Redman.

#### FLANAGAN OUT FRONT

Tommy Flanagan, who says "I'm getting recognized all over again," began as a pianist for such soon-to-be-giants as Miles Davis and Sonny Rollins (he plays on the classic "Saxophone Colossus" album). In the 1960s, when Gerry Mulligan—still very much around out there himself—made "Jeru," his second album ever with piano and without another horn (the first was with Thelonious Monk), Flanagan was the pianist he chose. For years, Flanagan hid in plain sight behind such singers as Ella Fitzgerald and Tony Bennett (for whom he once played, of all things, a slow, gorgeous "Cold, Cold Heart" I may never forget) and then re-emerged as the master *emeritus* of great piano rooms like

Bradley's in New York, where he plays the lovely grand piano Paul Desmond left the club in his will. He feels that younger musicians have taken "too many short cuts," and, when asked whether he or Jimmy Rowles knows more songs than any other pianist, Flanagan retreats behind his usual self-effacing modesty. "I know more newer songs in the jazz field," he says, "but I don't know half as many old standards as Jimmy Rowles. I wouldn't dare compete with him in that area." Flanagan's latest recording, "Lady Be Good...For Ella," a collection of songs associated with the singer he accompanied for so many years, is on Verve.

Verve, of course, like Atlantic, the Modern Jazz Quartet's label, has recorded many of the jazz greats over the years. Joe Henderson, who records for Verve (his earlier records for Blue Note have been re-packaged and are selling—"I guess they were sitting on the shelf waiting for



Rollins: Digging good musicians, "no matter what their age"

me to win a Grammy"—and the eight-CD box "The Milestone Years" is due in August), deplors what he calls the "level of integrity" of some of the younger players. "When you're on a record label that Monk was on," Henderson says, "that Bud Powell was on, Charlie Parker, Stan Getz, Bill Evans—that's a hell of a precedent. Those guys were really geniuses. And some of the people on the same bandstand just aren't keeping up to that level."

Sonny Rollins, himself a master—recording today for Milestone—feels an obligation to extend the tradition. "I enjoy playing with good musicians no matter what their age," he says. "However, the opportunity to directly pass on the benefits of my experience to developing artists becomes important beyond my own particular enjoyment. At the same time, the energy and perspectives of good young artists benefit me in my continued evolution."

#### JAZZ'S LOST GENERATION

Richard Seidel, VP, A&R, for Verve, mentions the tenor saxophonist Joe Lovano, who is in his early 40s, and

remarks that there are few jazz players of that age who are signed to major labels. "That generation was kind of a lost generation for jazz," Seidel notes, "and when those musicians came on the scene, the only way that jazz musicians at that point in time were able to be successful with audiences was to follow after Miles and go in a fusion direction, so that you didn't direct strong talent in the straight-ahead area. So they came up in an environment where their talent wasn't able to flourish, and they didn't make the kind of impact they might have made. So you end up signing the ones who made their mark before the advent of rock, and the ones who came along in the wake of Wynton, the younger ones."

The last word should belong to the eldest statesman, the trumpeter and singer Doc Cheatham, who was born in 1905. Last year he made a lovely CD for Columbia, "The 87 Years Of Doc Cheatham," including a vocal on an old World War II song, "I Guess I'll Get The Papers And Go Home," that is as sweet as spring water. One of Cheatham's admirers is Benny Carter, who is only 86. Cheatham has a CD coming out on Jazzology, "Doc Cheatham—Swinging Down In New Orleans."

Cheatham, who had just returned from Santa Fe and New Orleans, said, "I'm working more now than I ever did in my life. I have a calendar so full of dates I'm afraid to look at it. I'm going to Scotland, Switzerland, Norway, France—they're throwing things at me like there's nobody else around. And we have our job at Sweet Basil—been there 13, 14 years." His quartet consists of the drummer Jackie Williams, a kid of 45 or 50, bassist Bucky Calabrese, around 60, and pianist Chuck Folds, who is older than that. "But I'm the oldest guy in

Continued on page 54



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## OLD MASTERS

Continued from page 52

that group," says Cheatham. "I've always worked with younger players, especially when they play better than I. I've played with Jon Faddis, Wynton Marsalis, Clark Terry—they invite me to play with them. It's encouraging, because in the old days the great players would never give me an opportunity to play with them. I learn from their attitude, which is very important for a soloist. I feel I must be doing something right, or else they wouldn't be inviting me to play with them. It makes me keep up on my horn."

Didn't Columbia ask him to do another album?

"No," Cheatham said. "That was just for a brief period of time. I'm not that great to be signed for life with anybody." ■

## Age Is A Plus At These Three Labels

At 74, Carl Jefferson is older than most of the musicians he records. A former automobile dealer, he helped organize the Concord Jazz Festival in the small Northern California town of that name in 1969. That led to the construction of the Concord Pavilion—after visits to such outdoor venues as Tanglewood and Wolf Trap—and Concord, which then had 15,000 people in it, now has 120,000. Concord Records began a few years later, because Jefferson wanted to record two guitarist friends, Joe Pass and Herb Ellis. It is now one of the most successful jazz labels in the world, not least because of the Maybeck Hall series, solo piano concerts in an acoustically superb nearby hall that number 32 at this writing, and a duo series that so far numbers five. Jefferson says that age is not a criterion with him, but he has recorded such older pianists as Dave McKenna, Dick Hyman, Walter Norris, Kenny Barron, Barry Harris, Hank Jones, Jaki Byard, Jim McNeely, Ellis Larkins, Cedar Walton and Ralph Sutton. He will soon release the first recording in a quarter century by the great guitarist Johnny Smith, who now has a guitar shop in Colorado Springs.



Concord's Jefferson

## TREASURES-SEEKER

Jeff Nissim, President of MusicMasters, was going to be a guitarist, but being a classmate of Pat Metheny at the University of Miami convinced him he was outclassed. His father had started Musical Heritage Society, a mail-order company licensing European classical discs, and Nissim started MusicMasters to record classics. Meeting Benny Goodman, who had classical recordings he wanted to release, and learning to his amazement that Goodman was available, got him into jazz. "In the classical world," Nissim says, "legendary historic figures are treasures." He also says that age is not a criterion, but has recorded Jim Hall, Milt Jackson, Kenny Davern, Lionel Hampton, Peggy Lee, Benny Carter (whose track "Harlem Renaissance Suite" won the 1992 Grammy for Best Instrumental Composition), Freddie Hubbard and Stanley Turrentine, and has put out unreleased Artie Shaw recordings. Nissim and Milt Jackson both rave about Cedar Walton and Ralph Moore's group, Eastern Rebellion. Nissim deplores the new hotshots to whom "music is the third or fourth criterion with their agent and their manager and their hairdresser. He says that jazz now lacks "an apprentice system."



Music Masters' Nissim

## DESIGNED FOR LEGENDS

Robert Woods, President of Telarc, started a classical label and turned to jazz when the classical market, as he puts it, "became saturated." He made a Mel Lewis big-band record early on, and years later convinced conductor Andre Previn to return to jazz. In Woods' case, recording older players is very much "by design." He calls Telarc Jazz "the Label of the Legends" and has recorded Jim Hall, Gerry Mulligan, Dizzy Gillespie, George Shearing, Oscar Peterson, Mel Torme, Joe Williams, Joe Pass and Dave Brubeck. Peterson has an album due out shortly with violinist Itzhak Perlman.

It's good that someone is recording these older mainstream players. Someday we will learn that they are irreplaceable.—J.G.



Telarc's Woods, right, with co-owner Jack Renner

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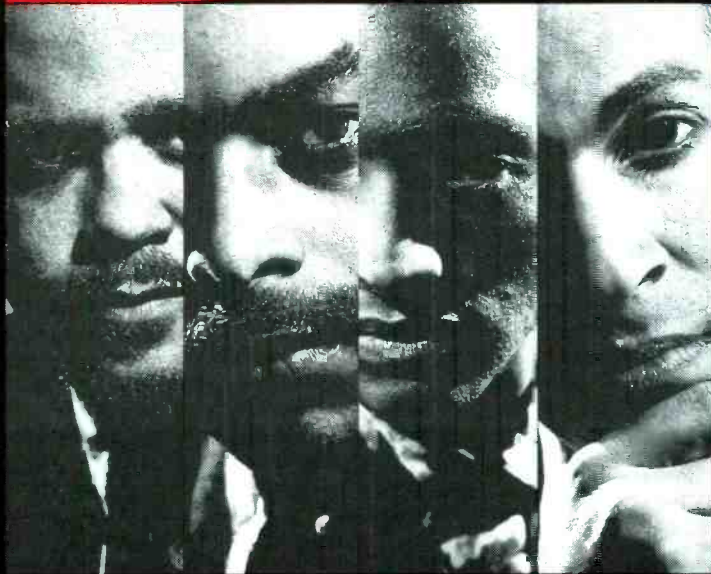
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## YOUTH MARKET

*Continued from page 42*

suite to its studios, which the label uses to produce "GRP Sight And Sound Bites." The tapes, which range from eight to 10 minutes, include interview segments and samples of songs to better acquaint accounts' buyers with upcoming releases. The program began in January; Rosen says the videos hit buyers' desks prior to solicitation.

The EP format, typically a tool in pop genres, is a weapon RCA will use to develop a base for a jazz-meets-hip-hop release by Steve Coleman. Paul Ramey says the Coleman EP will drop shortly after Labor Day, but the full-length album will already be complete by then. Sales trends on the EP will determine the album's release date.



*In-demand original: Herbie Hancock*

## DISCOVERING MACEO

While the youthful demographic has invigorated sales of some Blue Note reissues, the label's Shapiro says some larger accounts are reluctant to bring those titles in. And, while young shoppers are investing in classic recordings, Ramey says that with the exception of former James Brown sax man Maceo Parker, most Novus artists have not been helped by the youth boom.

It is mostly '60s and '70s era titles that have benefited from rap's fans, says Ramey, "but hopefully they'll evolve through this and begin to discover the music that's being recorded today."

At the Virgin Megastore in Los Angeles, jazz buyer Jon Wheat tries to assist that evolution with information. In one program—that is not label-funded—Wheat selects 25 artists each month that he'll highlight in the jazz section, and supplements the titles with two- or three-sentence blurbs on the featured artists. When Virgin runs label-sponsored sales, he provides even longer descriptions.

"One of the things we've tried to do is educate the consumer," says Wheat. "Unless you give them some information, they're just going to buy the rock stuff." ■

## JAZZ '94

*Continued from page 40*

The so-called superhighway, currently being built, will lead us in the direction of this graceland, with passing lanes (and toll booths) aplenty. Next exit? Jazz City via cable television and BET. We'll soon see how "BET On Jazz" and a host of other media-age forums handle the responsibility of presenting this music.

One thing, however, is sure: we're looking at a music proud of its iconography and proud of its past—because its present and future depend on it. Louis Armstrong begot Duke Ellington, who begot Charlie Parker, who begot John Coltrane. More than merely shaping global culture (*merely!*), these mystique-rich figureheads continue to support the various industries that sell jazz products to mainstream consumers—recordings, festivals, films and books (but probably not commercial radio, which depends largely on the works of contemporary artists). Jazz neophytes might not know the name Kenny Dorham, but they'll continue to hear plenty about Miles Davis.

Note the wave of tribute albums and archival collections we've seen the last year: homages to Pops, to Duke, to Bird, to Trane, to Miles, to Thelonious Monk, to Bill Evans, to Ella Fitzgerald, to Billie Holiday—all strategically designed to tap a consumer block as hungry for heroes as it is music.

Of course, the downside of this hero-worship is that it crowds the field for lesser-knowns, not just historical types like the Kenny Dorhams, but new artists as well. It won't get any easier for them as they seek record deals and ad support and rack space next to the reissues of the repackages of the alternate takes of the boxed-sets (this fact of life coming at a moment when educational programs and instrumental competitions virtually ensure the steady replenishment of fresh jazz talent).

None of this should be seen as bleak, as long as the members of the family of jazz keep their wits about them and treat both the music and its makers with respect and dignity. Which means there are opportunities for us all in this business to make a living *and* to promote the music's growth and development. Jazz has survived nearly a century's worth of neglect. Let's hope the bickering we heard this year really just means that someone cares. ■

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- *Straight No Chaser*

*"Ronny Jordan's solos are full of lyrical moments, sharp chording and intelligent, inspired lines."*  
- *Los Angeles Times*

*"In America I am known as jazz swing, whilst in Europe I'm known as an acid jazz act, but as Duke Ellington said, there are only two types of music, good and bad. I want to be known just for good music, without any labels, because when the trend for those labels has finished, I am still going to be around."*  
- *Ronny Jordan*

Ronny Jordan has been voted best musician of the year for 1992 and 1993 by the UK readers of *Blues and Soul*.

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by Jeff Levenson

## IFPI Tightens Loophole For Italian Bootlegs

BY JEFF CLARK-MEADS

LONDON—Italy's long-standing reputation as a source of bootleg product could be nearing an end, with global label group IFPI making moves to close the loophole that has let the live recordings through.

Current Italian legislation allows domestic firms to record and distribute performances in the country, and Europe's open borders mean free movement of the tapes and discs within the European Union.

Now IFPI is asking a Milan court to reinterpret Italy's copyright legislation to make the practice illegal. IFPI has asked for an injunction against five companies—MGR Records, Great Dane Records, CD Music Co., Red Line, and Cipo-Cipo—preventing them from making and distributing unlicensed recordings. The injunction itself, however, is secondary to IFPI's desire to have the court in Milan establish a new legal precedent.

Siro Gallotti, owner of Red Line, says he will fight the action. "We think we are not criminals. We respect Italian laws on the matter."

IFPI legal adviser Margo Langford says the organization has a "grocery basket" of arguments why the judges should look at the law in a new light. Among these are the contentions that the 20 performers concerned are entitled to have their reputations protected and that bootlegging is anti-competitive because it exploits the investments other companies have made in the artists.

Langford says, "Article 80 of the Italian Copyright Act provides that performers must be paid for all reproductions of their live performances."

(Continued on next page)

## Tension Rises Over Chinese Piracy U.S. Trade Rep May Resort To Sanctions

BY MIKE LEVIN

HONG KONG—The game of nerves between the U.S. Trade Representative and Beijing's lawmakers over copyright protection in China is escalating as the Thursday (30) decision for imposing Special 301 sanctions nears.

The central issue is music and video piracy and China's apparent lack of effort to control it. But recent discussions by assistant deputy trade representative Lee Sands in Beijing and Hong Kong have focused on counterfeiting of all intellectual property and why 2½ years of talks between the two sides have produced no solutions.

The USTR believes Special 301 trade threats are the only real hope remaining to cut into the \$800 million in annual software piracy losses to U.S. companies, almost half of which come from music, according to the Recording Industry Assn. of America.

The USTR says the time for discussion is over and that the Chinese government must close all manufacturers, wholesalers, and retailers of pirate software; enforce the intellectual property laws it has on its books; and make its laws "transparent," meaning allow outsiders to see them enforced.

U.S. officials say China has agreed to the conditions before but has never taken real action on any of them. Therefore it has been left no choice but to use USTR leverage, which will likely include market-opening measures.

For its part, Beijing is taking a defensive stand. The States Council says it has "fine-tuned laws . . . for intellectual property protection with Chinese characteristics" but that it will take time, perhaps years, to fully implement U.S. demands.

The country itself is suffering from a 75% to 80% retail piracy rate and record executives [all state employed] would like nothing better than to get rid of the problem. But monumental bureaucratization under a communist government has made even State Council edicts easy for provincial-run pirate outfits to ignore.

Quite simply, USTR demands are

impossible for China's governments to enforce. Besides, the Thursday (30) deadline may not be as cut-and-dried as the USTR might like. Nor is any action guaranteed to have real teeth.

Trade officials have already delayed the 301 decision once, for two months, and are now talking about starting a six-month investigation, with a three-month extension, instead of imposing sanctions at the end of the month.

With potential political trouble brewing in North Korea, President Clinton may not want to risk alienating neighboring China with trade threats. In that case, intellectual property rights will be shuffled easily to a back burner.

Because 301 actions are used as political as well as trade tools, music industry executives in Hong Kong are unsure of their ultimate effectiveness. Some have taken the incentive of getting Hong Kong court approval to conduct their own raids on pirates in the territory.

Others feel their best bet is with

IFPI and its close contacts in the highest levels of Chinese government.

"China is very sincere in its efforts to cut down its piracy problem," says J.C. Giouw, IFPI's regional director for Asia. "Everything we've seen in the past six months demonstrates that the learning process [about how copyright works] is being absorbed very quickly."

Most know first hand that China is skilled at offering cosmetic changes for international scrutiny, only to revert to business as usual once the heat is off. Any real changes "must come through dialog within the industries," says Giouw.

Venture-capital lawyer Peter Chau has seen this situation often during legal negotiations between foreign and Chinese companies. "No one has ever got what they want from China by backing it into a corner with threats," he says. "China knows the world needs it far more than the other way around."

## Italy's Nuova Fonit Cetra Seeks New Business Ally

BY MARK DEZZANI

MILAN—Italy's state-owned record company, Nuova Fonit Cetra, will have to look for a business partner to assume managerial control of its operations, according to a proposal put forward by its parent, broadcaster RAI.

Nuova Fonit Cetra president Niccolò Pellizzari resigned last month after his restructuring plan for the company was rejected by RAI's board of governors. A statement from the board said, "The plan was inadequate to effectively deal with the gravity of the company's problems." RAI's accumulated debt stood at 8 billion lire (some \$5 million) at the end of last year.

RAI administrator Severiano Glaray, who was director of NFC between 1986-90, has been appointed the label's new president. Along with Luciano Ceschia, named director general three months ago, Glaray will have to devise a new plan that will involve drastic staff cuts from the present level of 115 and the search for a new business partner.

Despite rumors of negotiations for an alliance with existing 10% shareholder Dischi Ricordi, Italy's largest independent, Ricordi is reported to have withdrawn. RTI Music, the label owned by Prime Minister Berlusconi's Fininvest, is also reported to have been involved in negotiations.

Nuova Fonit Cetra press director Eraldo Di Vita confirms that negotiations are taking place to sell the mostly state-owned company. "Dischi Ricordi holds the remaining 10% stake in the company and has been negotiating to buy a majority, as have many majors, including PolyGram, EMI, and WEA, but so far no one has made a suitable offer." The company's product is currently distributed by Ricordi.

Unconfirmed reports say that EMI has made a substantial offer for Nuova Fonit Cetra's catalog, which includes domestic acts Renzo Arbore, Mietta, Eduardo De Crescenzo, Amadeo Minghi, and Nek, as well as classical, film, and TV repertoire. Senior EMI sources have not denied the reports.

The company also markets RAI Television's catalog on home video.

RAI's plans to place NFC's management and a majority of its shares with a private investor are part of the second phase of the corporation's restructuring.

RAI president Claudio Dematte plans to centralize the company's core radio and TV activities and dispose of peripheral ones, including recordings and music publishing. He adds that RAI is to decentralize all its production and technical services into separate companies that will compete in the marketplace for external contracts as well as providing the RAI.

"We will retain 100% control of the companies, while the central administration will plan and implement the schedules and retain management of the TV and radio news departments," Dematte says.

Titles in RAI's publishing company, ERI, are to be sold off, while program marketing company SACIS is expected to seek a private partner.

RAI's first phase of restructuring reduced its projected 1993 deficit by \$45 million to \$300 million (479 billion lire). However, members of Silvio Berlusconi's right wing government have called for the resignation of RAI's governors, whom they regard as too "left leaning."

Exchange rates used in this article are current rates of \$1=1,600 lire.

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**Toni's Tour.** BMG's Asia Pacific subsidiaries organized a promo tour for Toni Braxton, taking in Japan, Hong Kong, Malaysia, Singapore, Australia, and New Zealand. Sales in the region have just exceeded 300,000 units, and in Malaysia, BMG managing director Frankie Cheah presented Braxton with a platinum disc for sales exceeding 25,000, the artist's first platinum award in the region.

## Tower Sets Three New Japan Stores

TOKYO—Tower Records is opening three more stores in Japan, bringing to 19 the number of outlets the U.S.-based chain has in this country.

Tower's first store in the western Japanese city of Kobe opens Aug. 27 in an 8,170-square-foot site on the sixth floor of the Sannomiya Vivre department store, while its second outlet in Tokyo's Shinjuku district opens Sept. 10 in a 10,300-square-foot site on the second floor of the Musashikan Building.

Oct. 8 will see Tower opening a smaller store, at 4,617 square feet, in the central Japanese city of Hamamatsu, on the fourth floor of the Hamamatsu Act City Building, near the city's bullet train station. (See related story, page 80.)

STEVE McCLURE

## Spanish Acts Bring Music To Troubled Cuba

■ BY HOWELL LLEWELLYN

MADRID—Top Spanish singer-songwriters are spearheading a campaign by several Latino artists to help Cuba "through its difficult times" by playing live concerts on the island this summer and "helping bring culture and art and a current of cultural solidarity" to the Cuban people.

The artists include married couple Victor Manuel and Ana Belen, whose album "Mucho Mas Que Dos" returned to the top spot in Spain after being displaced for one week by Julio Iglesias's new English-language album, "Crazy."

Also lined up are Joaquin Sabina, Joan Manuel Serrat, and Luis Eduardo Aute, all veteran singer/songwriters with a big following in Latin America, and veteran rock singer Miguel Rios.

They are to perform at various venues in Havana and the tourist beach resort of Varadero as part of a project called "Amo Esta Isla" (I Love This Island) organized by the Pablo Milanes Foundation (Billboard, May 21), Cuba's only nongovernmental cultural foundation, set up by the island's premier exponent of the *nueva trova* music form.

Sabina was scheduled to play the first Cuba concert June 21 at the Palacio de la Salsa in the Hotel Riviera, whose Spanish owner, Kawama Caribbean Hotels, is co-sponsoring the project. Sabina will perform a second concert for a mainly Cuban audience at the island's largest venue, the 5,000 capacity Carlos Marx Theater.

Foundation director general Orlando Echavarria says all profits will be fed back into the foundation, whose aim is to "immediately benefit the Cuban population" by arranging new cultural events. Echavarria thanked the Spanish artists "for opening an important path at a very difficult moment" in Cuba.

Other Latin American artists are to perform as part of the project after the summer. They include Brazil's Chico Buarque and Argentina's Fito Paez. Rock artists such as Rios and Paez will be appearing in parks and open-air spaces as well as closed venues. The artists will receive transport and living expenses only.

## ITALIAN BOOTLEGS

(Continued from preceding page)

IFPI's claim is based on the legal interpretation that this provision presupposes consent by the performers for the original recording of the concert. In addition, Langford argues that IFPI's case is further bolstered by the European Commission's rental directive, which gives the artist sole rights over performances. The directive was intended to have been adopted into national legislation in all EU states by July 1, although local parliamentary complications mean no nation has yet.

Langford also states that the international GATT agreement that comes into force next year will require all GATT member states—of which Italy is one—to outlaw bootlegging.

Jeff Clark-Meads is London bureau chief for Music & Media.

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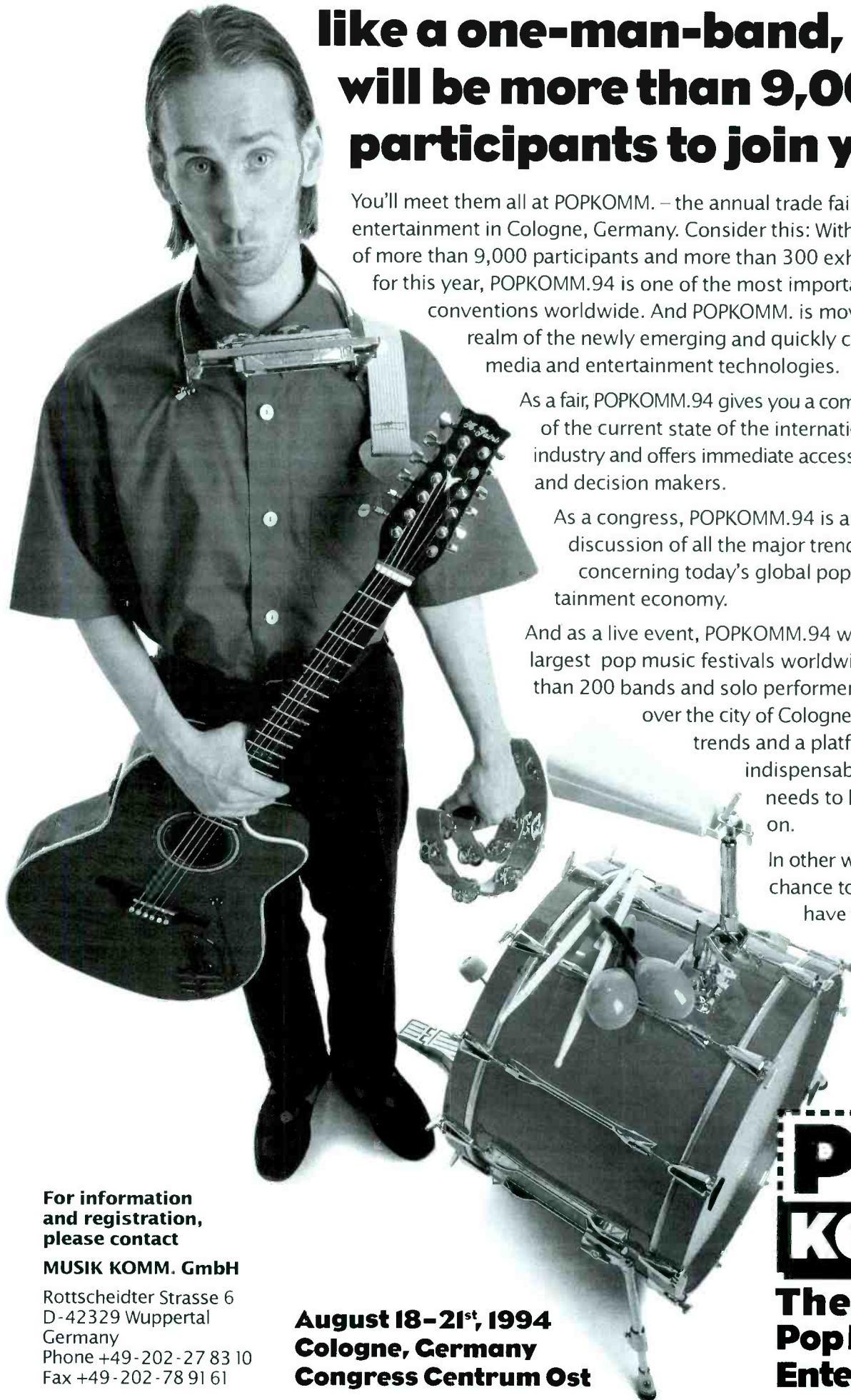
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## Sony Gives Italy's Ramazzotti A Record-Setting Contract

■ BY MARK DEZZANI

MILAN—Sony Music Italy is reported to have agreed on terms to sign Italy's international superstar Eros Ramazzotti when his contract with independent DDD (which is 50%-owned by BMG) expires after the release of an album due for late-1994/early-1995 release. Last year's "Tutte Storie" album sold more than 4 million copies, 3 million of them outside Italy.

Sony Music Italy, which has not denied the reports, is said to be offering Ramazzotti 50 billion lire (\$31.1 million) for a five-album contract including publishing rights, while BMG Ariola will retain distribution rights abroad for at least the first of the releases.

If confirmed, the offer represents an all-time record for an Italian artist.

Commenting on the reports, DDD MD Roberto Galanti says the multinationals' policy is threatening the future of independent labels in the country. "The killer policy of the multinationals is irresponsible, abnormal, and is ruining the market," he says. "Like the football market with top stars being offered unrealistic sums, the majors are jumping on artists who have grown with the indies."

"When a company offers Ramazzotti 50 billion lire, they are in danger of ruining the market. We can't compete, and we don't want to on these terms. They have an atomic bomb, and, by comparison, we have a water

pistol. I don't see a future for the independents in Italy because of the escape of artists who have been established with patience and a considerable investment of time and professionalism."

Ramazzotti, who has just returned from touring Latin America, where his last album went platinum in several territories, has embarked on a European tour that will showcase other emerging Italian acts who are breaking through internationally, including rapper Jovanotti (PolyGram), jazz/blues artist Pino Daniele (CGD/Warner), and singer/songwriters Luca Carboni (BMG) and Paolo Vallesi (RTI/Sugar).

The tour—which will take them through Germany, Holland, Belgium, France, Switzerland, Portugal, and Croatia this summer—is receiving support from MTV Europe and other major media across the continent.

Promoter Maurizio Salvadori, of Milan's Trident agency, calls the event a "mini-festival of Italian music" and says he hopes a similar tour will take place every year.

"There has been a ferment for Italian music in Europe for some time," he adds. "The tour is a showcase for both the European public and media, to demonstrate what Italian music means today. The beauty of the show is the diversity of the artists appearing on stage in their own sets and collaborating together. It will be a definite impulse for Italian music."

## PRS Hits Snags In Ireland Gov't Questions Vital Writer Deals

■ BY KEN STEWART

DUBLIN—In a complicated 35-page legal decision, Ireland's Competition Authority has ruled that key aspects of the Performing Right Society's arrangements with its members are anti-competitive—and has declined to approve them in their present form.

The agreements are crucial to the operation of the society, as they enable PRS/IMRO to collect royalties on behalf of the songwriters and publishers. Central to the decision are the issues of license exclusivity and its duration. While PRS intends to amend the agreements soon to allow members to withdraw after one year's membership, the CA's decision may result in composers and performers negotiating directly with concert promoters on a free-market basis.

The decision also means that PRS may find some difficulties in collecting royalties through its subsidiary the Irish Music Rights Organisation, and this could prove to be a hurdle on the road to full independence for IMRO.

In October 1991, the PRS asked the CA to consider three standard copyright assignments with the idea of issuing a certificate under the Competition Act or, failing that, a license. A certifi-

cate would have meant that the contracts were legally enforceable, whereas a license would have exempted the agreements from the normal terms of the Competition Act.

In March 1993, the Competition Authority issued a statement of objections to the agreements, indicating why they are anti-competitive, and refused a license. An oral hearing in March 1994 was attended by representatives of PRS and IMRO, after which PRS was given some time to consider making amendments.

PRS informed the authority that it was not prepared to make any changes, and requested a conditional license, which was refused. The provisions of the various copyright assignments were considered in detail by the CA, which found that the exclusive nature of those assignments infringed competition law.

Among the features of the arrangements criticized by the CA were the exclusive assignment agreement with PRS and its form and duration, and the restriction on the times at which the member can divide rights by category or by country.

The Competition Authority stated that "the freedom of the [PRS] mem-

(Continued on next page)

## BMG Makes Swift Move Into Asian Music New Managers Added To Hong Kong Headquarters

■ BY MIKE LEVIN

HONG KONG—BMG International has stepped up the pace of its enthusiastic move into Asian music by adding three managers to its regional headquarters in Hong Kong. Also, buoyed by its first-ever top-seller by an Asian artist, the company is starting to make its mark in local repertoire.

Staff additions include a strategic marketing manager, Australian David Bland, in charge of secondary marketing for BMG products in Asia; a multimedia manager, Briton Clive Gardiner, overseeing rapidly growing satellite and karaoke sectors; and a jazz manager, Filipino Vincent Soriano.

"If you are going to be a player [in

Asian music], you need to be into all aspects of the industry, not just star creation," says Stuart Rubin, VP for A&R and marketing in Asia. "We are committed to making BMG a dominant force here."

Until the beginning of 1994, BMG's efforts in Asia were almost exclusively in international repertoire. Like all international companies, it was not allowed to establish its own affiliate and produce domestic artists in many Asian countries and had not been able to crack the Chinese-language market—the region's largest, and one dominated by PolyGram, Warner, and EMI. That changed with BMG's signing of Ekin Cheng, better known as Noodle.

In March, Cheng's "On Stage"

went to the top of the charts in Hong Kong, Asia's cultural taste-making market. It was BMG's first Chinese top 10 ever. Sales of the Cantonese release are now over 60,000, and a Mandarin album is planned for later this year.

The success was worth more than money in the bank. "It was a payoff for a lot of effort, but, more importantly, it put us into the market... finally," says Sandy Lamb, general manager for international and domestic pop.

BMG has been the most active investor in domestic music during the past six months, and Cheng's result was a welcome validation. Executives know they are a long way from challenging PolyGram and Warner, and are concentrating on marketing BMG's revamped presence.

At the end of June, the company will hold Eliza Chan's "Impossible Concert" at Hong Kong's 12,000-seat Coliseum. A Cantopop star in the '70s and early '80s, Chan moved into R&B and soul ballads to get away from "boring pop formats" and can perform in Cantonese, Mandarin, English, Japanese, Tagalog (Filipino), and Italian. She also helped with Cheng's development.

The concert will result in her first album for BMG and will feature Hong Kong's top non-Cantopop performers. "We want to show that not all the good local music has to be packaged stuff that dominates TV and radio here," says Rubin. "If BMG is to be a strong Asian music company, it has to be in a wide variety of music styles."

The company has also developed its own domestic label, RCA Domestic, and was the first major to set up a regional Asian publishing company.



**Taking The Air.** Air Supply ended its Asian tour by taking home gongs for sales of 450,000 copies in the region of the band's album "Vanishing Race." Shown, from left, are Swee Wong, managing director of BMG Taiwan; Graham Russell and Russell Hitchcock of Air Supply; and Stuart Rubin, VP/A&R and marketing, BMG Asia Pacific.

## Warner Australia Gets Street Smart

■ BY GLENN A. BAKER

SYDNEY—In one week here, Tevin Campbell drew 4,500 fevered fans to a record store visit, the Pantera album "Far Beyond Driven" stood at No. 1, and the 2-year-old k.d. lang album "Ingenué" re-entered the charts at No. 3 and went platinum (70,000 units sold).

What each of these acts had in common was sales without the benefit of radio exposure, but with the advantage of new street-smart marketing at Warner Music Australia. The laid-back company that once seemed to effortlessly hit platinum with laid-back acts like the Eagles and Fleetwood Mac has, after staff cuts and personnel changes, learned to play a new sales game.

"We're doing lots of things we've never done before," says EastWest managing director Chris Hanlon. "We've got to consider radio as a bonus these days. We're a lot more aggressive in all facets of what we do—in retail, marketing, promotion. We're getting acts down here. We're getting them on TV. We're getting them in the press, and we're building a profile on the sort of acts that the kids on the street and people in clubs want to hear."

WEA managing director Robert Rigby notes the importance of Australia's independent retailers for acts such as Pantera. "We get feedback from them and hear what it is they think will work. Just like you have to use the free street press and rock clubs all around the country, which are becoming very,



HANLON



RIGBY

very important. They generate the sort of word of mouth that radio once did. That's how we got Pantera to No. 1. Nobody at radio would touch it, but we knew the independent retailers were really behind it, so we gave it everything we could."

Tevin Campbell also received little commercial airplay aside from American Top 40, which is syndicated across Australia. "From that he took off, and we've sold 20,000 albums," says Rigby.

"Tevin is our first smash teen act since Leif Garrett and Debbie Gibson."

Warner Music underlined the potential power of television exposure with k.d. lang. Although she received significant publicity in the press during promotional visits (mostly for frank discussions of her sexual preferences), radio couldn't seem to decide if she was country, pop, or novelty and withheld support. After her appearance as a presenter on the ARIA Awards and performances on the 9 Network's "Sunday," a current affairs show, and "Hey Hey It's Saturday," both "Ingenué" and the soundtrack "Even Cowgirls Get The Blues" entered the top 20, while promoters vied for tour deals.

"Promotional visits are worth all the effort they take to pull off," says Hanlon. "They fit the sort of company we are now. Our attitude has changed because our personnel has changed. We have people from all over the industry, with all sorts of experience, and they know what's gritty and funky."

Rigby concurs. "We spent a lot of time getting the right people—who understand the new marketplace and can work in it. The old school of 'It'll be a hit, no worries!' is all gone."



**Vince And Albert.** "New American Music" star Vince Gill takes a break backstage after his Albert Hall performance with, from left, Stuart Watson, senior VP, MCA Records International; promoter Tim Parsons of MCP; Peter Grosslight, William Morris Agency; Gill; and Larry Fitzgerald, Gill's manager.

## P'Gram France Drops Cassette Single, Raises Ire Rest Of Market Sees Unilateral Move As Premature

■ BY EMMANUEL LEGRAND

PARIS—PolyGram France's sudden and unilateral decision to abandon the two-track cassette single format is seen by the rest of the market as a regrettable and premature move.

In late April, PolyGram announced to all retail accounts that it would stop servicing stores with this format.

The decision by France's market leader created anger as the format was collectively launched three years ago as a joint initiative by all SNEP members. PolyGram's decision to go solo on this issue is seen as a breach of an unwritten agreement that such decisions affecting the general market should be taken by all SNEP

members—as last year when SNEP decided to stop producing vinyl singles.

According to sales figures supplied by SNEP, cassette singles sold 55,000 units in April 1994, an 85% drop compared to the same month last year. Cumulative sales for this year's first four months were 633,000 units, a 62% drop compared with the same period in 1993. In comparison, CD singles sold tallied 917,000 in April 1994, down 5%, and has reached 4 million since the beginning of the year, a 12% increase.

Jean-Claude Gastineau, VP at Sony Music France, says PolyGram's decision is one-sided and could have adverse effects on overall sales. "It is

too soon," he says. "There are still sales to be made with this format, even if we all know this configuration will disappear some day. I think that globally it will create a loss in sales, which will not be compensated at this stage by two-track CDs, because most of the current cassette buyers are not equipped with CD players."

What also bothers Gastineau is the method used by PolyGram. "Not only has PolyGram decided unilaterally to stop this format, but they have let it be known to the retailers. I am convinced it can only have a negative impact. We already hear about major hypermarkets seriously considering stopping displaying these products in their stores. I deeply regret that. In the end, it affects all the industry."

EMI president Gilbert Ohayon disagrees with what he calls "a brutal decision." He explains, "You don't decide all of a sudden how the market should be. We will stop this format when we have the proof that it is no longer wanted." But, he adds, "If I am the only one to continue offering this format, then I will stop."

Ohayon says it is not wise, at a time when the market is flat, to "announce and provoke the death of a sound carrier."

Like all the other record companies surveyed by Billboard, EMI and Sony Music say they will "continue to produce and service two-track cassettes on a selective basis." Says Gastineau, "We don't plan to release all our new singles on cassette single."

Wholesaler and rackjobber Cogedep, which services small and midsize supermarkets and accounts for some 40% of all singles sold in France, says it learned about PolyGram's decision through a brief letter sent April 22 from the distributor saying that "as of today, we are ceasing to manufacture two-track cassettes." In addition, there would be "no reorder possibilities," says the letter.

Cogedep asked PolyGram for more details on returns, and it was told that all returns would be accepted only until August 31, "when we were asking for at least a six-month window," says

(Continued on page 66)

## Historical Recordings Pay Off For Greek Indie FM

■ BY JOHN CARR

ATHENS—In a chronically sluggish music market, an indie label has taken bold—and risky—steps into an area where majors have feared to tread.

A sophisticated CD package of the entire history of Greek music, from the time of Pericles up to the syrtaki-crazed '60s, has appeared in Greece's stores thanks to the efforts of 8-year-old FM Records, which has carved a niche for itself as the country's leading independent label.

"There is definitely room for the independents," says FM's international promotions manager, Aram Krikorian, who has corralled several leading com-

posers and music research experts into issuing what is now a 48-CD catalog in which one can find everything from an ancient Athenian drinking song to a medieval Byzantine chant, to a rare 1920s recording of a remetikos—the underground music that only became accepted in polite society in the middle of this century.

Executives at the major labels doubt that such a package can be profitable, preferring to stick to the tried and true, even though sound carrier sales volume in Greece has been declining for four years in a row. FM Records admits that sales of its new prestige line have been modest. The two-CD set of ancient Greek music, for example,

has sold 12,500 units since its launch in mid-May; of these, 3,900 were reported sold in foreign markets, mainly the United States.

Doing better is the 12-CD "Roots of Greek Music" set, which has found fertile ground in a heightened ethnic consciousness among the Greeks; reported sales reached 48,000 units within four weeks of release. Most of the tracks, re-processed from old 78-rpm discs, have become popular among more affluent and educated music buyers.

"The independent labels are sitting on treasures," says one executive at a major label. FM Records, which claims some 10 percent of the total music market, has followed in the footsteps and

usurped the position of Lyra Records, which for many years was Greece's "quality" independent and is now marking time with a market share of an estimated 5%. Neither label has exact figures, as they are not IFPI members. Other, smaller independents have negligible shares.

Krikorian points out that of all the Greek record companies, FM Records is the only one that regularly attends the annual MIDEM exhibition with a six-member delegation. "The company's strategy was restated two years ago," he says, to fill what he perceived was a "quality gap" in the market.

It may be too early yet to tell if "Lamentations On The Fall Of Constantinople" will outsell Ace Of Base this year. However, domestic repertoire has been gaining at the expense of international for at least two years, with more domestic radio stations devoting more air time to local music.

Encouragingly for FM, at least 40% of sales of the new series have taken place abroad. The most important markets are reported as being Cyprus, the U.S., the U.K., and Germany, where the label has distribution deals.

## BMG Belgium Signs Global Deal With Dance Indie

■ BY MARC MAES

BRUSSELS—BMG Ariola Belgium has signed a worldwide deal with Bonzai Records, an Antwerp-based dance independent.

BMG Ariola Belgium has been distributing dance material for more than two years as part of its collaboration with N.E.W.S., a dance scene specialist that has handled Bonzai product.

"The two of us make perfect synergy," explains N.E.W.S. managing director Lieven Van Den Broeck, "as we have established expertise in the club scene and BMG is best placed for major marketing campaigns, international releases, and sales. Basically, we still deal with all 12-inch releases at N.E.W.S., and BMG Ariola works on the CD maxi [singles] and compilation albums."

An initial compilation within the BMG-N.E.W.S. deal was the "Serious Beats" series, with four releases per year shipping up to 50,000 units per volume. This successful compilation series is now in its third year.

"It is important that N.E.W.S. con-

(Continued on page 66)

## PRS HITS SNAGS IN IRELAND

(Continued from preceding page)

ber himself to terminate his membership is considerably limited . . . The member is given an opportunity to leave, in effect, only [every three years], which the CA found prevented him from making "other arrangements, such as to administer his performing right himself, to join another collecting organization, or to seek with others to establish a new collecting organization."

PRS told the authority that at its next AGM this coming September, it proposes to introduce an amendment to allow members to leave the society after one year. However, the CA confined its decision to current practice and held the rule to be anti-competitive.

The CA accepted PRS' argument that "there are considerable practical difficulties involved in the administration and enforcement of performing rights . . . and these difficulties do point to the need for a central collective licensing/enforcement system on behalf of creators and publishers, many of whom are based outside the State."

They also agreed that "assignment of the performing right to PRS is accepted as improving the provision of services," and that "the collective copy-right arrangements allow consumers a fair share of the benefit."

Paragraph 106 of the CA's decision states that "a mechanism for creators/

publishers to assign their works to PRS is necessary," but "preventing the members from granting nonexclusive licenses to individual users for particular purposes is not essential for PRS to operate effectively as a collective copy-right enforcement agency."

The CA observed that under the current standard form contracts, price competition was entirely eliminated because "each item of the PRS repertoire is essentially available at the same price."

PRS is examining the CA report "to determine how to respond in the best interests of its 25,000 members."

Meanwhile IMRO's move toward full independence is closer. After a ballot of PRS members resident in Ireland, seven writers and five publishers have been elected to the IMRO Interim Board, which will negotiate with PRS the terms and practical details of setting up an independent membership society in Ireland.

Writers elected are John D'Ardis, Keith Donald, John Gibson (representing classical composers), Brendan Graham, Donagh Long, Jimmy MacCarthy, and Bill Whelan. The publishers are Peter Bardlon (Bardis Music Co. Ltd.), Barbara Galavan (Mother Music Ltd.), Michael Hanrahan (Swing Music), Shay Hennessy (Crashed Music), and Michael O'Riordan (Rosette Music Ltd.).

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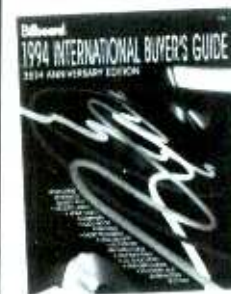
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# HITS OF THE WORLD



JAPAN		(Dempa Publications, Inc.) 6/22/94	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	SEKAIGA OWARU MADEWA WANDS B-GLAM	TUBE OWARANAI NATU NI SDNY
2	2	SURVIVAL DANCE TRF AVEZ TRAX	ZARD OH MY LOVE BEGLAM
3	6	INNOCENT WORLD MR. CHILDREN TOY'S FACTORY	MASAHARU FUKUYAMA ON AND ON BMG VICTOR
4	4	SORA TO KIMI NO AIDANI MIYUKI NAKAJIMA PONY CANYON	TOMOYASU HOTEI GUITAR RHYTHM IV TOSHIBA/EMI
5	5	NATSU O DAKISHIMETE TUBE SONY	MARIAH CAREY MUSIC BOX COLUMBIA
6	7	JUN AI RHAPSODY MARIYA TAKEUCHI EAST WEST JAPAN	SEIKO MATSUDA GLORIOUS REVOLUTION SONY
7	3	ORIGINAL SMILE SMAP VICTOR	TRF HYPER MIX III AVEZ TRAX
8	9	NATSU GA KURU MAKI OHGURO B-GRAM	TUNNELS ASHIATO PONY CANYON
9	8	AI GA UMARETA HI MIWAKO FUJITANI & YOSHIAKI OHUCHI NIPPON COLUMBIA	MIHO NAKAYAMA PURE WHITE KING
10	NEW	LOVE T-BOLAN POLYDOR	RYUICHI SAKAMOTO SWEET REVENGE FOR LIFE

CANADA		(The Record) 6/6/94	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	3	IF YOU GO JON SECADA SBK/CEMA	ACE OF BASE THE SIGN ARISTA/BMG
2	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA/SONY	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY
3	4	SLEEPING IN MY CAR ROXETTE EMI/CEMA	COUNTING CROWS AUGUST AND... DGC/UNI
4	5	STAY ETHERAL EMI/CEMA	BEASTIE BOYS ILL COMMUNICATION CAPITOL/CEMA
5	6	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY	SMASHING PUMPKINS SIAMISE DREAM VIRGIN/CEMA
6	8	HEY DJ LIGHTER SHADE OF BROWN MERCURY/PGD	SOUNDTRACK THE CROW ATLANTIC/WEA
7	10	100% PURE LOVE CRYSTAL WATERS MERCURY/PGD	CANTO GREGORIAN GREGORIAN CHANTS EMI
8	9	MISLED CELINE DION EPIC/SONY	COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS LEFT UNSAID ATLANTIC/WEA
9	13	EASE MY MIND ARRESTED DEVELOPMENT CHRYSALIS/CEMA	ENIGMA THE CROSS OF CHANGES VIRGIN/CEMA
10	NEW	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA
11	11	LAID I LOVED YOU... M. BOLTON COLUMBIA/SONY	LOREENA MCKENITT THE MASK AND... WEA
12	12	GHETTO JAM DOMINO COLUMBIA/SONY	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY
13	NEW	ANY TIME, ANY PLACE JANET JACKSON VIRGIN/CEMA	BOSTON WALK ON MC/UNI
14	14	UNDERSTANDING XSCAPE COLUMBIA/SONY	JON SECADA HEART, SOUL & A VOICE SBK/CEMA
15	15	I LIKE TO MOVE REAL 2 REEL QUALITY/PGD	SOUNDGARDEN SUPERUNKNOWN A&M/PGD
16	NEW	GET DOWN TO IT TBTBT ISBA	ALL-4-ONE ALL-4-ONE ATLANTIC/WEA
17	18	DREAMS THE CRANBERRIES ISLAND/PGD	SEAL SEAL II ZTT
18	16	I'LL REMEMBER MADONNA SIRE/WEA	YANNI LIVE AT THE ACROPOLIS PRIVATE MUSIC
19	1	THE POWER OF LOVE CELINE DION EPIC/SONY	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA/BMG
20	NEW	BLAME YOUR PARENTS 54.40 COLUMBIA/SONY	MOIST SILVER EMI/CEMA

GERMANY		compiled by Media Control 6/21/94	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	UNITED PRINCE ITAL JOE FEATURING MARKY MARK EAST WEST	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	WITHOUT YOU MARIAH CAREY COLUMBIA	CRASH TEST DUMMIES GOD SHUFFLED... ARISTA
3	3	MMM MMM MMM... CRASH TEST DUMMIES ARISTA	FLIPPERS UNSERE LIEDER ARIOLA
4	5	THE REAL THING 2 UNLIMITED ZYX	JOSHUA KADISON PAINTED DESERT... SBK/EMI
5	4	I LIKE TO MOVE IT REEL 2 REAL EMI	PINK FLOYD THE DIVISION BELL EMI
6	7	ALWAYS ERASURE INTERNAL	ROXETTE CRASH! BOOM! BANG! ELECTROLA
7	11	INSIDE STILTSKIN VIRGIN	ERASURE I SAY, I SAY, I SAY MUTE
8	6	MADCHEN LUCIELECTRIC ARIOLA	CHRIS DE BURGH THIS WAY UP POLYGRAM
9	8	GIVE ME ALL YOUR LOVE MAGIC AFFAIR ELECTROLA	MAGIC AFFAIR OMEN (THE STORY CONTINUES) ELECTROLA
10	9	SOMEWHERE OVER... MARUSHA URBAN/POLYDOR	KASTELRUTHER SPATZEN ATLANTIS DER BERGE KOCH
11	10	NO MORE MAXX INTERCORD	2 UNLIMITED REAL THINGS ZYX
12	13	JESSIE JOSHUA KADISON SBK/EMI	AEROSMITH GET A GRIP MCA
13	14	THE COLOUR OF MY DREAMS B.G. THE PRINCE OF RAP COLUMBIA	SOUNDTRACK PHILADELPHIA EPIC
14	17	ACID FOLK PERPLEXER POLYDOR	PRINCE ITAL JOE FEATURING MARKY MARK LIFE IN THE STREETS EAST WEST
15	12	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA	MARUSHA RAVELAND MOM
16	15	AROUND THE WORLD EAST 17 METRONOME	TAKE THAT EVERYTHING CHANGES RCA
17	20	THINK ABOUT THE WAY ICE MC POLYGRAM	ACE OF BASE HAPPY NATION METRONOME
18	NEW	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA	BEASTIE BOYS ILL COMMUNICATION EMI
19	NEW	CLOSE TO YOU FUN FACTORY EDEL	JULE NEIGEL BAND HERZLICH WILKOMMEN ARIOLA
20	16	THE MOST BEAUTIFUL GIRL... PRINCE EDEL	PUR SEILTANZERTRAU INTERCORD

FRANCE		(Nielsen/Europe 1) 6/11/94	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	JE DANSE LE MIA I AM DELABEL/VIRGIN	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
2	3	I CAN SEE CLEARLY NOW JIMMY CLIFF SQUATT/SONY	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
3	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA	ALAIN SOUCHON C'EST DEJA CA VIRGIN
4	8	THE RHYTHM OF THE NIGHT CORONA AIRPLAY/POLYGRAM	PATRICK BRUEL BRUEL RCA
5	6	HERO MARIAH CAREY COLUMBIA	MICHEL SARDOU SELON QUE VOUS SEREZ, ETC. ETC. TREMA/SONY
6	4	IT'S ALRIGHT EAST 17 BARCLAY/POLYGRAM	SOUNDTRACK PHILADELPHIA COLUMBIA
7	10	I LIKE TO MOVE IT REEL 2 REAL FEAT. MAD STUNTMAN HAPPY MUSIC/SONY	MARIAH CAREY MUSIC BOX COLUMBIA
8	9	SENSUALITE AXELLE RED VIRGIN	PINK FLOYD THE DIVISION BELL EMI
9	7	LA SOLITUDE LAURA PAUSINI CARRERE	ENIGMA THE CROSS OF CHANGES VIRGIN
10	11	THE SIGN ACE OF BASE BARCLAY/POLYGRAM	2 UNLIMITED REAL THINGS SCORPIO/POLYGRAM
11	13	RETURN TO INNOCENCE ENIGMA VIRGIN	FREDERICKS GOLDMAN JONES ROUGE COLUMBIA
12	12	SUR ET CERTAIN DAVID TONTON DELABEL/VIRGIN	ALAIN BASHUNG CHATTERTON BARCLAY/POLYGRAM
13	19	DOOP DOOP ARCADE	EAST 17 WALTHAMSTOW POLYGRAM
14	NEW	BLACK BETTY RAM JAM SONY	M C SOLAAR PROSE COMBAT POLYDOR
15	14	WHAT'S MY NAME SNOOP DOGGY DOGG ATLANTIC	BILLY ZE KICK BILLY ZE KICK ET LES GAMINS EN FOLIE PHONOGRAM
16	15	GET-A-WAY MAXX DANCE PDU/SONY	KING COOL KING COOL VOQUE/BMG
17	16	ROCK MY HEART HADDAWAY SCORPIO/POLYGRAM	HADDAWAY THE ALBUM SCORPIO/POLYGRAM
18	20	LOOK WHO'S TALKING DR ALBAN BMG	MANO NEGRA CASA BABYLON VIRGIN
19	NEW	SEQUELLES M C SOLAAR POLYGRAM	PIERRE COCHEREAU & MAURICE ANDRE MUSIQUE A NOTRE-DAME POLYGRAM
20	18	NO MORE (I CAN'T STAND IT) MAXX DANCE POOL/SONY	NIRVANA IN UTERO GEFEN

NETHERLANDS		(Stichting Mega Top 50) 6/19/94	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	AS DICK ME HULLEP NODIG HEB JOHAN & DE GROOTHANDEL BUNNY MUSIC	2 UNLIMITED REAL THINGS BYTE/SONY MUSIC
2	1	THE REAL THING 2 UNLIMITED BYTE	LAURA PAUSINI LAURA CGD/WARNER
3	8	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA	MARIAH CAREY MUSIC BOX COLUMBIA
4	4	SWEETS FOR MY SWEET C.J. LEWIS BLACK MARKET MCA	ACE OF BASE HAPPY NATION MEGA
5	3	THE MOST BEAUTIFUL... PRINCE NPG/RED BULLET	JEFF TRACHTA & BOBBY EAKES BOLD AND BEAUTIFUL DUETS ARCADE
6	6	ONE METALLICA MERCURY/PHONOGRAM	PINK FLOYD THE DIVISION BELL EMI
7	9	THE RHYTHM OF THE NIGHT CORONA DWA/ZYX MUSIC	BJORK DEBUT MOTHER/POLYDOR
8	NEW	BOMBTRACK RAGE AGAINST THE MACHINE EPIC	DULFER BIG BOY MONSTERS OF JAZZ/EMI
9	5	I LIKE TO MOVE IT REEL 2 REAL featuring MAD STUNTMAN POSITIVA/EMI	NORMAAL GAS D'R BI-J MERCURY/PHONOGRAM
10	NEW	DREAMS 2 BROTHERS ON THE 4TH FLOOR CNR MUSIC	ANDRE HAZES & NED ELFTAL GOOD LUCK ORANJE DINO

NETHERLANDS		(Stichting Mega Top 50) 6/19/94	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	ACE OF BASE THE SIGN ARISTA/BMG	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY	CRASH TEST DUMMIES GOD SHUFFLED... ARISTA
3	3	COUNTING CROWS AUGUST AND... DGC/UNI	FLIPPERS UNSERE LIEDER ARIOLA
4	6	BEASTIE BOYS ILL COMMUNICATION CAPITOL/CEMA	JOSHUA KADISON PAINTED DESERT... SBK/EMI
5	4	SMASHING PUMPKINS SIAMISE DREAM VIRGIN/CEMA	PINK FLOYD THE DIVISION BELL EMI
6	7	SOUNDTRACK THE CROW ATLANTIC/WEA	ROXETTE CRASH! BOOM! BANG! ELECTROLA
7	5	CANTO GREGORIAN GREGORIAN CHANTS EMI	ERASURE I SAY, I SAY, I SAY MUTE
8	9	COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS LEFT UNSAID ATLANTIC/WEA	CHRIS DE BURGH THIS WAY UP POLYGRAM
9	8	ENIGMA THE CROSS OF CHANGES VIRGIN/CEMA	MAGIC AFFAIR OMEN (THE STORY CONTINUES) ELECTROLA
10	NEW	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA	KASTELRUTHER SPATZEN ATLANTIS DER BERGE KOCH
11	10	LOREENA MCKENITT THE MASK AND... WEA	2 UNLIMITED REAL THINGS ZYX
12	12	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY	AEROSMITH GET A GRIP MCA
13	NEW	BOSTON WALK ON MC/UNI	SOUNDTRACK PHILADELPHIA EPIC
14	13	JON SECADA HEART, SOUL & A VOICE SBK/CEMA	PRINCE ITAL JOE FEATURING MARKY MARK LIFE IN THE STREETS EAST WEST
15	11	SOUNDGARDEN SUPERUNKNOWN A&M/PGD	MARUSHA RAVELAND MOM
16	19	ALL-4-ONE ALL-4-ONE ATLANTIC/WEA	TAKE THAT EVERYTHING CHANGES RCA
17	20	SEAL SEAL II ZTT	ACE OF BASE HAPPY NATION METRONOME
18	17	YANNI LIVE AT THE ACROPOLIS PRIVATE MUSIC	BEASTIE BOYS ILL COMMUNICATION EMI
19	16	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA/BMG	JULE NEIGEL BAND HERZLICH WILKOMMEN ARIOLA
20	14	MOIST SILVER EMI/CEMA	PUR SEILTANZERTRAU INTERCORD

GERMANY		compiled by Media Control 6/21/94	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	UNITED PRINCE ITAL JOE FEATURING MARKY MARK EAST WEST	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	WITHOUT YOU MARIAH CAREY COLUMBIA	CRASH TEST DUMMIES GOD SHUFFLED... ARISTA
3	3	MMM MMM MMM... CRASH TEST DUMMIES ARISTA	FLIPPERS UNSERE LIEDER ARIOLA
4	5	THE REAL THING 2 UNLIMITED ZYX	JOSHUA KADISON PAINTED DESERT... SBK/EMI
5	4	I LIKE TO MOVE IT REEL 2 REAL EMI	PINK FLOYD THE DIVISION BELL EMI
6	7	ALWAYS ERASURE INTERNAL	ROXETTE CRASH! BOOM! BANG! ELECTROLA
7	11	INSIDE STILTSKIN VIRGIN	ERASURE I SAY, I SAY, I SAY MUTE
8	6	MADCHEN LUCIELECTRIC ARIOLA	CHRIS DE BURGH THIS WAY UP POLYGRAM
9	8	GIVE ME ALL YOUR LOVE MAGIC AFFAIR ELECTROLA	MAGIC AFFAIR OMEN (THE STORY CONTINUES) ELECTROLA
10	9	SOMEWHERE OVER... MARUSHA URBAN/POLYDOR	KASTELRUTHER SPATZEN ATLANTIS DER BERGE KOCH
11	10	NO MORE MAXX INTERCORD	2 UNLIMITED REAL THINGS ZYX
12	13	JESSIE JOSHUA KADISON SBK/EMI	AEROSMITH GET A GRIP MCA
13	14	THE COLOUR OF MY DREAMS B.G. THE PRINCE OF RAP COLUMBIA	SOUNDTRACK PHILADELPHIA EPIC
14	17	ACID FOLK PERPLEXER POLYDOR	PRINCE ITAL JOE FEATURING MARKY MARK LIFE IN THE STREETS EAST WEST
15	12	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA	MARUSHA RAVELAND MOM
16	15	AROUND THE WORLD EAST 17 METRONOME	TAKE THAT EVERYTHING CHANGES RCA
17	20	THINK ABOUT THE WAY ICE MC POLYGRAM	ACE OF BASE HAPPY NATION METRONOME
18	NEW	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA	BEASTIE BOYS ILL COMMUNICATION EMI
19	NEW	CLOSE TO YOU FUN FACTORY EDEL	JULE NEIGEL BAND HERZLICH WILKOMMEN ARIOLA
20	16	THE MOST BEAUTIFUL GIRL... PRINCE EDEL	PUR SEILTANZERTRAU INTERCORD

FRANCE		(Nielsen/Europe 1) 6/11/94	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	JE DANSE LE MIA I AM DELABEL/VIRGIN	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
2	3	I CAN SEE CLEARLY NOW JIMMY CLIFF SQUATT/SONY	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
3	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA	ALAIN SOUCHON C'EST DEJA CA VIRGIN
4	8	THE RHYTHM OF THE NIGHT CORONA AIRPLAY/POLYGRAM	PATRICK BRUEL BRUEL RCA
5	6	HERO MARIAH CAREY COLUMBIA	MICHEL SARDOU SELON QUE VOUS SEREZ, ETC. ETC. TREMA/SONY
6	4	IT'S ALRIGHT EAST 17 BARCLAY/POLYGRAM	SOUNDTRACK PHILADELPHIA COLUMBIA
7	10	I LIKE TO MOVE IT REEL 2 REAL FEAT. MAD STUNTMAN HAPPY MUSIC/SONY	MARIAH CAREY MUSIC BOX COLUMBIA
8	9	SENSUALITE AXELLE RED VIRGIN	PINK FLOYD THE DIVISION BELL EMI
9	7	LA SOLITUDE LAURA PAUSINI CARRERE	ENIGMA THE CROSS OF CHANGES VIRGIN
10	11	THE SIGN ACE OF BASE BARCLAY/POLYGRAM	2 UNLIMITED REAL THINGS SCORPIO/POLYGRAM
11	13	RETURN TO INNOCENCE ENIGMA VIRGIN	FREDERICKS GOLDMAN JONES ROUGE COLUMBIA
12	12	SUR ET CERTAIN DAVID TONTON DELABEL/VIRGIN	ALAIN BASHUNG CHATTERTON BARCLAY/POLYGRAM
13	19	DOOP DOOP ARCADE	EAST 17 WALTHAMSTOW POLYGRAM
14	NEW	BLACK BETTY RAM JAM SONY	M C SOLAAR PROSE COMBAT POLYDOR
15	14	WHAT'S MY NAME SNOOP DOGGY DOGG ATLANTIC	BILLY ZE KICK BILLY ZE KICK ET LES GAMINS EN FOLIE PHONOGRAM
16	15	GET-A-WAY MAXX DANCE PDU/SONY	KING COOL KING COOL VOQUE/BMG
17	16	ROCK MY HEART HADDAWAY SCORPIO/POLYGRAM	HADDAWAY THE ALBUM SCORPIO/POLYGRAM
18	20	LOOK WHO'S TALKING DR ALBAN BMG	MANO NEGRA CASA BABYLON VIRGIN
19	NEW	SEQUELLES M C SOLAAR POLYGRAM	PIERRE COCHEREAU & MAURICE ANDRE MUSIQUE A NOTRE-DAME POLYGRAM
20	18	NO MORE (I CAN'T STAND IT) MAXX DANCE POOL/SONY	NIRVANA IN UTERO GEFEN

AUSTRALIA		(Australian Record Industry Assn.) 6/26/94	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	MMM MMM MMM... CRASH TEST DUMMIES ARISTA	2 UNLIMITED REAL THINGS BYTE/SONY MUSIC
2	7	LOVE IS ALL AROUND WET WET WET PHONOGRAM	LAURA PAUSINI LAURA CGD/WARNER
3	2	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL/SONY	MARIAH CAREY MUSIC BOX COLUMBIA
4	3	THE MOST BEAUTIFUL GIRL... PRINCE FESTIVAL	ACE OF BASE HAPPY NATION MEGA
5	4	STAY ETHERAL EMI	JEFF TRACHTA & BOBBY EAKES BOLD AND BEAUTIFUL DUETS ARCADE
6	5	AROUND THE WORLD EAST 17 POLYDOR	PINK FLOYD THE DIVISION BELL EMI
7	6	THE SIGN ACE OF BASE POSSUM/BMG	BJORK DEBUT MOTHER/POLYDOR
8	9	I'LL STAND BY YOU PRETENDERS WARNER	DULFER BIG BOY MONSTERS OF JAZZ/EMI
9	10	LONELY/BIZARRE LOVE TRIANGLE FRENTE! MUSHROOM/FESTIVAL	NORMAAL GAS D'R BI-J MERCURY/PHONOGRAM
10	12	MORE WINE WAITER PLEASE THE POOR COLUMBIA	ANDRE HAZES & NED ELFTAL GOOD LUCK ORANJE DINO
11	8	DOOP DOOP LIBERATION/FESTIVAL	
12	14	I BELIEVE MARCELLA DETROIT POLYGRAM	
13	17	U R THE BEST THING D:REAM WARNER	
14	13	I'LL REMEMBER MADONNA WARNER	
15	11	ONE METALLICA PHONOGRAM/POLYGRAM	
16	15	PRAY TAKE THAT RCA	
17	NEW	SHAKA JAM KULCHA WARNER	
18	16	BREATHE AGAIN TONI BRAXTON ARISTA	
19	20	THINGS CAN ONLY GET BETTER (REMIX) D:REAM WARNER	
20	NEW	WHOOMP! (THERE IT IS) TAG TEAM FESTIVAL	

AUSTRALIA		(Australian Record Industry Assn.) 6/26/94	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	LOVE IS ALL AROUND WET WET WET PRECIOUS ORGANISATION	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA	CRASH TEST DUMMIES GOD SHUFFLED... ARISTA
3	3	YOU DON'T LOVE ME (NO, NO, NO) DAWN PENN BIG BEAT/ATLANTIC	FLIPPERS UNSERE LIEDER ARIOLA
4	8	SWAMP THING THE GRID deCONSTRUCTION	JOSHUA KADISON PAINTED DESERT... SBK/EMI
5	7	DON'T TURN AROUND ACE OF BASE METRONOME	PINK FLOYD THE DIVISION BELL EMI
6	4	NO GOOD (START THE DANCE) THE PRODIGY XL RECORDINGS	ROXETTE CRASH! BOOM! BANG! ELECTROLA
7	17	I SWEAR ALL-4-ONE ATLANTIC	ERASURE I SAY, I SAY, I SAY MUTE
8	9	ANYTIME YOU NEED A FRIEND MARIAH CAREY COLUMBIA	CHRIS DE BURGH THIS WAY UP POLYGRAM
9	5	GET-A-WAY MAXX PULSE-8	MAGIC AFFAIR OMEN (THE STORY CONTINUES) ELECTROLA
10	6	ABSOLUTELY FABULOUS ABSOLUTELY FABULOUS PARLOPHONE	KASTELRUTHER SPATZEN ATLANTIS DER BERGE KOCH
11	10	COME ON YOU REDS THE MANCHESTER UNITED FOOTBALL SQUAD POLYGRAM TV	2 UNLIMITED REAL THINGS ZYX
12	21	U & ME CAPPELLA INTERNAL DANCE	AEROSMITH GET A GRIP MCA
13	20	ANY TIME, ANY PLACE JANET JACKSON VIRGIN	SOUNDTRACK PHILADELPHIA EPIC
14	11	AROUND THE WORLD EAST 17 LONDON	PRINCE ITAL JOE FEATURING MARKY MARK LIFE IN THE STREETS EAST WEST
15	13	NO MORE TEARS (ENOUGH IS ENOUGH) KYM MAZELLE AND JOCELYN BROWN BELLA/ARISTA	MARUSHA RAVELAND MOM
16	14	EVERYBODY'S TALKING THE BEAUTIFUL SOUTH GODISCS	TAKE THAT EVERYTHING CHANGES RCA
17	15	INSIDE STILTSKIN WHITE WATER	ACE OF BASE HAPPY NATION METRONOME
18	19	TAKE ME AWAY D:REAM FX/MAGNET	BEASTIE BOYS ILL COMMUNICATION EMI
19	28	SHINE ASWAD BUBBLIN'	JULE NEIGEL BAND HERZLICH WILKOMMEN ARIOLA
20	24	I WANNA BE YOUR MAN CHAKA DEMUS & PLIERS MANGO	PUR SEILTANZERTRAU INTERCORD
21	NEW	MOVE YOUR BODY ANTICAPPELLA FEAT. MC FIXX IT MEDIA	
22	12	WILL I DON'T HAVE YOU GUNS N' ROSES GEFEN	
23	NEW	SINCE I WON'T FORGIVE ARETHA FRANKLIN ARISTA	
24	NEW	CRAZY FOR YOU LET LOOSE MERCURY	
25	18	CARRY ME HOME GLOWORM GO BEAT	
26	NEW	DO YOU WANT IT RIGHT NOW DEGREES OF MOTION HFR	
27	NEW	MIDDLEMAN TERRORVISION TOTAL VEGAS	
28	NEW	DOLPHIN SHED SEVEN POLYDOR	
29	NEW	CLEOPATRA'S CAT SPIN DOCTORS EPIC	
30	16	TO THE END BLUR FOOD	
31	22	CRAZY MAN BLAST FEATURING VDC MCA	
32	NEW	I STILL THINK OF YOU UTAH SAINTS HFR	
33	NEW	FEEL WHAT YOU WANT KRISTINE W CHAMPION	
34	NEW	THE ONE FOR ME (WEST END MIX) JOE ZOMBA MERCURY	
35	23	BACK TO LOVE THE BRAND NEW HEAVIES ACID JAZZ/HFR	
36	NEW	LAY YOUR LOVE ON ME ROACHFORD COLUMBIA	
37	26	SHOOP SALT-N-PEPA HFR	
38	NEW	TWO CAN PLAY THAT GAME BOBBY BROWN MCA	
39	40	INCREDIBLE M-BEAT RENK	
40	NEW	7 SECONDS YOUSSOU N'DOUR FEAT. NENEH CHERRY COLUMBIA	

GERMANY		compiled by Media Control 6/21/94	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND	MARIAH CAREY MUSIC BOX COLUMBIA
2	3	DEACON BLUE OUR TOWN—GREATEST HITS COLUMBIA	CRASH TEST DUMMIES GOD SHUFFLED... ARISTA
3	8	MARIAH CAREY MUSIC BOX COLUMBIA	FLIPPERS UNSERE LIEDER ARIOLA
4	1	2 UNLIMITED REAL THINGS PWL CONTINENTAL	JOSHUA KADISON PAINTED DESERT... SBK/EMI
5	7	PINK FLOYD THE DIVISION BELL EMI	PINK FLOYD THE DIVISION BELL EMI
6	NEW	THE ORB POMME FRITZ INTER-MODO	ROXETTE CRASH! BOOM! BANG! ELECTROLA
7	19	ACE OF BASE HAPPY NATION METRONOME/LONDON	ERASURE I SAY, I SAY, I SAY MUTE
8	4	SEAL SEAL Z	



# HITS OF THE WORLD

CONTINUED

## EUROCHART HOT 100 6/25/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	THE REAL THING 2 UNLIMITED BYTE
2	2	WITHOUT YOU MARIAH CAREY COLUMBIA
3	5	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
4	6	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG
5	4	I LIKE TO MOVE IT REEL 2 REAL FEATURING THE MAD STUNTMAN POSITIVA
6	10	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
7	3	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
8	9	LOVE IS ALL AROUND WET WET WET PRECIOUS
9	NEW	NO MORE (I CAN'T STAND IT) MAXX BLOW UP
10	NEW	NO GOOD (START THE DANCE) THE PRODIGY XL
<b>ALBUMS</b>		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	PINK FLOYD THE DIVISION BELL EMI
3	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
4	4	ROXETTE CRASH! BOOM! BANG! EMI
5	NEW	2 UNLIMITED REAL THINGS BYTE
6	6	SEAL SEAL II ZTT
7	8	ACE OF BASE HAPPY NATION MEGA/METRONOME
8	5	ERASURE I SAY, I SAY, I SAY MUTE
9	7	SOUNDRACK PHILADELPHIA EPIC
10	10	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND

## BELGIUM (IFPI Belgium/SABAM) 6/10/94

THIS WEEK	LAST WEEK	SINGLES
1	1	WITHOUT YOU MARIAH CAREY COLUMBIA
2	3	THE REAL THING 2 UNLIMITED BYTE RECORDS
3	2	I LIKE TO MOVE IT REEL 2 REAL EMI
4	4	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE RED BULLET
5	9	NO MORE (I CAN'T STAND IT) MAXX INTERCORD
6	5	STRANI AMORI LAURA PAUSINI CGD
7	6	TAKE MY LOVE GOOD SHAPE DINO
8	8	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
9	NEW	U & ME CAPPELLA RED BULLET
10	10	JOUEZ AU BALLON/SPEEL ME ADAMO FLARENASCH
<b>ALBUMS</b>		
1	2	MICHEL SARDOU SELON QUE VOUS SERZ ETC. TREMA
2	3	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
3	1	PATRICK BRUEL BRUEL RCA
4	4	MARIAH CAREY MUSIC BOX COLUMBIA
5	5	LAURA PAUSINI LAURA CGD
6	7	BONZAI COMPILATION III RAVE NAT BONZAI BMG
7	NEW	2 UNLIMITED REAL THINGS BYTE RECORDS
8	6	MARC ARYAN LES 20 CHANSONS VOL.2 ARIOLA
9	8	MARC ARYAN LES 20 CHANSONS VOL.1 ARIOLA
10	NEW	LEOPOLD 3 DE EXPEDITION HKM

## SWEDEN (GLF) 6/17/94

THIS WEEK	LAST WEEK	SINGLES
1	1	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
2	7	NAR VI GRAVER GULD I USA GLENMARK/ERIKSSON/STROMSTEDT METRONOME
3	NEW	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
4	2	THE REAL THING 2 UNLIMITED CNR
5	3	WITHOUT YOU MARIAH CAREY COLUMBIA
6	4	NO MORE (I CAN'T STAND IT) MAXX REMIX
7	NEW	SET THE WORLD ON FIRE E-TYPE SONET/POLYGRAM
8	NEW	UNITED PRINCE ITAL JOE FEAT. MARKY MARK EAST WEST
9	5	DR. FEELGOOD COOL JAMES & BLACK TEACHER STOCKHOLM
10	10	TOUCH BASIC ELEMENT INHOUSE
<b>ALBUMS</b>		
1	1	NORDMAN NORDMAN SONET
2	NEW	2 UNLIMITED REAL THINGS CNR
3	2	ROXETTE CRASH! BOOM! BANG! EMI
4	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
5	4	LISA EKDAHL LISA EKDAHL EMI
6	NEW	STONE TEMPLE PILOTS PURPLE ATLANTIC
7	6	MARIAH CAREY MUSIC BOX COLUMBIA
8	NEW	BRUCE DICKINSON BALLS TO PICASSO EMI
9	NEW	SUPERTRAMP VERY BEST OF A&M
10	5	ERIC CLAPTON THE CREAM OF CLAPTON POLYDOR

## PORTUGAL (Portugal/APP) 6/15/94

THIS WEEK	LAST WEEK	ALBUMS
1	6	VARIOUS DANCE MANIA '94 VIDISCO
2	1	MARIAH CAREY MUSIC BOX COLUMBIA
3	2	GNR SOB ESCUTA EMI
4	3	ACE OF BASE HAPPY NATION METRONOME
5	4	JULIO IGLESIAS CRAZY COLUMBIA
6	8	PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR
7	NEW	EROS RAMAZZOTTI TUTTE STORIE DDD
8	9	VARIOUS SOUL CLASSICS ATLANTIC
9	5	AEROSMITH GET A GRIP GEFEN
10	NEW	ROBERTA MIRANDA VEM PRA MIM VIDISCO

## NEW ZEALAND (RIANZ) 6/8/94

THIS WEEK	LAST WEEK	SINGLES
1	1	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE FESTIVAL
2	3	CAN'T GET ENOUGH SUPERGROOVE BMG
3	2	THE SIGN ACE OF BASE BMG
4	5	SO MUCH IN LOVE ALL 4 ONE ATLANTIC
5	NEW	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
6	6	IN THE NEIGHBOURHOOD SISTERS UNDERGROUND EMI
7	4	ONE ON ONE TO BE CONTINUED WARNER
8	8	I'LL TAKE YOU THERE GENERAL PUBLIC SONY
9	10	HI DE HO/COME BABY COME K7 FESTIVAL
10	7	TAKE IT BACK PINK FLOYD SDNY
<b>ALBUMS</b>		
1	NEW	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET BMG
2	1	ACE OF BASE HAPPY NATION BMG
3	2	PINK FLOYD THE DIVISION BELL COLUMBIA
4	5	PAT BENATAR THE VERY BEST OF PAT BENATAR EMI
5	3	THE VERY BEST OF BREAD BREAD WARNER
6	NEW	BEASTIE BOYS ILL COMMUNICATION EMI
7	NEW	JIMI HENDRIX BLUES POLYGRAM
8	4	MARIAH CAREY MUSIC BOX COLUMBIA
9	NEW	HUNTERS AND COLLECTORS DEMON FLOWER FESTIVAL
10	8	ENIGMA THE CROSS OF CHANGES VIRGIN

## SWITZERLAND (Media Control Switzerland) 6/19/94

THIS WEEK	LAST WEEK	SINGLES
1	2	WITHOUT YOU MARIAH CAREY COLUMBIA
2	3	OVER THE RAINBOW MARUSHA POLYGRAM
3	1	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE PHONAG
4	6	THE REAL THING 2 UNLIMITED PHONOGRAM
5	7	MADCHEN LUCIELECTRIC BMG
6	5	I LIKE TO MOVE IT REEL 2 REAL/MAD STUNT MAN EMI
7	8	DOOP DOOP PHONOGRAM
8	4	THE RHYTHM OF THE NIGHT CORONA PHONOGRAM
9	NEW	NO GOOD (START THE DANCE) THE PRODIGY MV
10	NEW	MMM MMM MMM MMM CRASH TEST DUMMIES BMG
<b>ALBUMS</b>		
1	1	ZURI WEST ZURI WEST SOUND SERVICE
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	NEW	DODD HUG ORA SIAMO NOW ZYT
4	NEW	2 UNLIMITED REAL THINGS PHONOGRAM
5	4	ROXETTE CRASH! BOOM! BANG! EMI
6	3	PINK FLOYD THE DIVISION BELL EMI
7	5	CHRIS DE BURGH THIS WAY UP POLYGRAM
8	7	MAGIC AFFAIR OMEN EMI
9	NEW	CHRISTINE LAUTERBURG ECHO DER ZEIT CSR
10	NEW	SENS UNIK CHROMATIC SOU

## FINLAND (Seura/IFPI Finland) 6/12/94

THIS WEEK	LAST WEEK	SINGLES
1	2	PRODIGY NO GOOD (START THE DANCE) XL
2	1	THE REAL THING 2 UNLIMITED BYTE
3	3	HYMN MOBY MUTE
4	5	ONE METALLICA VERTIGO
5	4	INSIDE YOUR DREAMS U96 MOTOR
6	9	TEARS OF THE DRAGON BRUCE DICKINSON EMI
7	NEW	INSIDE STILTSKIN VIRGIN
8	NEW	TOUCH BASIC ELEMENT EMI
9	10	NO MORE MAXX K-TEL
10	NEW	WITHOUT YOU MINNESOTA COCONUT
<b>ALBUMS</b>		
1	3	MARIAH CAREY MUSIC BOX COLUMBIA
2	7	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
3	2	J. KARJALAINEN YHTYEINEEN VILLEJA LUPPIEJEJA POKO
4	1	KUMMELI ARTISTI MAKSAA PORKKANA RYHMA
5	4	TAIKAPEILI SUURI SALAISUUS WARNER MUSIC
6	5	ERIC CLAPTON THE CREAM OF CLAPTON POLYGRAM
7	NEW	ALICE COOPER THE LAST TEMPTATION EPIC
8	6	ROXETTE CRASH! BOOM! BANG! EMI
9	8	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
10	10	MAGIC AFFAIR OMEN - THE STORY CONTINUES ELECTROLA

## CHILE (APF Chile) 5/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	VARIOUS UN ANO DE EXITOS WARNER
2	NEW	LOS PERICOS BIG YUYO EMI
3	NEW	VARIOUS ROMPECORAZON MUSICAVISION
4	NEW	ACE OF BASE THE SIGN BMG
5	3	BRONCO PURA SANGRE BMG
6	2	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS CANTO GREGORIANO EMI
7	NEW	VARIOUS METIENDO RUIDO MUSICAVISION
8	NEW	LUIS MIGUEL ROMANCE WARNER
9	NEW	JON SECADA HEART, SOUL & A VOICE EMI
10	NEW	LA LEY EN LA CIUDAD POLYGRAM

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**U.K.:** The sound of the summer is Jungle, a new, fast-moving music that has evolved from a DJ mix of breakneck hardcore house, hip-hop beats, soul vocal samples, and ragga chat into something unique. The process has occurred away from the public ear, and the first mainstream airing of the music has generated significant media excitement. The first Jungle hit is M-Beat's "Incredible" (Renk Records), which features the respected London-born ragga artist General Levy, who says, "Jungle is expressive of London." The music moves at a frantic pace (140 or 150 beats per minute), but a half-tempo reggae undertow allows dancers to choose their speeds. The Jungle mix of ambient chord washes, light snare-drum beats, reggae throb, and soul vocals makes the music accessible to outsiders. For an overview of current innovations, "Drum & Bass Selection" (Breakdown Records) is an excellent starter pack, but for the full experience, London's weekend FM pirate radio stations are providing an unstoppable blast of the most earth-shaking music of the moment. **DAVID TOOP**

**JAMAICA:** Junior Reid has won his eight-year battle to enter the United States. The reggae singer's U.S. visa was canceled in 1986 (Billboard, May 8, 1993) after the nub end of a "ganja spliff" was found during a search of Reid's house. Reid was not charged with possession, nor was the spliff his, he says. No official reason was ever given by immigration officials, and the U.S. embassy in Kingston declined to comment when Reid's visa privileges were restored recently. A multi-entry visitor's visa was issued to Reid with verbal assurance that working visas will be granted, providing promoters fulfill all requirements before applications are made. Reid was elated by his victory. "The fight made me stronger," he says, "but not getting to the U.S. is like you're left out. Even though my records were still selling, I am happy that I can now take my music directly to the people." **MAUREEN SHERIDAN**

**SINGAPORE:** One of the country's most unpredictable performers, X'Ho (formerly known as Chris Ho) has plundered almost every pop style: from the new-wave sound of his first album, "Regal Vigor," to elements of industrial, techno, jazz, trance, and alternative rock on his latest offering, "Punkmonkhunk" (Pony Canyon). Featuring explosive contributions from ex-Be Bop Deluxe and Red Noise guitarist Bill Nelson and British singer Janet Kay, the first single, "Down," is a harsh, techno-trance-driven track that challenges the myth of true love. But X'Ho's most successful songs have always been his most personal, and "Marc" (a tribute to Marc Almond), "Lawful Harassment" (about an actual encounter with the police), and "Fuzzy Valentine" (a lost-love lament) are his most touching compositions. One of the few genuinely international releases to come from this country, the album was recorded in the U.S., the U.K., Japan, Malaysia, and Singapore. **PHILIP CHEAH**

**NORWAY:** Peyton Place has just released its self-titled debut on Columbia. The duo was picked up by the label last year—before the duo even existed. The two singer-songwriters, Kristin Solli and Roy Lonholden, were shopping around for solo deals when Columbia made the offer of releasing their music if they would collaborate. The pair seized the opportunity and put together Peyton Place, adding guitarist Geir Sundstol (who has worked with deLillos, Henning Kvitnes, Jimmie Dale Gilmore, and Mudhoney, among others) as musical supervisor. With producer Knut Bohn (Freedy Johnston, Anne Grete Preus) at the helm, the band has recorded a fine collection of songs in a rockabilly, country, and rock vein, with the surprising inclusion of a Hüsker Dü cover, "She Floated Away." The Chris Isaak-sounding leadoff track, "Song For The Roses," is already gaining radio airplay. Solli, who comes from Halden, close to the Swedish border, made her recording debut last year when she sang two tracks on the Leonard Cohen tribute album "Hadde Manen En Soster—Cohen Pa Norsk." Lonholden, from the nearby town of Kongsvinger, was formerly a member of Lipstick Sunset. Peyton Place made its live debut this June at the Down On The Farm festival outside Halden, where both performers have played regularly on their own. **ERIK VALEBROKK**

**AUSTRALIA:** Canadian-born singer Wendy Matthews is facing considerable public expectations for her third album, due for September release on rooArt. Not only was her last album "Lily" a massive seller in its own right, it also yielded the hit single "The Day You Went Away." The song was Australia's biggest-selling single in 1993 (110,000 copies), and also scored big in Southeast Asia, reaching No. 1 in the Philippines. Matthews is recording at the Record Plant in San Francisco with producer (and admirer) Booker T. Jones, who put in for the job after playing keyboards on some tracks on "Lily," along with a crack team of musicians. In view of the solid support base Matthews has built in Europe and on American college radio, the as-yet-untitled album will be released internationally by EastWest soon after it appears here. **GLENN A. BAKER**

**GREECE:** Great moments in history must have their own song, according to the Greeks. So when the country earned a place for the first time in the World Cup soccer championships, the music establishment kicked in with its own fighting contribution. "Yassou Ellada" (roughly, Hooray Greece), sung by domestic superstar Yannis Parios, emerged from the Minos EMI stable at the beginning of June, selling 16,000 copies in one week. The company expects to rack up sizable sales among the large Greek-American community in the U.S., where the World Cup is being held. "Greek-Americans are more musical and more patriotic than the Greeks at home," according to one executive. **JOHN CARR**

## P'GRAM FRANCE DROPS CASSETTE, RAISES IRE

(Continued from page 63)

Cogedep marketing manager Dany Mouton. The firm's president, Olivier Sauty de Chalon, says Polydor has "a despicable attitude" toward retailers and consumers who don't have the means to acquire CD players and CDs. "The cassette single is a popular and cheap product," he adds.

Mouton considers PolyGram's decision "a dangerous mistake," even though he understands PolyGram's strategic goal of stirring up trouble with the competition. He says cassette singles are doing well on popular products. Titles of TV-actress-turned-singer Helene sell at a three-to-one ratio in favor of cassette vs. CD. Dance acts such as Haddaway also sell in strong volume on cassette

single.

"There is still traffic in stores for these products," Mouton notes.

PolyGram president Gilles Paire, who is also president of SNEP until July, denies that it will create a commotion in the marketplace and seems unabashed by the competition's reaction. "It's over. It's not selling any more," he says of the cassette single. "When we launched this format, we knew it wasn't the format of the future. But we needed to replace vinyl until CDs were better established. We are now taking more returns than we put on the market. We couldn't continue with experiences such as this."

## BMG BELGIUM PACTS WITH DANCE INDIE

(Continued from page 63)

tinues to determine the marketing and development strategy for this specific product within BMG Ariola," adds Van Den Broeck.

One of the labels under the wing of N.E.W.S. was Bonzai, launched in October 1992 by Chris Pieters. From the very start, Bonzai started working with club DJs who produced their own 12-inch singles. Whereas every release immediately found its way to 4,000-5,000 buyers in specialist shops, the Bonzai compilations released by N.E.W.S. found their way to the masses. The first volume sold 10,000 units,

but in November last year the Bonzai double CD hit the 30,000-unit sales mark in Belgium. Since then, the label also sold more than 8,000 logo T-shirts here, illustrating the loyalty of Bonzai fans.

The current deal enables BMG Ariola to take the product across to other markets—both Logic Records in Germany and BMG France's newly created dance unit NN'B have responded positively, according to BMG Ariola. In Belgium, BMG Ariola has recently released a third volume of the Bonzai compilation.

# Carpenter Keeps His Ear To The Ground

## MCA A&R Head Noted For His Ability To Handle Artists

■ BY LARRY LeBLANC

TORONTO—Cameron Carpenter, director of A&R at MCA Records Canada, still hangs out at record stores, buys T-shirts at rock concerts, peppers his conversation with references to fringe metal bands, and has a more diverse musical appreciation than you'd first suspect.

"People have always had misconceptions about me," says Carpenter, who is usually attired in a leather jacket, head bandanna, T-shirt, and jeans. "I instigated bringing [children's entertainer] Eric Nagler to MCA, and I don't think he's that hard. I'd sign a Lyle Lovett, a Steve Earle, or a Jeffrey Gaines in a minute. Unfortunately, I haven't been able to find that type of artist with those types of music styles."

Carpenter has quickly become a key player in Canadian rock in the '90s. He is noted for smart signings, for establishing solid relationships with his artists, and for having a better fix on Canada's vibrant grass-roots scene than anyone.

A 14-year Canadian music industry veteran, Carpenter is a lifelong music fan. His enthusiasm kicked into high gear while at high school here, when he began writing for such music fanzines as Bomp!, New Music, and Shades. While studying journalism at Centennial College here in 1978, he jumped at the chance to work as publicist at Quality Records.

At Quality for eight years, Carpenter also worked in marketing and A&R positions until 1986, when, as Motown label manager, he came to MCA Canada after Motown switched Canadian distribution. Shortly after joining MCA, he also took on label management at Chrysalis Records. Three years ago, when MCA Canada's then-A&R head John Alexander moved

to New York to become VP of talent acquisition/East Coast at MCA Music, Carpenter took over the A&R position.

"When Cameron first joined the company, his aptitude and interest in A&R was so overwhelming that a number of us thought that when an [A&R] opportunity arises, he'd be the only choice," says Randy Lennox, VP of sales, MCA Records Canada. "So much of the prerequisite for being in A&R is the ability to get along [with] and earn the respect of artists, and we watched him work with Sinead O'Connor, Billy Idol, and Huey Lewis with such impeccable handling. Also, his 'ear' was always quite evident in the way he could nail singles."

Cameron's A&R duties include overseeing MCA Records Canada's roster, which includes the Headstones, Andrew Matheson, the Watchmen, Love Chain, and Dog Won't Bite. In overseeing MCA Music in Canada, he also handles the publishing activities of Sloan, the Headstones, and Alanis.

"I try to find music I like which is somewhat eccentric or different," says Carpenter. "I try to find people I want to work with for a long time. If [my taste] would lean musically, it'd lean lyrically. I look for someone like Andrew Matheson, who can turn a phrase, or the Headstones, who are in your face but saying something."

Though it's been Lennox who has spearheaded MCA Canada's ambitious co-ventures with such independent labels as Sumo Productions, murderrecords, and Cargo Records, Carpenter has played an indispensable role in bonding MCA's relationships with these fringe-styled labels.

Says Randy Boyd, president of Cargo Records (Merlin, Shadowy Men On A Shadowy Planet, and Malhavoc), "In the last 18 months,

there aren't any Canadian acts we've gone to MCA with that Cameron doesn't have a history with. There are certainly no Canadian acts we can suggest that he isn't one up on us on. He's been a big plus to us."

Another major Carpenter booster is Jake Gold, who, with partner Allan Gregg, operates Management Trust Ltd., which manages the MCA U.S.-signed act Tragically Hip and also operates Sumo Productions. "We weren't going to do anything with the Watchmen unless Cameron was behind it," he says. "With this second Watchmen record ['In The Trees,' being released in Canada July 13], it's on MCA direct, and it's been his project. Cameron likes music a lot, and knows the cutting edge before it even happens."

Explaining his role with the MCA Canada's label co-ventures, Carpenter says, "I get involved with A&R contingent on the artist. I may be getting involved with the artist directly at a later date, and those labels know if they have the support of the A&R department early on, it helps them internally with MCA."

Carpenter says he supports such co-ventures because they give emerging groups time to mature, while enabling MCA to directly sign the best of the crop at a later date.

"Bands can feel they've still got their independence and street credibility fully intact," he says. "The bands also have the added benefit of being bumped up through a major without dealing with the day-to-day politics of working with a major. I think that makes them very comfortable."

"These labels can do an album on a smaller-scale budget, and then we can pick the band up for the second record," Carpenter says. "A lot of Canadian bands have been signed by majors too early in the last couple of years. Bands have a better grasp of the industry today, but they need time to develop into a band."

Carpenter, who regularly participates in MCA's A&R conferences in the States, has cultivated a wide network of contacts at other American-based labels. He argues that Canada's A&R community today is well-placed to make international gains.

"A lot of us who've grown up in this industry in the last dozen years have garnered relationships with people internationally, particularly in the U.S., from day one," he says. "Many of our early contacts are now in positions of power, and we can take advantage of that to help our acts."

"Canadian A&R is a very tight community," he adds. "Each of us [A&R reps] knows what the other is looking at, and we're really proud of each other's successes. We all have to deal with the same politics in getting a record launched internationally, and when one of us can pull it off, everybody's proud."

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Director of A&R at MCA Records Canada Cameron Carpenter, shown at right, gets in tight with Meat Loaf.

# Italy

## THE BILLBOARD SPOTLIGHT

**T**he political and economic upheaval experienced by Italians over the past year has had a significant cultural effect, resulting in widespread changes in public taste—and a reassessment of record company production, promotion, marketing and distribution methods.

The March election of entrepreneur and media magnate Silvio Berlusconi as the first prime minister of Italy's second post-war republic represents the ultimate synergy, successfully marrying politics, business and culture.

Berlusconi divested himself of the president's role at the Fininvest conglomerate last January, but remains proprietor of the group whose interests include three national TV networks, with a private sector share exceeding 80%; one of Europe's largest airtime advertising sales houses, Publitalia; Italy's largest publishing group, Mondadori; and a record company, RTI Music.

Berlusconi's right-wing coalition, which embraced the extreme right National Alliance party to ensure victory, is faced with the task of curing a sick economy ravaged by years of political corruption. The result of an inefficient state bureaucracy managed by bribe-taking government ministers is an economic hangover, with massive national debt and widespread unemployment (650,000 jobs lost last year alone). Italy's state statistics bureau, ISTAT, officially declared last year as the country's worst since World War II.

Whereas in 1993 record companies were competing with new electronic media for limited leisure dollars, this year the entire leisure sector finds itself competing with such basic commodities as food and clothing, whose gross fell in real terms for the first time since 1975. Overall consumption dropped 2.1% in 1993.

And Italy's traditional low spending on music tumbled further last year, with album units shipped dropping 15% and gross revenue down 7% to \$430 million, according to figures supplied by IFPI-recognized trade group FIMI, which represents over 75% of the total market.

Franco Reali, FIMI president and BMG Italy MD, believes that the downward trend has bottomed out but does not expect a turnaround until early next year. "The first four months of this year showed an incremental growth around zero, confirming that we are at the tail end of the recession," says Reali, adding that Italian youth is dispelling the gloom by going out more often and spending less on home entertainment.

"I have the impression that there has been a shift in youth

## Road To Recovery

### Italy's Political, Economic, Cultural Revolution Reflects Readjustment And Revitalization

BY MARK DEZZANI

lifestyles," he says. "They prefer to go out to discotheques, concerts or for a pizza rather than staying in and watching TV or listening to music. Cinema attendance is up, and video games, home video and discs are down."

Franco Cabrini observes that the musical tastes of young record buyers are also diversifying, with record company A&R departments responding by scouring the land for new and original talent. "Like in the political world, this is a moment of major revolution for the record industry," says Cabrini. "Youth movements are leaving the ghetto. We are reacting to this positively by launching new artists on Sony and promoting new acts licensed from independent labels."

Sony Italy's A&R director Fabrizio Intra says, "Italy's youth now have more radical tastes in reacting to the social and political changes. While major acts have consolidated their appeal, there's also a better prospect of promoting new artists. It is the medium-size acts who are in limbo and are difficult to develop in this recessionary market."

Adrian Berwick, Polydor Italy MD, whose group has been at the forefront of the A&R race, confirms the polarized market trend. "There are two interesting phenomena," he says. "International rock albums still sell. Bryan Adams sold 600,000 albums in six months with heavy marketing. But the recession has made everyone re-think their national A&R policy. We need to move the goalposts of Italian music. It can't be based purely on the typical Italian canzone that dominates the annual San Remo Song Festival."

Italy's musical melting pot has seen rock, rap, raggamuffin, dance and acid jazz acts mixing regional, national and world music influences, with each genre producing at least one

potential best-selling star. While Berwick says that his group's policy is to build stars, the A&R race has already taken its toll. "Some companies have been signing and signing acts and now cannot support them all," he says. "Exposing new talent is difficult in this market, with its lack of specialist radio formats and limited shelf space."

Warner affiliate CGD MD, Girolamo Caccia, echoes the consensus in the industry when he pinpoints distribution as the next priority for a radical re-thinking. "Distribution is a major problem in Italy," says Caccia. "The step forward has still not happened. Compared with the rest of Europe, we are well behind. In France, up to 50% of sales are in supermarkets, whereas rackjobbing accounted for under 20% of sales in Italy last year."

"We have to think carefully about new sales channels for bringing product to the consumer through non-traditional outlets. I expect a big development in rack outlets, while mail-order clubs also are becoming important."

Italy's largest retail chain, Dischi Ricordi, which has 20 shops nationwide, modernized its stores with encouraging results. The country's 600 traditional outlets are being urged to specialize or go bust by the anticipated hypermarket and kiosk boom.

Roberto Magrini, MD at Silvio Berlusconi's Fininvest group record company RTI Music, has been mandated to troubleshoot the group's distributor and Italy's only major rackjobbing operation, Mach 5. Last year, Magrini says, Mach 5 almost went down, burdened by



ILLUSTRATION BY JANE STERRETT, N.Y.C.

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## Nuova Musica

### New And Varied Wave Of Talent Breaks Onto Scene Wakening A Critical Audience

BY MARK DEZZANI

Seven of Italy's Top 10 best-selling domestic acts last year were established stars, and Vasco Rossi (EMI) headed the list with over a million copies sold of his "Gli Spari Sopra" album.

Eros Ramazzotti (DDD), RAF (CGCD), Marco Masini (Ricordi), Francesco De Gregori (Sony), Litfiba (EMI) and Luca Carboni (BMG) were joined in the superstar league by newcomers 883 (FRI/RTI), Fiorelli (FRI/RTI) and Laura Pausini (CGD), with their own style of classical melodic Italian pop.

But the year 1993 was a watershed period, too, with a new wave of innovative acts signed up by Italy's major record companies searching for new ideas and talent to revitalize a stagnant market. While sales breakthrough figures are still awaited, critical response is being followed by the first signs of public acceptance.

In this "new music" section of the Billboard Spotlight on Italy, Roberto Ruggiero, editor of record collector magazine *Raro*, skims over the 40-year history of Italy's canzone and brings the genre up to date with its newest protagonists; Massimo Poggini, music editor for style monthly *Max* magazine, maps out Italy's new rock landscape; and Billboard contributor David Stansfield monitors the latest achievements in the country's vibrant rap/ragga and dance scenes.

## Dance

### Dance Artists Increase Rate Of International Exchange

BY DAVID STANSFIELD

Domestically produced dance music has been a strong contender in the international market since Italian House first burst onto the scene in the late 1980s. Local producers have stuck to their guns in the face of myriad fashions and fads by constantly delivering dance grooves that are unmistakably *Italo*.

A string of recent international single hits like Corona's "Rhythm Of The Night" (DWA), Black Machine's "How Gee" (New Music), Ice MC's "Think About The Way" (DWA), Whigfield's "Saturday Night" (Energy), plus Cappella's "U Got 2 Let The Music" and "Move On Baby" and Clubhouse's "Light My Fire" (Media Records) proves that persistence pays off.

New Music's Black Machine provides a good example of that "never give up" attitude, particularly when it comes to cracking the hallowed U.K. singles chart. The act was first launched in Italy in 1992, scoring an immediate hit with the single "How Gee." European and Latin American chart success preceded its entering the U.K. chart this year, after it had been licensed to London Records.

"London didn't believe much in the record at first," says New Music MD Pippo Landro, "but I stuck out for an album deal and not just the one song. They finally realized that Black Machine was a truly strong act."

Landro has recently launched the new label Lup Records, which aims to specialize in underground dance music, and he believes there's some fresh international interest in Italian dance music because of the sheer quality of output. "We've finally reached a high level of professionalism with our product, and serious operators are studying specific markets carefully," he says.



Black Machine

Alvaro Ugolini, MD at Rome-based Energy Productions, believes that the pop/dance, happy house rhythms that are wrapped around current domestic dance records are providing the recipe for international success. "The English certainly seem to be finding fun in this approach," he says. "We're doing a lot of deals with U.K. companies and have licensed 'Elephant Pow' by Pan Position to Positiva-EMI and 'Saturday Night' by Whigfield to London Records' frrr label. Whigfield's single was No. 1 in the Spanish charts for 10 weeks. It also has been licensed to Airplay in France, Toco International in Scandinavia, Valentine in the Far East, Dino in Benelux and ZYX in Germany, Switzerland and Austria."

Energy Productions soon will release new product by artists Orlando Johnson and Sima. "Don't Be Shy," the new single and album by Jamie Dee, has already been licensed to companies in France, Benelux, Spain, Japan and the GSA region (Germany, Switzerland and Austria).

But Energy is not just about export. "We license product from labels like Strictly Rhythm, Salsoul, Rough Trade and Champion for the domestic market," explains Ugolini.

It's all about mix method for Media Records, the Brescia-based label headed by Gianfranco Bortolotti, Italy's "godfather" of dance music. "We did 21 mixes of 'You And Me,' the latest Cappella single," says Bortolotti. "It's vital to do different versions in order to cater to specialist tastes. It may be aggressive techno for the north of England, funky house for the south, or techno-house for Germany. But each and every mix has got to be top-quality."

Bortolotti admits Media has not quite conquered all the world—"yet!" He says the company has had its fair share of success in the U.S. market, but it's still a tough nut to crack. "It's still difficult there," he says. "Dance may be exploding in Europe, but so is R&B in the States."

Angelo Tardio, A&R director at Flying Records, has his own recipe for success. "Take U.S. house rhythms, spice them with Italian melody and serve hot," he says. Tardio claims that the excellent reputation of Flying's UMM and Progressive labels guarantees international interest.

"We've licensed the single 'Crazy Man' by Blast to the U.K. Exclusive label, and it's hit all the dance charts," says Tardio. "We've also great plans for the act Fathers Of Sound. I can honestly say it's been Flying's best year ever for dance music." ■

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## Recovery

Continued from page 67

inexperienced management and overstocking.

"It's a cultural problem establishing major distribution in Italy," says Magrini. "Most record company managers don't know how to attack the problem of sell-in and how to sell to large distributors." He adds that he is halving Mach 5's present 1,500 points of sale and concentrating on projects to attract more record buyers.

PolyGram Italia MD Stefano Senardi is also focusing on improving the merchandiser-consumer relationship with high-profile display support for retailers. "We are working on our rapport with qualified vendors," says Senardi, "improving our service to them by building a marketing and sales strike force."

Senardi says that the industry can take heart from positive efforts being made to establish the CD-single format. PolyGram sold an unprecedented 80,000 units of rap artist Jovanotti's CD single "Penso Positivo" earlier this year.

EMI Italy MD Robert Citterio confirms that the industry is



Stefano Senardi



Franco Reali

looking to relaunch the single format. "It is a good promotional vehicle," he says. "Whereas the price of a one-track release is currently \$6, I think we should aim for a two-track format like the old 7-inch single at \$4.30."

Promotion, according to Citterio, has been a disaster area until now. EMI recently restructured and reduced its roster of new acts and is taking a fresh approach to promoting their slimmed-down repertoire. "Our new business unit is implementing a very targeted and selective use of radio, which is the backbone of any promotional campaign in this country," says Citterio.

Despite criticism that Italy's 15 private national radio networks lack format diversity and are slow to pick up on new talent, Citterio says, "If you analyze the radio situation, there are more possibilities than there initially appear to be. Some people want to sell records like Coca-Cola instead of researching to find out exactly who we are targeting."

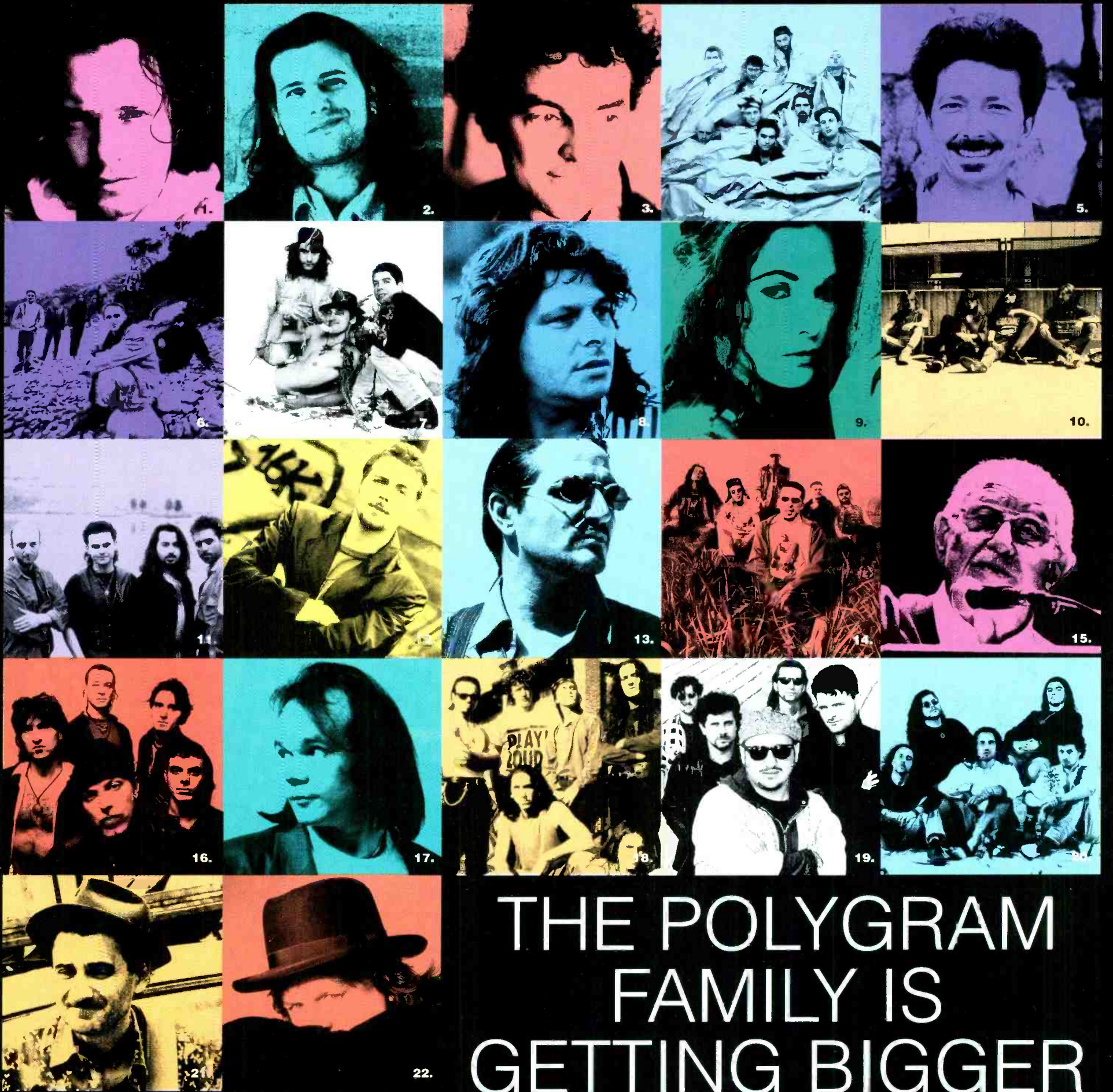
Piracy and the lack of reliable statistics are two industry bugbears that the FIMI organization is taking new initiatives to tackle, according to press director Ernesto Magnani, who says, "We are establishing a definitive sales chart, which will use reliable modern methodology and should be in operation by the end of this year."

Piracy accounted for 27% of Italy's market, which last year was worth 700 billion lire (some \$430 million). The most recent initiative of AFI, the independent producers' association, has been closer collaboration with law and order forces to increase their awareness of the scope of the problem and discuss possibilities for joint action.

Despite the depth of the music industry crisis, with a new generation of managing directors at the helm of Italy's major record companies there is optimism that long-overdue changes are under way to reverse a trend stretching back before the present economic recession. A shrinking market can not only be turned around, but expanded.

WEA Italy MD Massimo Giuliano hopes that Italy can finally benefit from a period of stable government. "With a new government, people are thinking more positively," he says. "I hope this will be reflected by renewed confidence in the market."

"On our side, strong product supported in the right way and, especially, investment in new artists will be essential. Whereas only three years ago it was difficult to be successful outside of traditional pop in Italy, today new models like Jovanotti with rap and Ligabue with rock are breaking the mold." ■



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**italy**

**Nuova Musica**

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**Rock**

## Capitalizing On Young Fans, Majors Give Rock Solid Support

BY MASSIMO POGGINI

Italian rock is enjoying its most intensely exciting times since the early 1970s. While the country's singer/songwriters hogged the limelight in those days, the genre has been in the shadows for some 20 lethargic years, with just a few acts—Litfiba, Denovo, Ligabue and Tazenda, among them—projecting scattered rays of light on the national rock stage.

But Italian rock music recently has undergone a vigorous reawakening. Bands of just about every musical persuasion have emerged from the underground into the open, some of them displaying strong artistic and commercial potential.

Among the major contenders are Sicily's Flor De Mal, Tuscany's Negrita, Turin's Mau Mau, Brescia's Timoria, Milan's Ritmo Tribale and Naple's Almamegretta, who have been touring constantly not only in Italy but throughout Europe—notably Holland, France, Germany and Switzerland.

Previously, only small independent record companies were prepared to lend rock bands any credibility; today, the majors



Nuovi Briganti

are creating ample space for them on their rosters. Negrita and Ritmo Tribale are signed to the Phonogram-run Blackout label; Timoria is with Polydor; Almamegretta is distributed by BMG; and Mau Mau, who mixed their latest album in Peter Gabriel's Real World Studios in England, is released through EMI.

Indie labels that previously operated on minimal budgets now enjoy maximum support from the multinationals. Cyclope Records in Sicily has signed an exclusive distribution deal with PolyGram. Catania, Cyclope's hometown, has been described as "Italy's Seattle" and has an impressive cast of new stars, including Flor De Mal, Brando, Kaballa, ex-Denovo members Mario Venuti and Luca Madonna, Uzeda, Nuovi Briganti, Amerigo Verardi, Gerardina Trovato, Kunsertu and still more coming through.

In recent years, the majors have shown little interest in Italian rock, but today they're rushing to secure new rock deals. Sony released debut albums by Pila Weston and

ClanDestino; Warner affiliate CGD released product by Rats and Gang; and WEA is pushing Quartiere Latino and Graziano Romano, who is produced by Vasco Rossi's former guitarist, Massimo Riva. Virgin has Ustamamo, and PolyGram has signed Casino Royale, C.S.I. and Settore Out.

Of the indies still fermenting new rock talent, Milan's Vox Pop, Psycho and A.V. Arts; Rome's Anagrumba; Bologna's Century Vox; Naples' Flying Records; and Tuscany's I.R.A. and Materiali Sonori are particularly active.

To get a good idea of the quality of current Italian rock, check out these recent album releases: Negrita's "Cambio" (Blackout), Almamegretta's "Anima Migrante" (Anagrumba), Ritmo Tribale's "Mantra" (Blackout), Flor De Mal's



Flor De Mal



Brando

"Revisioni" (Cyclope), Mau Mau's "Bass Paradis" (Vox Pop), Kunsertu's "Fanan" (Anagrumba) or—for a sampler of critics' selections of the Top 18 tracks—the "Max Generation" compilation released by Polydor.

Each release is characteristically diverse. Some are influenced by the best of American rock, from the Doors to REM, yet enriched with original ideas (Flor De Mal, Negrita, Timoria, Ritmo Tribale, Brando), while others prefer to follow the road of experimentation (Ustamamo, Casino Royale, C.S.I.). Rock is also crossed with influences from "dirty blues" to dub, from oriental melody to reggae (Almamegretta, Kunsertu, Mau Mau, Africa Unite).

With such a varied array, there remains the problem of conquering a market still monopolized by singer/songwriters and their classic Italian melodies. With albums by such top acts as Zuccherò, Vasco Rossi, Eros Ramazzotti, 883 and Fiorello selling up to a million units, sales of 10,000 to 15,000 by the flag-bearers of the new rock are seen as "satisfactory" while 25,000 to 30,000 is a "minor success."

There's no lack of encouraging signs. The annual open-air free concert on May Day in Rome's Piazza San Giovanni was attended by 300,000 people, and the most ecstatic receptions weren't for rock giants like Gianna Nannini, Edoardo Bennato, Lou Reed or Bob Geldof. There was near delirium for Negrita, Mau Mau, Gang, Almamegretta, Brando and the rapper Franki Hi NRG when they were ushered on stage. ■

## RaP

### Rap Gives Voice To A Growing Audience

BY DAVID STANSFIELD

When rapper Frankie Hi-NRG (BMG) and rap/ragga act Almamagretta (Anagrumba/BMG) drew some of the loudest applause from the 200,000-strong audience at a star-studded music festival in Rome, May 1, industry observers claimed it was a signal that domestic rap had crossed that great cult-to-commercial divide.

Italian rap, often fused with reggae, ragga and even ska, emerged in 1990. It provided a perfect vehicle for angry and disillusioned youths to voice their protests against government corruption, the Mafia and social injustice.

That raw anger still remains, but, while some acts and artists prefer to remain underground, others—like Hi-NRG and Jovanotti (Soleluna/PolyGram)—have opted to combine their “politically correct” lyrical content with quality recording production. That ploy seems to be paying dividends. Italian sales of Hi-NRG’s BMG debut album, “Verba Manent,” are approaching 50,000 units, and Jovanotti’s latest album, “Lorenzo 1994,” has sold 500,000 throughout Europe to date.

A new generation of musicians are intent on producing rap without rage, with the act OTR being tipped as an important front-runner in the field. Luca De Gennaro, RAI state radio DJ and Hi-NRG’s manager, says, “OTR’s politically correct but, as teenagers, they rap about school, first loves and so on. Along with Flying Records act Articolo 31 and Hi-NRG, they are the easiest rappers to listen to. It’s not the gangsta rap that some acts and artists deliver.”

OTR is signed to Century Vox, a tastemaker indie rap label that signed a distribution deal with Sony Music Italy last year. “Our project with Century Vox is excellent,” says Sony A&R director Fabrizio Intra. “It’s giving space to a new generation of musicians, and we’re already getting positive results after just 12 months of working with the label. OTR has received widespread radio airplay and is now set for commercial success.”

“We also had good results with the soundtrack album to the Gabriele Salvatore movie ‘Sud.’ That album included Century Vox talent like Papa Ricky and 99 Posse.”

Language is also making today’s Italian rap and ragga more accessible to a wide audience. While early pioneers delivered their lyrics in local dialects in a quest to keep regional cultural roots alive, many are now opting to perform in Italian.

“This is important,” says Intra. “Obviously, it’s easier to promote. Rap in Neapolitan, Sicilian or northern Italian dialects is understandable only to limited audiences.”

Angelo Tardio, A&R director at the Naples-based indie label Flying Records, agrees. “U.S. or U.K. rap has never taken off in a big way on the domestic market because people don’t understand the language,” he says. “It’s pretty much the same with rap in local dialects and, though some Italian hardcore acts will continue to use them, they’ll never break through into the mainstream market—if they ever wanted to do so in the first place.”

Flying Records’ Articolo 31 and Sangue Misto are intent on gaining a wide audience with songs that range from social observation to matters of love. They have received widespread radio airplay with early singles and have albums slated for summer release.

Italian rap and ragga is bubbling to the boiling point and, with ska bands like Persiana Jones and Strike (Vox POP) jostling for attention, the scene is likely to get hotter.

“Ska is in the same field as rap, ragga and hip-hop,” says Luca De Gennaro. “It’s a style of music that has a big appeal for concertgoers and could become a chart contender in Italy.” ■

Continued on page 72

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**itazy**

**Nuova Musica**

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**Canzone**

**Canzone Tradition Brings Italian Style To Popular Music**

**BY ROBERTO RUGGERI**

"Volare...Oh Oh"—or perhaps "O Sole Mio." For those who've heard these standards at least once, whether the Italian originals by Modugno or Caruso or the pop covers, the two songs from the 1950s charts certainly represent the strong melodic quality of Italian "canzone" throughout the world.

Italian popular musicians have always been adept at picking up on international trends and branding them with Italy's lyrically melodic tradition.

After the post-war jazz influences, which had been banned by Mussolini's fascists, rock 'n' roll Italian-style took hold at the end of the 1950s, with Ghigo and Adriano Celentano faithfully following the dances, fashions and attitudes of the new music.

In the 1960s, Italian pop's muse took its own more autonomous path. The Italian singer/songwriter was established

by such great artists as Luigi Tenco, Gino Paoli and Giorgio Gaber, who married meaningful lyrics with the country's characteristic melody. Breaking away from the simple rhymes of romance, they dealt with themes of protest and society in poetic and philosophical lyrics that steered clear of banality.



Gerardina Trovato

The golden period of the singer/songwriters in the 1960s and 1970s is epitomized by the Mogol/Battisti combination, whose hundreds of songs have been compared for their artistic quality with those of Lennon & McCartney.

After the revolutions that characterized the three previous decades, the 1980s saw a refinement in both musical atmosphere and lyrics—with the sophistication of Paolo Conte, Ivano Possati's 1970s progressive roots and Franco Battiato's explorative sounds—but a lull in terms of innovation.

The 1990s have seen a renewal in the spirit of such established artists as Gino Paoli, Roberto Vecchioni, Paolo Conte and Angelo Branduardi. And two new megastars represent the voice of a new generation: the balladeer Eros Ramazzotti and the rapper Jovanotti.

The singer/songwriter genre is being carried forward in this decade by a new breed of young talent. Gerardina Trovato (Sugar/RTI) sold almost 200,000 albums last year, thanks to her dynamic vocal style, and Elga Paoli (Ala Bianca) has been described as a female Paolo Conte. Vinicio Capossela (CGD) adds a touch of Latin salsa, while Mario Venuti (Cyclopes/Polydor) spices the tradition with samba and Stefano Belluzi (WEA) with jazz.

The tendency to tune into musical influences from around the world has been turned around by a new wave of artists who, instead of tinting Italy's traditional canzone with outside influences, are taking international genres like rock, rap, ragga and dance, mixing them with regional folk and subsequently influencing world-music rhythms and sounds.

Spontaneity is preferred to the carefully constructed canzone, but the essential element of a strong melodic hook still remains. ■

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## After Major Differences With Multinationals, Indie Labels Prosper On Their Own

BY MARK DEZZANI

When Italy's multinationals broke away from the country's record company association, AFI, two years ago to form FIMI—taking IFPI recognition with them—the independent sector had a moment of crisis.

"It was mainly psychological," says Franco Crepax, AFI's public relations director. "Today, AFI and the whole sector is thriving. When the split occurred, we had 142 members, and now we have 179." AFI members claim that their combined market share is also on the increase, standing now at some 200 billion lire (\$125 million), representing 30% of the market.

Market share—and reliable statistics—is just part of the disagreement between Italy's majors and indies, with FIMI members claiming a combined share of 80%. The majors broke away from AFI saying they failed to achieve representational voting rights and were frustrated at being blocked by companies representing a minority of the market. Negotiations to find common ground and reunify have so far failed—and have stalled completely as both AFI and FIMI faced executive elections.

Dischi Ricordi president Guido Rignano recently resigned as AFI president after 14 years, hoping that a new leadership might overcome the more personal differences in the dispute.



Andrea Bocelli



Roberto Magrini of RTI

"At the base of all political conflicts, there is personal conflict," says Rignano. "My resignation could ease reunification or a solution."

AFI's new president, Franco Donato, is MD of dance indie Fulltime Productions and represents a continuity with no radically new approaches planned. "A committee will be reporting on ways to bring together the majors and the indies while we await the results of FIMI's own elections," says Donato. "AFI will also be looking to give more bite to the fight against piracy, CD renters and rights evaders."

Dischi Ricordi is known as Italy's major and handles up to 15% of the market, including its distribution activities for RTI and other majors. Last year, Dischi scored triple platinum with Marco Masini's "T'Innamorerai" album, which sold 650,000 domestically and went gold in Spain.

After Dischi Ricordi, Silvio Berlusconi's RTI Music company is regarded as the only medium-size independent, with a gross of 54 billion lire (\$33.75 million) in 1993. "Last year was exceptionally good. We more than doubled our take," says RTI MD Roberto Magrini, who describes his company's marketing policy as "very aggressive." Magrini says that RTI fully exploits the advantages of his group's ownership of three national TV networks. "We look to exploit TV programs for their music potential," he says, denying that they receive favored status. "TV is only interested in audience, and therefore their criteria is to ask only for the best-selling artists."

Last year, RTI signed pop/dance duo 883, whose second

*Continued on page 74*

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**Indies**

*Continued from page 73*

album scored over a million sales. Magrini feels that fundamentally different structures from the majors favor an indie setup. "There's a basic ideological difference between a major and a company like RTI," he says. "They have centralized budgets and objectives imposed by their group. We are a small reality within the industry but enjoy exceptional freedom and are not pressured by targets. We can therefore follow up our own intuition with enthusiasm."

After Dischi Ricordi and RTI, Italy's dance-music indies have consolidated positive results in recent years and have become major exporters. Companies like Media, X-Energy, Expanded, DWA, Time and Flying all report improved figures last year.

X-Energy MD Alvara Ugolini says he hasn't been affected by the recession. "We grossed 1.2 billion lire [\$750,000] in 1992 and more than doubled that last year, with 40% earned on exports and licensing. Although our growth has been gradual, after 1992 we intensified production, including increasing our specialist labels from two to five."

Tony Verona, Ala Bianca MD, sees the growth of independent operators, especially in the pop/dance field, as a worldwide trend. "For the first time last year, three of the biggest hits worldwide came from the indies," says Verona. "Haddaway, Ace Of Base and 2 Unlimited each sold over 10 million units. In Italy, companies like Media and X-Energy understand the international market and are having successes abroad. The independents are undergoing a big evolution and are learning

to become more professional."

Italy's independent distributors have been evolving into record companies recently, with significant turnover. Many entered the field with compilations exploiting Italy's loose copyright laws and cover versions. But companies like Dig It and New Music have disowned the more shadowy activities of some operators, establishing their own dance music production and diversifying into traditional pop and rock genres.

Dig It general manager Luigi Di Prisco projects a gross of 30 billion lire (\$18.75 million) this year, with 60% earned through their record company activities. "We turn around ideas and projects very fast with the right product at the right time and take risks," says Di Prisco.

New Music managing director Pippo Landro says, "The market is poor, but we move the market. We can't afford to sit back and see what happens. Unlike the majors, we don't have big names. We have to create business."

Outside of the dance field, two compact companies, DDD and Sugar, perform well with more traditional Italian pop repertoire.

Roberto Galanti, MD of DDD, which is a FIMI member and is 50% owned by major BMG, says the majors' A&R tactics make the indie sector's future uncertain. "The killer policy of the multinationals is irresponsible and abnormal," says Galanti. "In terms of investment possibility, they have an atomic bomb and we have a water pistol. They are ruining the market. Instead of establishing artists, they wait and jump on our successes."

DDD signing Eros Ramazzotti sold 4 million records world-

*Continued on page 77*



Marco Masini

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## Italian Exports

### Music Industry Readies For Massive Expansion Into Global Market

BY DAVID STANSFIELD

While world attention has been focused on Italy's infamous "kickback" scandals and madhouse political chaos, the country's music industry has been busy consolidating its position in the international marketplace with only the faintest hint of fanfare. Some say it's a magic moment, likening today's situation to that of bygone decades, when such superstars as Adriano Celentano, Eros Ramazzotti, Zucchero and Gianna Nannini first began to break out of national confines.

Ramazzotti (DDD/BMG) is still the undisputed leader of the pack. His latest album, "Tutte Storie," was released last year and has sold 4 million units worldwide to date. That beats, by a million, sales of his 1990 studio album, "In Ogni Senso," but DDD international manager Donatella De Gaetano stresses that that particular album still sells.

Ramazzotti seems to be permanently on the road promoting "Tutte Storie." His latest (April/May) jaunt took him to Latin America and Canada as well as Miami and Atlantic City in the U.S. He's off on another two-month summer tour starting this month.

"It'll be the event of the year," says De Gaetano, "covering Italy and the whole of Europe, with Jovanotti [Soleluna/PolyGram] and CGD's Pino Daniele sharing the bill." Luca Carboni (BMG) and Paolo Vallesi (Sugar/RTI) will also appear on some of the dates.

Carboni, who has sold 800,000 copies of his 1992 "Carboni" album in Italy alone and more than 500,000 of his 1993 compilation, "Diario," is getting serious European interest. "We already have a good [audience] in German-speaking countries," says Eugenio Morgantini, BMG international export and exploitation manager. "One major reason is that they know Italian music by spending their vacations here. I think we'll make it with Carboni in Germany, and our affiliate there is really behind the project." Carboni has already toured Germany, Holland and Belgium this year and is set for further outdoor festival performances this summer. "Live concerts definitely get an artist known," says Morgantini, "and they certainly help create media interest."

Negotiations are also under way to push Carboni in Latin American markets, and he should benefit from some of the excitement that Lucio Dalla (Pressing/BMG) will create when he kicks off a comprehensive Latin American concert tour in Mexico this year.

A veteran performer, Dalla has sold millions of albums in a long and creative career. His 1992 album, "Cambio," sold 1.2 million units in Italy, and his last pre-Christmas album, "Henna," has sold 300,000 units so far. "We tested the markets in Argentina and Brazil a couple of years ago, and the response was good," explains Morgantini. "Now we have two sold-out dates in San Paolo and in Buenos Aires, which is encouraging. We also released an Italian/Spanish-language compilation album last year, which has sold well. In Chile, for

instance, where the gold standard is 15,000 units, he sold 20,000."

Dalla may perform some U.S. dates and has already toured extensively through mainland Europe. The U.K., however, is not much of a priority. "It's an almost impossible market to break into," says Morgantini. "In fact, I'd say it is impossible for an Italian-language artist."

Sony Music (Italy) has developed a two-pronged attack in a bid for impact in English-speaking territories. "We've always had two lines of production for the international market," explains A&R director Fabrizio Intra. "One is in English and involves the artist Spagna and the groups Sold Out and Spin Ine Zwo.

"Spagna has already had international success, and Spin Ine Zwo is an Italian project that features musicians of the caliber

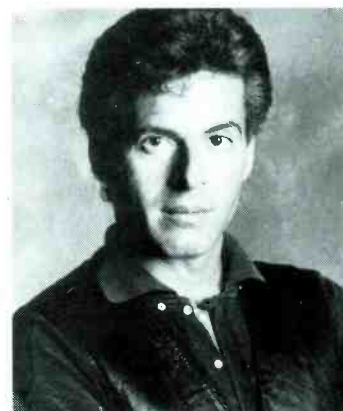
of Paul Carrack, Steve Ferrone, Rupert Hine, Tony Levin and Phil Palmer. The band's eponymous album, released last year, did well in most markets. And the soul-soaked act Sold Out involves an Italian production team and international musicians."



Luca Carboni



3D



Claudio Baglioni

Sony has also licensed, from indie Le Cave Productions, the Italo/international acid-jazz act 3D, whose remake of Toto's "Georgy Porgy" is being followed up with a self-penned album this summer.

But Italian-language artists aren't sidelined in Sony's quest for international success. "Claudio Baglioni is at the vanguard," says Intra. "He's not had much time to concentrate on other markets in the past, even though there's always been a lot of interest in him. Now he's working on a new album for release this fall, and he's made it clear that he'll be free for international promotion and touring in 1995."

Dalla and Baglioni have been established for years, but youth is also making a big impact on the international scene. Nineteen-year-old Laura Pausini (CGD) leapt out of nowhere to win

the prestigious 1993 San Remo Song Festival newcomer award and quickly moved on to conquer some mainland European territories.

Her San Remo single "La Solitudine" has charted high in Belgium and the Netherlands, and her debut album has topped the pan-European million-sales mark. Her second album, "Laura," was released at the end of February and has sold over 500,000. Both albums went Top 10 in Holland and Belgium.

"This is a fantastic time for Italian-language music abroad," says Alda Dury, CGD's international development manager. "Pausini is proof that Europeans are becoming more broad-minded in their musical tastes—though not in the U.K., of course. I wouldn't consider that market to be part of Europe, as far as music is concerned."

CGD has high international hopes for the established Umberto Tozzi and for newcomer Irene Grandi. "There's a lot of interest in her around Europe," says Dury. Her eponymous debut album is due for release in Germany, France, Belgium and Holland. They hadn't even heard it but based their judgment on the strength of her single "Un Motivo Maledetto." Dury is convinced that other markets don't want internation-

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al-sounding Italian music. Pure, genuine melody and simplicity is the key to success, she believes.

Andrea Bocelli (Sugar/RTI), winner of the newcomer section at this year's San Remo Festival with "Il Mare Calmo Della Sera," has all those qualities. His Pavarotti-esque voice has won him an immediate fan base in Germany, Holland and Belgium. "He made promotional visits to those places, and everybody seems to think he'll be a really major artist," says Monica Dahl, Sugar/Insieme professional manager.

Rapper Jovanotti (Soleluna/PolyGram) isn't letting traditional Mediterranean melody dominate the action. He's already completed a two-week European promotional tour and is following up with concert and club dates through the summer. His latest album, "Lorenzo 1994," has been released throughout Europe, Latin America, Australia and the Far East.

"He'll definitely visit Latin America before the end of this year—his album has already gone gold in Chile," says Roberto Arcadu, PolyGram head of international exploitation. "He also did MTV Europe's 'Most Wanted' in June and is lined up for a major television show in France."

The genuine new excitement about the prospects for Italian talent in the international market is tempered by some good old-fashioned business sense, as far as the Silvio Berlusconi-owned record company RTI is concerned.

Paulo Corsi, RTI A&R/publishing director, says that the company used to concentrate on representing other labels, but now the main priorities are to re-structure the firm and build its own talent roster.

"We've signed Ladri Di Bicicletti and Scialpi, and we're building on the work we've already done with Michele Zarrillo," says Corsi. "There's obvious international potential for the English-language album 'Lady In Ladies' by Amii Stewart, and we're working on another with her. We'll focus attention on foreign markets next year for other high-priority artists, but we're convinced that you first need success in your own territory." ■

## Indies

Continued from page 74

wide last year and has been offered 50 billion lire [\$31.25 million] by one of the majors when his contract expires after his next album.

Sugar Music MD, Caterina Caselli Sugar, combats the majors in the A&R race for new talent with the personal touch that a small company can offer. "We have a special rapport with our artists," she says. "Having been a singer, I have the intuition needed to understand their feelings. It's a very important job, developing talent. We cannot compete with the majors financially, but the dedication that we devote to an artist does not have a price."

Sugar has a high success rate in achieving early results with new talent, as evidenced with singer/songwriter Gerardina Trovato selling almost 200,000 copies of her first album last year and Andrea Bocelli winning the newcomers' section of this year's San Remo Song Festival with his operatic light-pop vocals. Bocelli is already tipped for international success.

New Music's Pippo Landro points out another negative in the Italian industry split. "If I ask for permission for the rights of a song from a major, they refuse because of the AFI/FIMI situation," he says. "I would like to see the indies and majors working together so that we can concentrate on creating product and utilizing the infrastructure that they have."

"The split damages both camps. But so far, we don't want a reunion on the terms FIMI is offering, with the majors commanding and the independents underneath. Either we are given more consideration, or it's better to stay separate." ■



Cover artist Jane Sterrett's unique style combines photography, electrographics, collage and painting. She received her BFA from Rhode Island School of Design and her MFA from Yale, and she's received numerous awards from such organizations as *Time* magazine and Society of Illustrators. Sterrett has worked as an illustrator since 1970 and has been a member of the Pratt Manhattan faculty since 1971. She is based in New York City.

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## Music Publishers Balance Books By Expanding Into New Terrain And Technology, Offering Artists Attention And Expertise

BY MARK DEZZANI

The recession-defying boom enjoyed by Italy's music publishers is set to level out this year and, according to EMI Publishing MD Antonio Marrapodi, the industry will have to look for a quick economic turnaround before it can start profiting from the anticipated new electronic media revolution.

Despite the drop in revenue from mechanical rights last year, major publishers scored from the ending of a long-running dispute between Italian broadcasters and the authors' right society SIAE over synchronization rights. The result is increased payment from TV and radio to the tune of \$50 million in 1993.

Marrapodi says that publishers, while developing strategy for future media, are currently enticing Italy's large repertoire of artists who retain their own publishing to benefit from the administrative know-how of the majors.

"A lot of Italian artists retain 100% of their own publishing," he says. "Apart from a few artists like Zucchero and the dance sector, most of their income is earned inside Italy and they think they don't need administration."

"What we can offer them is experience and wider exploitation with synchronization deals like advertising, television and films, which can bring in more money than mechanicals."

According to Adriano Solaro, managing director of Italy's market leader Warner Chappell, mechanical rights account for as little as one-fifth of the market and will continue to fall. "The SIAE has been

very efficient in collecting from broadcasters, concerts, theaters and discotheques," he says.

Music rights collected by Italy's authors' rights society SIAE, which is undergoing restructuring, rose 9.1% in 1993 to almost 500 billion lire (some \$312.5 million). Solaro says that domestic achievements in this field are threatened by European harmonization. "In other countries, mechanical rights account for up to 50%," he says. "Britain and the U.S. have not been in the forefront of protecting rights. Whereas the blank-tape levy in most of Europe stands at 4% to 5%, the U.K. is calling for a 2.5% standard."

Solaro says that expansion for his group, which grossed \$20.5 million last year, means developing new territories, with their Nouva Carisch subsidiary moving into the Spanish-speaking world—and its global potential of 700 million people—and diversifying into musical instruments or specialist fields such as New Age, world music and TV soundtracks.

Chuck Rolando, Sony Music Italy publishing chief, says his company is young and relatively small, but claims that in the heated competition with the majors to acquire new catalogs, it has two advantages: "We work very closely with our artists and songwriters. And we hire experienced A&R people with musical backgrounds as well as administrators backed by a very efficient centralized computer set-up, which keeps us globally on track."

Despite Italy's high percentage of artists who retain their own

publishing, Rolando says there's not much know-how compared with other territories. Some artists, though holding on to ownership of their rights, are signing up with majors to administer and exploit their catalogs.

At the start of this year, Italy's independent dance-music record companies formed a new association, ANEM, to represent the interests not just of their own catalogs but of all indies. ANEM VP Tony Verona, whose publishing background includes several years with EMI Italy, says that while the initial aim was to fight for a fairer division of dance music rights collected from discos, the group's collective experience is now offered to—and accepted by—many independent publishers.

"We started at the end of 1993 with 12 dance companies, and now we have 47 members," says Verona.

While Warner Chappell's Adriano Solaro, who is also president of the majors' publishing group EMA, has called for a united publishers' association, Verona says, "The policy of the majors is to control the market. So first, we aim to become a major force and then negotiate to join up from a position of power."

With expanded opportunities of new multi-media technology on the post-recession horizon, Italy's major and indie publishers are fighting for their rights alongside the controlling influence of SIAE—itsself undergoing a court-enforced democratization process. ■

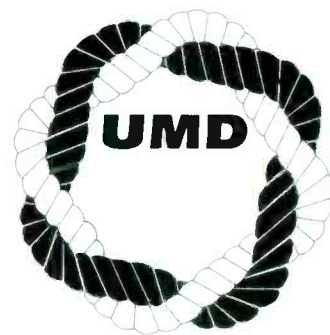
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## Sam Goody Joins Japan's Retail Wars Chain Licenses Name To Local Wholesaler

BY STEVE McCLURE

TOKYO—Japan's record store wars are heating up following the announcement that the Musicland Group's Sam Goody concept is coming here.

Instead of setting up a Japanese subsidiary, as Tower, Virgin, and HMV have done, Musicland is licensing the Sam Goody name to Japan Record Sales Network Inc. (JARECS), a wholesaler owned by a group of leading Japanese record companies. JARECS, in turn, plans to sublicense the Sam Goody name to retailers, to which JARECS will supply marketing know-how and other support.

The first Japanese Sam Goody store could open by the end of this year, says JARECS president Shinichiro Kohnoe, who adds that it's too soon to predict at what rate the outlets will open. He denies a report in the Nihon Keizai Shimbun newspaper that JARECS hopes to open more than 100 stores over the next five years.

"We don't plan to rename existing stores as Sam Goody stores, although this may happen," Kohnoe says. "We want to help new stores with Musicland's expertise, since there are many record store owners who want and can afford to open new stores, but who have no concept with which they can compete with the major import stores."

"People who have shown interest in the Sam Goody operation include different types of retailers," says Kohnoe.

He says he doesn't see competition with the import-oriented chains as the main reason for bringing Sam Goody to Japan.

"Our niche market will be smaller towns [which the foreign chains have yet to move into]," Kohnoe says. "We may move into major retailing areas like Tokyo's Shibuya district, but not before we gain experience with smaller stores in local areas."

Tower Records Far East managing director Keith Cahoon, however, believes that it's inevitable that Sam Goody will compete with other foreign chains in Japan as Tower, Virgin, and HMV look for expansion possibilities beyond Japan's major cities. With the Aug. 27 opening of its 17th Japanese outlet in the city of Kobe, Tower will have stores in every Japanese city with populations of more than 1 million,

Cahoon points out.

The consortium that owns JARECS includes just about every major Japanese record company, including Sony Music Entertainment (Japan), Toshiba-EMI, Pony Canyon, and Victor Entertainment. Kohnoe says JARECS made the decision to hook up with Musicland independently, and not as a result of any pressure from its shareholders.

"After Tower and the other foreign record retailers came to Japan, I thought the next chain to come to Japan should be Sam Goody," Kohnoe says. "So I asked their owner, Musicland, whether they had any plans to expand into Japan. They said they had no plan, so I offered them a licensing deal last November."

Under the terms of the deal with Musicland, Japanese Sam Goody fran-

chiseses will get import product either directly from Musicland or through Japanese record companies' import divisions.

One retail industry source here says that dealing exclusively with Musicland and cutting out foreign one-stops may limit the competitiveness of JARECS' Sam Goody operation.

Each store's ratio of foreign to domestic product will depend on local demand, although, Kohnoe says, "We think demand for imported product in local areas will increase as foreign music's share of the Japanese market grows."

The idea, according to JARECS, is to expand the entire foreign-music market in Japan by widening the choice of product available and making record stores more appealing to people

(Continued on next page)



A "Wild" Party. DGC recording group Wild Colonialis gives a midnight performance for hundreds of fans at the Virgin Megastore in Los Angeles. The band is currently on tour in support of its debut album, "Fruit Of Life," and radio track "Spark."

## Virgin's U.K. Flagship Set For \$15 Mil Overhaul

BY DOMINIC PRIDE

LONDON—After 15 years, history has caught up with the location that gave its name to the megastore concept of music retailing.

Virgin Retail U.K. claims that its Oxford Street Megastore in London will be the world's largest entertainment store when its 10 million pound (\$15 million) expansion and refit is completed in May 1995.

The long-awaited revamp will increase the chain's flagship store to more than 60,000 square feet of trading space.

Virgin Retail U.K. managing director Simon Burke says the green light for the refit came after five years of negotiations with the landlord, British conglomerate Grand Metropolitan.

Work already has begun on the store, which opened in 1979 and was then hailed as the world's first home entertainment software outlet. It began the '80s trend toward stores exceeding 15,000 square feet of floor space, with a broad range of catalog and music-related goods.

The store represents approximately

15% of the chain's \$160 million in yearly sales and has somewhere between 5 million and 10 million visitors a year, Burke estimates.

Virgin will gain all four floors of its current site. It currently occupies the ground floor and a basement of one of the two frontages it has on Oxford Street, one of the city's main youth- and tourist-oriented shopping drags.

The 14,500-square-foot ground floor will be a "fast-moving, fashion-driven environment, concentrating on current product," housing singles, chart, soul, and dance sections, with T-shirts and video games, says Burke.

Housed on the first floor will be the catalog-oriented rock and pop department, which, together with PC games and software, will cover 17,000 square feet. The third floor will house what Burke describes as the "more rarified genres," including jazz and classical, housed in their own separate rooms, together with other specialist sections and maybe a coffee bar.

Among the most radical transformations will be the basement, which will house the largest incarnation of the Video Drome concept, successfully in-

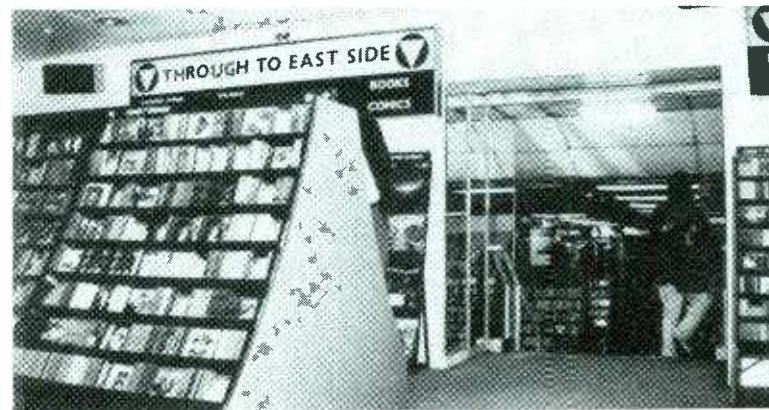
corporated into some of Virgin's provincial stores. This area was formerly a movie theater and Burke promises a "rather dramatic use of this space," which will also house soundtracks.

Because of the threat of redevelopment hanging over the corner site, Virgin had held back from updating the

store, which has three separate entrances with other retail stores in between. At present, the store is divided into New York-style East and West Sides on two levels, linked by stairs.

For Virgin, it has been a source of irony that the flagship store looked out

(Continued on page 82)



Virgin uses an East Side/West Side motif to help customers find their way around the store. (Billboard photo)

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The Virgin Megastore on London's Oxford Street is undergoing an expansion and renovation. (Billboard photo)

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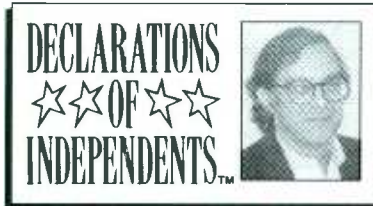
# Disc Makers Offers Indie Insight; Blues Mob's 'Bloodlines'

**MAPPING THE BIZ:** Anyone can use a handy guide to independent distribution, which, while in a contracting state in recent years, remains a sprawling and sometimes impenetrable entity. So DI recommends a couple of handy current publications that put the current state of indie distribution in perspective.

Disc Makers, the Philadelphia-based CD manufacturer, has just released its "Directory Of Independent Music Distributors." This 16-page pamphlet breaks down distributors state by state, offering addresses, phone and fax numbers, buyers' names, and areas of genre concentration. Disc Makers, which also put together a solid guide to indie record publicity last year, is offering the guide free for a limited time; contact them at 1-800-468-9353.

The National Assn. of Independent Record Distributors and Manufacturers is also offering its own "Independent Distribution Guide"; the 40-page booklet runs down the distributors' territories, branches, sizes of sales, promotion, and telemarketing staffs, key buyers or owners, addresses, and telephone numbers. The trade group can be contacted at 606-633-0946.

**QUICK HITS:** Navarre Corp. in Minneapolis has landed national distribution for Ice Cube's new label, Lench Mob Records. The imprint's first release, rapper K-Dee's "Ass, Gas or Cash (No One Rides For Free)," is due in September . . . Rounder Records Group has announced P&D deals with three labels: world music imprint Tra-



by Chris Morris

ditional Crossroads, Mississippi blues label Rooster Blues (Billboard, June 11), and traditional Irish music label Claddagh Records . . . Independent National Distributors Inc. has picked up Jesse Colin Young's Ridgeway Music nationally . . . Warner Special Products will work Restless Records' releases for placement in movies, TV,

home video, commercials, and mail-order and compilation albums. The deal is worldwide . . . Distribution North America will handle New York alternative label Zero Hour exclusively . . . San Francisco's New Albion Records is now being exclusively distributed in Canada by S.R.I. The label's artist roster includes Terry Riley and Harold Budd.

**MEA CULPA:** Two issues ago, in our item on the new Soul Trax label, we mistakenly identified one of the co-writers of the classic "Dark End Of The Street." Chips Moman co-wrote that timeless number with Dan Penn. Duh.

**FLAG WAVING:** As far as the blues goes, Michael Hill's Blues Mob does everything a little differently.

Guitarist Hill's Alligator debut, "Bloodlines," announces the arrival of a distinctive new talent. The leader's dense, dazzling guitar style owes as much to Carlos Santana (whom Hill cites as a primary model) and Jimi Hendrix as it does to more conventional blues stylists. Instrument-wise he goes the hi-tech route, putting aside the faithful Stratocaster for a compact Steinberger axe. And his songs largely eschew the 12-bar mode along with traditional lyrical matter, dealing instead with such up-to-the-minute subjects as black-on-black crime and racial episodes like the Howard Beach incident.

"We're trying to incorporate other elements of the culture," Hill says. "I see the blues as part of the African diaspora . . . For myself, I love romance as much as anybody else, but I like to see other things [as musical subject matter] as well."

He adds, "From my experience, peo-

ple in blues clubs come almost exclusively for escape. It can be challenging to get an audience in a club to pay attention to something else . . . There are stories to be told that won't always be addressed."

The strong social and political commentary in Hill's music is an outgrowth of his high-profile role in the New York branch of the Black Rock Coalition. He appeared on the Rykodisc BRC compilation "A History Of Our Future" two years ago; Vernon Reid of Living Colour, who helped organize the coalition, trades fours with Hill on the Alligator album's "Soldier Blues."

Hill cites such socially alert artists as Bob Marley, Curtis Mayfield, and Marvin Gaye as prominent influences: "That stuff has always had a real impact on me."

If you don't respond to Hill's lyrical messages, you will always be wowed by his high-impact playing. He gets an exciting, highly distinctive sound out of the diminutive Steinberger.

"I was influenced by friends who had Steinberger copies," Hill says. "Then I played a gig with Vernon, and he had one . . . I wasn't planning on using it as a main guitar, but it feels like an extension of you, rather than an instrument."

In the immediate future, the Blues Mob—which also includes Hill's brother Kevin on bass, drummer Tony Lewis, and keyboardist Fred McFarlane—can be seen at a BRC show July 21 at the Cooler in New York. No national tour is set yet, but Hill says that after agency representation is finalized, "we're going definitely to be making some rounds."

## SAM GOODY JOINS JAPAN'S RETAIL WARS

(Continued from preceding page)

in their 30s and 40s.

Most local stores feature a limited range of foreign product, due to the cramped nature of the stores and their operators' relative lack of familiarity with overseas music.

JARECS distributes about 7% of the music and video software produced by the 27 member companies of the Recording Industry Assn. of Japan. Its sales in the fiscal year ending March

31, 1994, were 32.5 billion yen (\$315 million).

Most of its customers are the small mom-and-pop stores that account for roughly 70%-80% of Japan's retail music outlets. Larger retail chains tend to deal directly with record companies.

"I think there is a lot to learn from the States in the distribution field," Kohnoe says. "We're good at adapting what we learn to fit our market."

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# Wherehouse, Trans World Pass Thru Rumor Mill

FOR THE PAST TWO MONTHS, the rumor mill has been working overtime on the status of Wherehouse Entertainment and Trans World Music Corp., and whether the two chains are up for sale. Both have experienced difficult years.

Track has written about Wherehouse sale rumors once (Billboard, Oct. 9, 1993), and here we go again.

Depending on the source of the rumors, any second now one of those

chains is likely to be sold to Blockbuster Entertainment, while the other may be sold to Camelot Music, and you can mix and match those statements any way you like.

Fortunately for the two companies, the rumor mill doesn't have a say in corporate acquisitions. The Wherehouse and Trans World execs who do have a say declined to comment.

Neither Torrance, Calif.-based Wherehouse nor Albany, N.Y.-based

Trans World is in the habit of telling Track any corporate secrets, but if the possible responses to the rumors are yes, no, and maybe, Track will lean toward no and hedge with a maybe, but eliminate yes outright. After investigating it, Track can unequivocally say that neither chain is being shopped.

Taking the rumors one company at a time, Trans World is an easier call because its chairman, Bob Higgins, owns slightly more than 50% of the company.

Naysayers point to the company's slipping performance, in which it has lost money in four of the last five quarters, but they seem to forget that the chain still was profitable, with \$9.8 million in net income, in its fiscal year ended Jan. 25.

Company officials have blamed problems on the painful installation of an inventory-replenishment system, which they say is now fully operational.

Now, as they say at the ballpark, Trans World has to put some big numbers on the board to quiet the rumors.

Wherehouse, on the other hand, is a perennial candidate for sale since its destiny is controlled by financial institutions Merrill Lynch Capital Partners and investment bank Merrill Lynch, which own some 93.5% of the chain between them. (Wherehouse management owns the remainder.)

MLCP engineered the leveraged buyout of Wherehouse back in 1992—putting up some \$70 million in equity and raising an additional \$175 million—\$200 million in debt. Then, when Wherehouse was experiencing a cash flow problem, it put another \$30 million into the chain (Dec. 11, 1993).

A Merrill Lynch spokesman says the chain is not for sale. While Track has independently confirmed that Wherehouse isn't on the block, that doesn't mean that the financial institution hasn't entertained the thought of selling the chain. In fact, shortly after MLCP acquired Wherehouse, Blockbuster Entertainment came knocking, according to knowledgeable sources. (Blockbuster has knocked on the door of practically every major music chain.)

In the first half of this year, two or three more phone calls have come in.

Most of the calls so far appear to have resulted in limited conversations, with MLCP ultimately saying "no."

MLCP can cash out by selling the chain off, but its preferred strategy is to take the chain public, which likely would generate a larger return on the investment than an outright sale.

However, the dynamics of the equation have changed since MLCP acquired Wherehouse.

Shortly after the completion of the Wherehouse LBO, the economy of California, its primary market, went into a tailspin. In the fiscal year ended Jan. 31, the company's posted a net loss of \$42.1 million. Also, there has been a shakeup of senior management, including the departure of seven VPs. Those events, sources say, turned a few hairs gray over at MLCP.

Another significant note: Last year, Merrill Lynch, the investment bank, announced it was getting out of the business of holding large equity stakes in companies and would spin off MLCP, which would retain management of the two LBO funds it began

under Merrill Lynch's auspices. Wherehouse's market value has declined due to its weak performance last year, and a sale of the chain right now likely would result in a loss for MLCP. But sources say that the firm's other LBO investments have been very successful and could more than offset a loss from a sale of Wherehouse.

In what could be the key to Wherehouse's future, MLCP is in the process of raising money for a third LBO fund. As a result, knowledgeable sources say that MLCP can't afford the stigma of taking a loss on any of its investments right now, because it would impair those efforts. When that fund is fully subscribed, it could be a whole new ballgame with regard to Wherehouse's future.

In the meantime, Wherehouse has a new lease on life thanks to a strong performance in its first quarter, ended April 30, when it generated a 5.5% increase in same-store sales.

If Wherehouse continues to generate strong numbers while MLCP is completing its third LBO fund, the Wall Street firm once again would be forced to weigh the chain's sale against the possible rewards of taking it public.

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## VIRGIN'S U.K. FLAGSHIP SET FOR OVERHAUL

(Continued from page 80)

at the heels compared to some of the newer, airier stores outside London.

"At present, it's dark, it's a bit dingy, but worst of all, unless you actually know the store, it's difficult to find your way around because it's so confusing and cramped," says Burke. "We even tried giving people handbills to help them find their way around. I think the music retail business in general still has that problem."

The new arrangement will be more practical, but will try to retain some of the "nooks and crannies where you can find different products," says Burke.

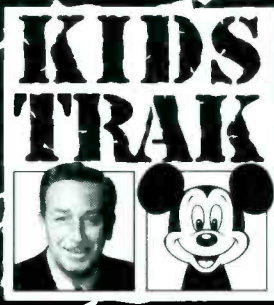
Although Oxford Street has become notably shabbier in recent years, as

smart retailing and money moves westward, Burke says none of the other names on the street were prepared to leave their larger stores.

"They all make it their flagship destination and are reluctant to leave because of that," Burke says. HMV has two Oxford Street sites and last year opened a video and games extension.

Earlier this year, Virgin confirmed plans to open six U.K. Megastores this year, in Liverpool, Southampton, Croydon Leicester, Portsmouth, and Derby, adding a total of 70,000 square feet, as well as moving the Edinburgh, Scotland, store to a 12,000-square-foot location (Billboard, May 21).

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# Single Reviews

EDITED BY LARRY FLICK

## POP

### ► BILLY IDOL Speed (4:15)

PRODUCERS: Ralph Sall, Billy Idol, Steve Stevens  
WRITERS: B. Idol, S. Stevens  
PUBLISHERS: TCF Music/Boneidol Music/Chrysalis Music/  
Sitting Pretty Music, Inc., ASCAP  
Chrysalis/EMI 19867 (c/o Cema) (cassette single)

Idol's trademark slick sneer (backed here with music by longtime partner Steve Stevens) adheres to the glossy pop metal that brought the singer such success in the '80s. Muscular track should be immediately familiar to top 40 programmers, and anyone who wants proof that this track will click need only look as far as the success of the Keanu Reeves movie that gives this song its name.

### ► STEVE PERRY You Better Wait (3:45)

PRODUCER: James "Jimbo" Martin  
WRITERS: S. Perry, L. Brewster, P. Taylor, M. Lucas, J. Pierce, G. Hawkins  
PUBLISHERS: Street Talk Tunes/Bob-A-Lew/Jortunes/  
Raged, ASCAP; Lincoln Brewster/Paul Taylor, BMI  
Columbia 77342 (c/o Sony) (cassette single)

The number of years between releases from the distinctive voice from Journey is too many to count. On this peek into his second solo outing, "For The Love Of Strange Medicine," he soars with bravado over a fuzzy, guitar-driven pop/rock arrangement. Plush layers of harmonies and an air-punching chorus are the stuff of top 40 and album rock radio dreams. It's nice to hear that a voice so special is still in top form.

### DOC ICE All Night Long (3:28)

PRODUCER: Major Jam Production  
WRITERS: Doc Ice, C. Harrison, C. Harrison  
PUBLISHERS: Doc Ice, BMI: 1802, ASCAP  
Selph/Wrap 214 (c/o Ichiban) (CD single)

A mindless romp, but that appears to be the comfortable purpose of this bouncy no-brainer. While the stop-start beat sputters, an anxious rap recalls a raunchy dancefloor seduction. Midway through, the song takes an unexpected shift in style, as a raggamuffin vocal rips through its reckless jam. This Ice definitely ain't vanilla.

### BOBBY ROSS AVILA Let's Stay Together (4:48)

PRODUCERS: Bobby Ross Avila, Bobby Avila, Sr.  
WRITERS: W. Mitchell, A. Green, A. Jackson  
PUBLISHERS: Eye B.C.R./Brunswick/Irving/A. Green, BMI  
New Prodigal 0001 (CD single)

With vocals that somewhat recall the raspy soul of Seal, Avila does justice to the tune that took Al Green to the top of the charts in 1971. It's a classy remake of a classic song, proving that straightforward soul can transcend all musical trends. Programmers will want to investigate the Spanish version, "Quiero Que Estemos Juntos." Contact: 909-874-1922.

### CAMILLE Itsy Bitsy (no timing listed)

PRODUCERS: Tony Coluccio, Dave Frangione, Bobby Guy  
WRITERS: Pokriss, Vance  
PUBLISHERS: Emily Music/Music Sales  
Fortune-5 0013 (CD single)

Is America ready for an updated dance version of the 1960 hit "Itsy Bitsy Teeny Weeny . . ."? With syrupy-sweet vocals (and a yellow polka-dot bikini), Camille belts out her souped-up, well-synthesized cover of the Brian Hyland hit. The club mix adds elements of house and trance, while the bonus cut "For Your Love" is custom-made for dancefloor play.

## R & B

### ► XSCAPE Tonight (4:36)

PRODUCERS: Organized Noise  
WRITERS: B. Bennett, M. Etheridge, Organized Noise  
PUBLISHERS: Stuff Shirt/Organized Noise, BMI  
So So Def/Columbia 5569 (c/o Sony) (cassette single)

Popular new-jill swingers get jazzy and fun on this seductive, midtempo hip-swayer. In terms of structure, this is not exactly the best song on the act's "Hummin' Comin' At Ya," but it is an excellent testimony to the act's vocal prowess and its potential for career longevity. Have a listen to the live version . . . it's the real deal.

### M.DOC FEATURING CHANTAY SAVAGE It's A

Summer Thang (4:25)  
PRODUCERS: M.Doc, Jere MC  
WRITERS: M.Doc, S. Carter, J. McAllister, C. Savage  
PUBLISHERS: Note By Note/Third Coast  
REMIXERS: M.Doc, InDaSoul, Steve "Silk" Hurley  
InDaSoul 1000 (cassette single)

It's been a hot second since Doc tweaked urban interest as a new-generation Hammer. Now one of the R&B world's top remixers, he steps in front of the mike and drops a sweet, radio-friendly hip-hop ditty, complemented by Savage's sassy vocalizing. Lightweight rhymes are a pleasant break from the intensity of gangsta rap and should meet with considerable interest at several formats. Contact: 312-280-8449.

### MARGI COLEMAN Winnin' Ova You (4:21)

PRODUCERS: Courtney Branch, Tracy Kendrick  
WRITERS: M. Coleman, C. Branch  
PUBLISHER: not listed  
Priority 50789 (CD single)

It's been a couple of years since Margi Coleman dropped her debut dance music single, "Woman's Intuition." Priority has nabbed her for its debut in the R&B radio arena. Coleman is a class act, offering a jazz-flavored, '70s-style intelligent groove. For a smoother listening experience, tune into the "Jazz Radio" mix.

## COUNTRY

### ► JOHN MICHAEL MONTGOMERY Be My Baby

Tonight (2:50)  
PRODUCER: Scott Hendricks  
WRITERS: E. Hill, R. Fagan  
PUBLISHERS: New Haven/Music Hill, BMI; Of Music, ASCAP  
Atlantic 5617 (cassette single)

Riding high on a wave of big-ballad hits, Montgomery takes a shot at an uttempo single. Having sung more than his share of rowdy numbers coming up in the clubs of his native Kentucky, he handles this one with ease. The problem here is with the song, which is just a notch above ordinary.

### ► GEORGE STRAIT The Man In Love With You

(3:22)  
PRODUCERS: Tony Brown, George Strait  
WRITERS: S. Dorff, G. Harju  
PUBLISHERS: Boots And Spurs/Spurs And Boots, BMI/  
ASCAP  
MCA 54854 (c/o Uni) (7-inch single)

Strait seemed a tad uncomfortable with the wider stylistic breadth of his "Pure

Country" soundtrack, but he sounds here as if he's gotten used to the idea. Even up against a lush string section and a mean mess of chord changes, ol' George stays as cool as a cucumber.

### JON RANDALL This Heart (2:58)

PRODUCERS: Garth Fundis, Sam Bush  
WRITERS: T. Haselden, T. Mensy  
PUBLISHERS: Millhouse/Songs of PolyGram International, BMI; Sony Cross Keys/Miss Dot, ASCAP  
RCA 62833 (c/o BMG) (7-inch single)

An auspicious solo debut from this former Emmylou Harris sideman. Over a sped-up "Lay Down Sally" groove and a bouncy piano-and-guitar-driven track, Randall puts his engaging country voice and formidable picking skills to good use.

### JOE DIFFIE Third Rock From The Sun (2:45)

PRODUCERS: Johnny Slate, Joe Diffie  
WRITERS: J. Greenbaum, S. Whipple, T. Martin  
PUBLISHERS: Major Bob, ASCAP; Rio Bravo/Stroudacaster/  
Baby Mae, BMI  
Epic 77577 (c/o Sony) (7-inch single)

The title is ripped off from Jimi Hendrix, and the twisted plot falls somewhere between "Smokey And The Bandit" and "Back To The Future." This song somehow manages to obscure even Diffie's world-class voice in a confusing avalanche of lyrics that is sure to leave the listener asking, "What on earth was that all about?"

## DANCE

### ► APHROHEAD AKA FELIX DA HOUSECAT In

The Dark (Can You See Thee Light?) (no timing listed)  
PRODUCER: Felix Da Housecat  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Felix Da Housecat, Junior Vasquez, Steve DeParr, Joe Ventura, Scott Marzullo  
Emotive 754 (12-inch single)

Intense deep-house anthem is among the best of the current stream of red-hot U.K. imports flooding the U.S. market right now. Track is wildly infectious and chock-full of insinuating percussion bits. Armed with a seamless double-record pack of remixes, single is ready and waiting to be consumed by the club masses. Applause to Junior Vasquez, in particular, for his clever and thoroughly satisfying version. Contact: 212-645-7330.

## NEW & NOTEWORTHY

### GRAVEDIGGAZ Diary Of A Madman (3:57)

PRODUCERS: RNS & RZA, Prince Paul  
WRITERS: P. Houston, R. Diggs, A. Berkeley, A. Hamilton, D. Collins, W. Reed  
PUBLISHER: not listed  
Gee Street 6837 (c/o Island) (cassette single)

Hip-hop newcomers step as the leaders of a bizarre but brilliant new creative twist in rap, dubbed "horror-core." Violent imagery is placed inside a spooky framework that gives track the feel of an elaborate slasher movie. This oh-so-clever concept is bolstered by a head-bobbin' midtempo groove that kicks hard and is fleshed out with ominous sound bites and samples. Utterly imaginative single is a fine multiformat radio introduction to what may be one of the most exciting and interesting new rap acts to come down the pike this year.

### BILLY LAWRENCE Happiness (4:03)

PRODUCERS: Kevin Deane, Billy Lawrence  
WRITERS: K. Deane, B. Lawrence  
PUBLISHERS: Blue Water/EastWest/Warner-Chappell, BMI; Lanoma/EMI-April, ASCAP  
EastWest 5659 (c/o Atlantic) (CD single)

Charismatic St. Louis native comes on like a quirky cross between Teena Marie and Deniece Williams on this breezy pop/R&B bauble. With aid of cohort Kevin Deane, she smartly plugs into the urban/funk groove needed for radio exposure without overindulging in trendy new-jill sounds. The primary focus of the cut is her delightful voice and striking style. Hard to imagine any programmer with an ear for a great

song and performance not instantly adding this lovely and memorable effort.

### BROWNSTONE Pass The Lovin' (4:06)

PRODUCER: Ken Kessie  
WRITERS: N. Gilbert, C. Maxwell, D. Whittington  
PUBLISHER: not listed  
REMIXERS: Michael Blum, Maurice Joshua  
MJJ/Epic 77576 (c/o Sony) (cassette single)

Premiere single on Michael Jackson's new Sony label is a slinky li'l funk/R&B throwdown offset by deliciously dramatic lead vocals and lush harmonies. Producer Ken Kessie kicks a mighty hard beat that is likely to inspire loads of sweaty boogie action. The tune also has a wickedly contagious chorus and is destined to warm the cockles of hearts at top 40 and R&B formats.

### LOVELAND Let The Music (Lift You Up) (6:14)

PRODUCERS: Loveland  
WRITERS: Banks, Watkins, Loveland  
PUBLISHERS: Baseroom/Mad Mike/Chrysalis/All Boys  
REMIXERS: Loveland  
Big Beat 2126 (c/o Atlantic) (12-inch single)

Virtually flawless disco/house number is poised to glide from atop U.K. dance charts onto stateside dancefloors within seconds. Track pumps a heavy beat, which is tied in flowing ribbons of strings and horns. Rachel McFarlane provides a bright flash of diva belting, proving her moxie by holding her own against a busy, effect-filled arrangement. Rhythm/crossover radio tastemakers are advised to open their minds and ears.

### ★ BABBLE Tribe (7:06)

PRODUCERS: Currie & Bailey  
WRITERS: A. Currie, T. Bailey  
PUBLISHER: Sony Songs, BMI  
REMIXERS: Tom Bailey, Keith Fernley  
Reprise 7013 (c/o Warner Bros.) (12-inch single)

Second single by new dance group featuring ex-Thompson Twins Tom Bailey and Alannah Currie is a frenetic tribal/houser, rife with lip-smacking sound effects and haunting chants. Bailey's voice has become like a great old friend, and he gives this questioning lyric a firm, regal feel. Four highly programmable remixes are included to lure DJs at mainstream and trance/rave levels. Another good reason to check out the full-length set, "The Stone."

## AC

### ► TONY BENNETT & SHAWN COLVIN Young At

Heart (no timing listed)  
PRODUCER: David Kahne  
WRITERS: C. Leigh, J. Richards  
PUBLISHERS: Junos Tunes, ASCAP; Cherio Corp., BMI  
Columbia 77566 (c/o Sony) (cassette single)

Bennett continues his reign as the crooning choice of Generation X with this pop standard, which is featured on the soundtrack "It Could Happen To You." Pairing with folk/popster Colvin makes perfect sense the moment you hear their lovely voices woven into Johnny Mandel's swaying orchestration. A cinch for AC radio saturation, with realistic top 40 promise. One question: What will Grandma do to rebel? Start buying White Zombie CDs?

## ROCK TRACKS

### ► BEASTIE BOYS Sabotage (no timing listed)

PRODUCERS: Beastie Boys, Mario Caldato  
WRITERS: Beastie Boys  
PUBLISHER: not listed  
Grand Royal/Capitol 79357 (c/o Cema) (CD promo)

Loud, aggressive, and probably likely to spur senseless acts of vandalism by teen wannabes, cut showcases Beasties' devotion to punk and old-school rap—mostly the former. All that and a nice, compact, three-minute package perfect for radio play, with some modern rock outlets already aboard.

### ► PANTERA 5 Minutes Alone (5:54)

PRODUCERS: Terry Date, Vinnie Paul  
WRITERS: Pantera  
PUBLISHER: Cota, BMI  
EastWest 5505 (c/o Atlantic) (CD promo)

Pantera unleashes its second single, five minutes of hellbound, heavy-hittin' heavy metal from its chart-topping gold album "Far Beyond Driven." The aggressive guitar riffs and screaming vocals drill home an intense, nerve-wracking sonic atmosphere. Like a roller coaster ride, you'll revel in the anticipation and fear, hoping to experience the trauma again and again.

### ► BOBBY SICHRAN From A Sympathetical

Hurricane (4:22)  
PRODUCER: Bobby Sichran  
WRITER: B. Sichran  
PUBLISHERS: Bomb! Beat/WB, ASCAP  
Columbia 6158 (c/o Sony) (CD promo)

Sichran's major-label debut comes at a time when alternative radio may actually get where he's coming from. Track is fueled with the raw rhythm sensibility of a hip-hop jam, and topped with a classic pop/rock melody and freewheeling instrumentation that is positively funky. Sichran has an untrained, totally charming voice, conjuring up images of a modern-day troubadour. Promo CD also includes a nifty acoustic version of the single, as well as the butt-shagging "Real Live Wire" and "Hangin' With My Baby," which captures the romance and intensity of an early Bruce Springsteen tune.

### INFECTIOUS GROOVES Cousin Randy (no timing listed)

PRODUCERS: Infectious Grooves, Michael Vail Blum  
WRITERS: Muir, Trujillo  
PUBLISHER: Cyclo Miko Loc'd Zak/Comida De Nano Music/  
Square Zebra Music/love Blister Music, BMI  
550 Music/Epic 6174 (c/o Sony) (CD promo)

More fat funk punk from Suicidal Tendencies spinoff veers between thrash

and metal but never really fuses the two, a schizoid tendency that probably will only serve the band well in its teen skater demo. Metal outlets and shows only—others will find cut's "story" segment a bit too long-winded.

### ★ TOM MCCORMACK Coming (no timing listed)

PRODUCER: Tom McCormack  
WRITER: T. McCormack  
PUBLISHER: not listed  
Spotted Dog 9406 (cassette single)

Openly gay singer/songwriter offers a well-crafted, poignant slice of life outside the closet. Perhaps the most striking aspect of the song is that its emotion and message of internal truth and bravery could be applied to a variety of situations. Maybe that is most important point McCormack has to deliver. Politics and philosophy aside, McCormack has an appealing vocal style and a clever way of turning phrases that should interest alternative, album rock, and even AC programmers. Contact: 718-398-6809.

### THE GRAYS Same Thing (3:47)

PRODUCER: Jack Joseph Puig  
WRITER: J. Brion  
PUBLISHERS: Sony Tunes Inc./Koinkydink, ASCAP  
Epic 6172 (c/o Sony) (CD promo)

Latest outing from this act adds a noise element to band's sweet and well-crafted pop, which will aid in garnering radio interest. Harmonies are a bit sweet against song's heavier elements, which are the best feature here.

### THE DOGTOWN BALLADEERS I'd Stay A Million

(3:36)  
PRODUCERS: Sami Yaffa, Patrick A. Derivaz  
WRITER: H. Hendrickson  
PUBLISHER: not listed  
Relative 10032 (CD single)

This rootsy rock quintet packs a mighty punch. Barroom vocals join solid blues guitar riffs and a playful piano for this blue-collar ballad. This is music to get drunk by—but you'll enjoy it more if you're sober. Contact: 609-234-5835.

### STOMPBOX No Woods (3:00)

PRODUCER: Sylvia Massy  
WRITERS: Stompbox  
PUBLISHER: The Hills Are Alive With The Sound Of Music, BMI  
Columbia 5659 (c/o Sony) (CD promo)

Sandpaper guitar riffs come at breakneck speed and with intense precision, fronted by appropriately angst-ridden, throat-shredding vocal. Plenty of noise, energy, and aggression for outlets so inclined.

## RAP

### ► PUBLIC ENEMY Give It Up (4:44)

PRODUCERS: Gary G-Wiz, Carl Ryder  
WRITERS: G. G-Wiz, C. Ridenhour, Studdah Man, A. Isbell, M. Thomas  
PUBLISHER: not listed  
Def Jam/Bomb Squad 1277 (c/o PGD) (CD single)

The elder statesmen of hip-hop preview their new album, "Muse Sick-N-Hour Mess-Age," with a brash anthem that proves that the act still has formidable lyrical bite. Riding a mouth-watering sample from "Opus de Soul" by Avertis, the wordplay and tongue-twistin' phrasing are an aural feast. Chew on that boom'n' jeep beat and butt-shaking bassline . . . purists will give props—as will enlightened radioheads. Oh, and don't forget to investigate the additional track, "Bedlam." It's slammin'.

### SECTION 8 MOB No Love (4:37)

PRODUCERS: PO & G  
WRITER: not listed  
PUBLISHER: not listed  
Dark City 187 (CD single)

Section 8 details the hopeless, heartless state of gangsta life and succeeds in painting a gruesome and grim picture of the criminal mentality. The numb nature of the monotone rap is disturbing, while the slow funk groove effectively relays reluctant soul amidst absent hope. Dissecting this musical presentation is difficult. Is this rap exploitative or merely explanatory? Listen and decide for yourself.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

### ▶ JOAN JETT AND THE BLACKHEARTS

**Pure And Simple**  
PRODUCERS: VARIOUS  
Wamer Bros./Blackheart 45567

Joan Jett is a master at melding a scrappy spirit with tightly knit pop-rock hooks that, when they work, seem to work effortlessly and guilelessly. And they work more often than not on this sharp new set, her first for her new label, that boasts all original songs—a change from her cover-heavy pace. Jett co-writers here include Bikini Kill's Kathleen Hanna (including righteously walloping "Spinster") and pop craftsman Desmond Child, who turns in two soaring big ballads that Jett simply sells—"As I Am" and "Brighter Day." Jett's own "Activity Grrrl," a bouncy valentine to the women who followed her, tips its hat to other album contributors, including members of L7 and Babes In Toyland.

### ▶ M-PEOPLE

**Elegant Slumming**  
PRODUCERS: M-People  
Epic 64209

Revered U.K. dance act makes its long-awaited stateside debut with a sterling collection that is a delicious blend of cutting-edge club rhythms and classic pop/soul hooks. Heather Small is a formidable front woman who rises above the pack of iron-lunged divas with a well-rounded range and a regal grace. She exudes the ingredients necessary for major stardom on dandy ditties like "One Night In Heaven," "Colour My Life," and "Movin' On Up," which is currently scaling the Hot 100. Given its wealth of carefully structured material and glossy production, set is a strong contender for ardent multiformat acceptance.

### ▶ VARIOUS ARTISTS

**Kiss My Ass—Classic Kiss Regrooved**  
PRODUCERS: Various  
Mercury 314 522 123

Ever since word leaked that a forthcoming Kiss tribute album featured such unlikely contributors as Garth Brooks and Toad The Wet Sprocket, anticipation has run high for this project. The results more than live up to expectations, with Brooks' Rod Stewart-like "Hard Luck Woman" and Toad's "Rock And Roll All Nite" among the highlights. Other participants range from the fairly obvious (Extreme, Anthrax, the Lemonheads, and Kiss Army alum Lenny Kravitz) to the unexpected (the Mighty Mighty Bosstones, Dinosaur Jr., Yoshiki).

### ★ VIGILANTES OF LOVE

**Welcome To Struggleville**  
PRODUCER: Jim Scott  
Capricorn 42025

Athens, Ga., foursome with string of indie albums under its belt puts the emphasis more heavily on back end of the roots-rock equation on its Capricorn debut, but band's brand of loose-limbed, three-chord rock is still firmly planted in rich country, blues, and folk foundations. The latter comes through most clearly in lead singer Bill Mallonee's Dylan-tinged vocal and in introspective lyrics that spin out big-picture stories imbued with chilling small details. Title-track lead single already is making waves at progressive rock stations, and there's more to mine within.

### FLESHTONES

**Beautiful Light**  
PRODUCER: Peter Buck  
Naked Language/Ichiban 6116

Longtime New York garage-rocking quartet works up a sweat with R.E.M.-ster Buck at the board. Again, the Tones wear their '60s reference points on their sleeves with the "You Really Got Me" riffing of "Take A Walk With The Fleshtones" and evocative harmonica touches that tint the atmosphere of

## SPOTLIGHT



**SHEILA CHANDRA**  
**The Zen Kiss**  
PRODUCER: Steve Coe  
Real World/Caroline CAROL 2342

Making remarkable records by herself and with early group Monsoon since the early '80s, the Anglo-Asian Chandra has taken her place among the great voices in world pop. With a dexterous tonal range that's as bright as lightning and bold as a summer cloudburst, she weaves a near-climatic spell so lovely and haunting it becomes its own environment. Making her live debut at the WOMAD Festival in 1992 (the year of her "Weaving My Ancestor's Voices," her previous album on Peter Gabriel's Real World label), she electrified audiences with a sound centered almost entirely on her stately, collage-like vocal ballet, which can resemble tabla, Asian drone instruments, and the purest notes of the Scottish pipes. At the same time, the beauty of her narrative vocals equals the warm intelligence of Joni Mitchell, the proud sadness of Sandy Denny or Loreena McKennitt, and the purposeful spark of an East Indian Sarah McLachlan. Such comparisons are offered only to compel your attention; once you've heard tracks like "La Sagesse (Women, I'm Calling You)," "Speaking In Tongues II," or ingenious Indo-Celtic-Gregorian hybrids like "Waiting," "A Sailor's Life," and "Abbess Hildegard," you will henceforth only call Sheila's music by her name. Do not miss this experience.

relentless rocker "D.T. Shadows." Other standout tracks include good-groove numbers like "Not Everybody's Jesus" and "Pocketful Of Change," as well as the big-beat R&B reverberations of "Outcast."

### ★ THE DAMBUILDERS

**Encendedor**  
PRODUCERS: Eric Masunaga & the Dambuilders  
EastWest 92356

Superb Boston-area alternative rock quartet with Hawaiian roots debuts on a major after considerable European success and acclaimed spinART releases. Group's trademarks are Dave Derby's blistering vocals and Joan Wasser's violin, which serves as both rhythmic propeller and melodic counterpoint to Eric Masunaga's dynamic guitar. Key cuts are "Smell," "Slo-Mo-Kikaida," "Shrine," "Kill Haole Day," and "Idaho," part of the group's mission of writing a song for each state. Just the right spark for modern rock and college outlets.

### ★ VARIOUS ARTISTS

**In Their Own Words: A Bunch Of Songwriters Sittin' Around Singing, Vol. 1**  
EXECUTIVE PRODUCERS: Cliff Chenfeld, Craig Balsam, Allan Pepper, Stanley Snadowsky, Vin Scelsa  
Razor & Tie Music 2813

This Bottom Line series has been a hot ticket since 1990, and the first volume of 15 performances shows why. Here are writers putting their own voices to songs other voices have made famous (Jimmy

## SPOTLIGHT



**WARREN G**  
**Regulate ... G Funk Era**  
PRODUCER: Warren G  
Violator/RAL/PLG 52335

Artist is Dr. Dre's younger half-brother and a close associate of Snoop Doggy Dogg. This is his first album, but he's no newcomer. At 22, his credits include guest shots on Dre's "The Chronic" and Snoop's "Doggystyle." His "Regulate" single helped bolster sales for the "Above The Rim" motion picture soundtrack. On his solo debut, he shows a knack for turning chewy R&B tracks (by Michael McDonald, Junior, and others) into harder-edged jams. Other elements in his soundscapes are phat bass notes, fluid keyboards, and crisp drums. In typical Long Beach style, his vocal delivery (which brags, boasts, and shoots barbs at punk rivals) is a breezy half-rapped/half-sung hybrid. He occupies center-stage on all the cuts except "Super Soul Sis," which stars that female MC.

Webb's "Wichita Lineman"), putting their vocal spins on others' words (Lucinda Williams with "Positively 4th Street"), or putting fresh twists on their own hits (Joey Ramone's stripped-down "I Wanna Be Sedated"). Each is preceded by loose discussion led by host Vin Scelsa. Though the intros are nice, it's niftier still that they're on separate tracks—the easier to breeze over for repeat pleasure.

### ★ CAUSE & EFFECT

**Trip**  
PRODUCER: Martyn Phillips  
Zoo 11056

American/English techno-pop trio takes cues from the likes of Depeche Mode, Stereo MC's, and Sunscreen but still manages to emerge with its own artistic stamp. Led by such finely crafted, dance-oriented tunes as "Inside Out," "Shakespeare's Garden," and single "It's Over Now," the group's first major-label album has already shown healthy vital signs at retail and radio, with modern rock now jumping on board. Group suffered a tragedy last year when keyboard player and founding member Sean Rowley died; his replacement, Keith Milo, has ably filled the void.

## VITAL REISSUES™

**FLETCHER HENDERSON**  
**The Fletcher Henderson Story**  
REISSUE PRODUCER: Lawrence Cohn  
Columbia/Legacy 57596

This splendid collection from jazz innovator Henderson—whose career was short but highly influential—documents the years 1923-38 with 64 tracks over three discs. His variously titled bands featured brilliant charts by Don Redman, Benny Carter, and brother Horace, but pianist and songwriter Fletcher Henderson also was the canny arranger who created Benny Goodman's immensely

## SPOTLIGHT



**JUAN GABRIEL**  
**Gracias Par Esperar**  
PRODUCER: Gustavo Farias  
Ariola/BMG 21898

Pent-up demand for Mexican idol's first album in almost nine years will rocket solid 11-song collection toward upper echelons of Billboard Latin 50, even though album's tip-toeing forays into gospel, R&B, country, and reggae might put off loyal fans accustomed to his emotion-packed pop/mariachi songs. Gospel-accented backing vocals buttress peppy leadoff single, "Pero Que Necesidad," but climactic pop ballad "Lentamente" is breakthrough single, followed by midtempo romantic ode "Di, Amame Más" and reggae-inflected "Como La Luna."

### VARIOUS ARTISTS

**Lost In Boston**  
PRODUCER: Bruce Kimmel  
Varese Sarabande 5475

When Boston was the great tryout town for Broadway musicals, many songs hit the cutting room floor for reasons other than quality. Most of the 16 selections here, lovingly revived with the flair of an original-cast album, are high on quality. Several examples are Irving Berlin's "Take It In Your Stride" ("Annie Get Your Gun"), Tom Jones & Harvey Schmidt's "Sweetriver" ("110 In The Shade"), Jerry Bock & Sheldon Harnick's "Where Do I Go From Here?" ("Fiorello!"), Cole Porter's "Let's Make It A Night" ("Silk Stockings"), and John Kander & Fred Ebb's "If You Leave Me Now" ("The Happy Time"). Keep digging, folks!

## R & B

### ★ BLACKGIRL

**Treat You Right**  
PRODUCERS: Various  
Kaper/RCA 07863

Rich, gospel-like harmonies capture the ear on a set filled with creamy melodies and laid-back, funky beats. Trio takes the high road with positive lyrics that articulate pro-female theory as well as warm, romantic notions. Blackgirl combines the soulful harmonies of days gone by with '90s production, resulting in closely woven vocals and temporally hybrid musical arrangements.

popular sound. Henderson also provided early exposure to such gifted sidemen as Coleman Hawkins, Fats Waller, Roy Eldridge, Ben Webster, Rex Stewart, and Louis Armstrong, who was already a star when he joined. The sharp, tasteful repertoire features original compositions, standards, and reworked pop tunes, including Henderson classic "Christopher Columbus," an Armstrong vocal on "Everybody Loves My Baby," and "Hot And Anxious," whose distinctive riff would resurface in Glenn Miller's hit "In The Mood."

## JAZZ

**GONZALO RUBALCABA**  
**Rapsodia**  
PRODUCER: Gonzalo Rubalcaba  
Blue Note 28264

Cuban keyboard phenom Rubalcaba mixes the frenetic, angular tonalities of '70s jazz-rock with his customary progressive Latin jazz sound in a new sort of fusion that could appeal to contemporary as well as traditional jazz audiences. A Chick Corea-like Latinism is perceptible in the sharp, percussive attack of funky themes "Contagio" and "Chancletera," as well as romantic bossa nova number "Santo Canto." Some pieces, such as "Rapsodia Cubana," bear longer, more ambitious arrangements. Also includes a cartoonishly frenzied version of Charlie Parker's "Moose The Mooche."

### ★ PAUL MOTIAN TRIO

**Troism**  
PRODUCER: Stefan F. Winter  
JMT 514 012

Backed again by guitarist Bill Frisell and saxophonist Joe Lovano, latest from esteemed modern jazz drummer Motian is a set further into the avant-garde than his recent electric bebop and Bill Evans projects. Highlights of a nonetheless enjoyable set include the lovely, arhythmic "It Should've Happened A Long Time Ago" and the lazy, rootless "Monica's Garden." Motian takes the percussive spotlight on the halting, Ornette-ish "Congestion," and Coleman is further echoed on "In Remembrance Of Things Past," whose authenticity is attested by ex-Ornette guest tenor man Dewey Redman.

### ★ BENNY GOLSON QUINTET

**Domingo**  
PRODUCERS: Benny Golson & Francis Dreyfus  
Dreyfus 36557

An influential modern jazz composer and arranger, veteran tenor saxophonist Golson blows authoritatively through these 1991 sessions that feature longtime trombone sideman Curtis Fuller. Golson's lyrical solo style is evident on such top-notch originals as the bracing, elegant "Domingo," the swinging, heartbreaking "Moment To Moment," and delightful blues themes "My Blues House" and "Blues March." Also includes a lovely version of balladic Brubeck beaut "In Your Own Sweet Way." Other notable Koch Int'l-distributed releases from the French Dreyfus label are albums from Chet Baker, Bud Powell, and Art Pepper.

### THE EMERY DAVIS QUARTET

**Sauce**  
PRODUCER: Emery Davis  
Accurate 3513

Paris-based American jazz violinist/composer Davis leads his quartet through a relaxed, understated set, marked by his wiry, lithe string tone. Highlights of an enjoyable outing include the gospel loveliness of "Words With Mr. C," the poignant changes of "Coming Home," the exotic, romantic groove of "To Walk, To Smile," and the restrained Latinism of the title track. Also features a very pretty, if unusual, rendition of "I'll Be Home For Christmas."

## WORLD MUSIC

### ▶ YOUSOU N'DOUR

**The Guide (Wommat)**  
PRODUCERS: Youssou N'Dour, Jean-Philippe Rykiel & Habib Faye  
Columbia 476508

This newest set from the world music leader gives N'Dour and his band Super Etoile a more mainstream, airplay-able sound, often with additional songwriting from keyboard-playing co-producer Rykiel. Highlights include the brisk, emotive world pop of "Leaving" and

(Continued on next page)

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.

## ALBUM REVIEWS

(Continued from preceding page)

"Silence," and a musical call for African political maturity in "How You Are." The album's single, "7 Seconds," is a duet with Neneh Cherry, and American ears will be further intrigued by N'Dour's Dylan-goes-to-Dakar version of "Chimes Of Freedom."

## LATIN

### WICHY CAMACHO

Daria El Alma  
PRODUCER: José Gatzmey  
WEA Latina 96186

Veteran Puerto Rican backing vocalist for salsa singing stars such as Luis Enrique steps up to the plate with a promising solo debut featuring ample supporting assistance from Enrique, as well as salsa notables Tommy Villarini and Tito Allen. Hard-swinging "Aquel Amor Fatal," slower-tempoed title cut, and "Corazón De Fuego" are best single picks.

### ★ ARIZTIA

Sin Limite  
PRODUCERS: Ricardo Eddy Martinez, Juan Sebastian Montes  
SDI/Sony 81249

Superb sophomore effort from Ariztia family is a beautifully pristine pop package showcasing shimmering vocal interplay and literate romantic verse. Though tide for mainstream Latin pop remains at low ebb, a strong label push for this album could generate several hit singles such as "Dile," "Todo En Los Ojos Se Ve," "No Mires Atrás," and "Mirame."

## COUNTRY

### ▶ ALAN JACKSON

Who I Am  
PRODUCER: Keith Stegall  
Arista 07822-18759-2

In the liner notes to his fourth album, Jackson stops to thank "God—The Big Manager." Coming from another singer, that might inspire a few guffaws, but the utter sincerity with which Jackson approaches the most cliched licks and lyrics could make a believer out of anybody. Here, the laid-back Georgia native applies the tried-and-true formula to his strongest-ever set of songs. Jackson originals like "You Can't Give Up On Love" and "Livin' On Love" wrap the singer's blissfully simple philosophy in vintage country music, and he turns in a fine autobiographical ode to the road with the Haggard-esque "Job Description." But this album's centerpiece is the Bob McDill-penned "Gone Country," an indictment of country music carpetbaggers that's as catchy as it is incisive.

### ★ JOHN AND AUDREY WIGGINS

PRODUCERS: Joe Scalfie, Jim Cotton  
Mercury 314 518 853

Their dad was Ernest Tubbs' singing bus driver, and judging by this brother and sister duo's fresh-sounding debut, he must have been a hell of a good teacher as well. "Fallin' Out Of Love," the Wiggins' self-penned first single, is a near-perfect blend of yodelling tradition and cutting-edge songcraft. And while the rest of this record doesn't quite come up to that high standard, it's still several cuts above the current pack of Nashville newcomers. Brother John shines both as a writer (he wrote or co-wrote the best of this material) and as a vocalist on songs like "Has Anybody Seen Amy" and "If She." Ballads like "She's In The Bedroom Crying" and "Memory Making Night" showcase sister Audrey's formidable vocal chops. But it's when they come together that the Wiggins really shine, proving once again that it's hard to beat that sibling harmony thang.

## GOSPEL

### LEGEND SEVEN

Blind Faith  
PRODUCER: Bubba Smith  
Word 7019383505

Up-and-coming young group continues to mine the fertile Petra/REO Speedwagon vein of chunky, melodic, arena rock. The heavily evangelical lyrics are mostly set to rock-solid, thundering beats and Andy

Denton's stratospheric wails. But, oddly enough, the strongest cuts on "Blind Faith" may be two ballads: "Call On Me" and "Be Still."

### ★ PASSAFIST

PRODUCERS: Dave Perkins and Lynn Nichols  
R.E.X. Music 41001

Guitar-meisters Nichols and Perkins return with howling guitars, thundering industrial dance/noise, and screaming vocals after a stint with Chagall Guevara. This is industrial with a difference, mainly the temple-pounding beats and Perkins' FX-wizardry. "Glock" and "Christ Of The Nuclear Age" are ready for adventuresome programmers, but a blistering remake of the Stones' "Street Fighting Man" probably has the Glimmer Twins tapping their collective toes as well. Uncompromising, beautiful noise.

### SOWETO SONGSTERS

Presenting the Salvation Army Soweto Songsters  
PRODUCER: Christopher Priest  
LABEL??

Songster leader James Khumalo's entourage includes both male and female voices, as well as representatives of the Zulu, Xhosa, Sotho, Venda, and Swazi peoples. Like Ladysmith Black Mambazo (and a couple Ladysmith singers are on board), this is glorious, African-styled a cappella, rich in deep, rolling harmonies and internal rhythms. Precise, almost sterile versions of American hymns alternate with rich, and ultimately more rewarding, infectious traditional songs. Recorded live during the group's Salvation Army-sponsored U.S. tour. Contact: 404-728-1300.

### ★ SONGS FROM ALBION II

Jeff Johnson & Brian Dunning  
PRODUCER: Jeff Johnson  
R.E.X. 43001

Johnson's second release inspired by Stephen Lawhead's fantasy trilogy, "Songs Of Albion," is a rare, multifaceted jewel. Dunning (Nightnoise) on flute, John Cunningham (Silly Wizard, Nightnoise) on fiddle, and Johnson with his dreamy, evocative synthesizer washes create an utterly beguiling musical landscape drenched in Celtic imagery and themes. This is New Age instrumental music with power and vision, spiced with haunting solos and the unmistakable sound of uilleann pipes. Play it in-store for an immediate response.

## CLASSICAL

▶ RAVEL: BOLERO, MA MERE L'OYE, RAPSDIE ESPAGNOLE, UNE BARQUE SUR L'OCEAN, ALBORADA DEL GRACIOSO  
Berlin Philharmonic, Pierre Boulez  
Deutsche Grammophon 439 859

This one should leap off shelves and out of record bins. It not only exemplifies DG's 4D technology at its very best, but places some exceedingly marketable repertory in the hands of a conductor who knows what he's doing—and has been doing it for some time now. Boulez is a wiz with this music, and the Berliners give him everything he's obviously asking for. In a way, it's Ravel for the '90s—chilling at times in its perfection, but wonderfully evocative and musically "awake." A real prize, marred as a package only by skimpy annotation.

### ★ PIERRE MONTEUX EDITION

San Francisco Symphony, Boston Symphony, Chicago Symphony, RCA Victor Symphony, Pierre Montoux  
RCA Victor Gold Seal 61893

A handsome if unwieldy box containing 15 compact discs plus a 78-page booklet, this set of reissues honors one of the century's most eminent, and beloved, conductors on the 30th anniversary of his death. There are 17 hours of music here, recordings made primarily in the '40s and '50s. All but three of the 45 works are new to CD, and three appear for the first time in any format, including Strauss' "Ein Heldenleben," recorded in San Francisco in 1947. Especially treasurable are Gladys Swarthout singing Chausson's "Poème" (1952) and Marian Anderson singing Mahler's "Kindertotenlieder" (1950). Executive producer: John Pfeiffer.

## Retail

# Recoton's New Warehouse Reflects Growth \$3.5 Million Fla. Facility To Be Ready By Spring

■ BY DON JEFFREY

NEW YORK—In an indication of its strong growth in the past year, Recoton Corp., the manufacturer of consumer electronics accessories, is constructing a 200,000-square-foot warehouse in Florida, in the area where it moved its operations last year.

The new warehouse will cost an estimated \$3.5 million. Recoton has acquired 24 acres of land in Lake Mary, near Orlando, and construction of the facility is expected to begin this month and be completed during the winter.

Peter Ildau, VP of corporate communications, says, "With the development of new product lines, we substantially increased our business and required extra warehousing." He says the company rented additional space around the area but realized it made more sense to construct a facility. "We're planning for the future."

Last year, Recoton moved its manufacturing operations and headquarters to Lake Mary in an effort to cut down on costs, taking advantage of cheaper land and labor in Florida. The com-

pany's corporate offices remain in Long Island City, N.Y.

The company has grown in recent years through a spate of acquisitions, starting with the headphone maker Calibron in 1989. In addition, Recoton has enjoyed bigger orders from retailers, who are increasing the space given to accessories because these products have higher profit margins than recordings.

In a release, Recoton president Robert Borchardt said, "The company is experiencing strong growth, and our expansion of the 900 MegaHerz wireless technology products, the addition of cellular and computer accessories, plus music carrying cases, make it appropriate to expand our facilities."

In April, the company completed a public offering of 1.74 million shares, raising \$46.6 million. Part of the proceeds are being used for the new warehouse. The company also is setting aside some capital for future mergers and acquisitions, says Ildau.

Recoton, which has become a favorite on Wall Street in the past year, also recently announced a 3-for-2 stock split in the form of a 50% dividend, which means that shareholders will receive a new share for every two shares they own. The stock closed at \$34 a share in

over-the-counter trading at press time, close to its all-time high of \$35.50.

For the first quarter, which ended March 31, Recoton reported net profit of \$1.47 million on net sales of \$29 million, compared with net income of \$872,000 on sales of \$20.4 million in the same period last year. Net profit was up 68%, while sales rose 42%.

Recoton's 1,500 products are sold in more than 30,000 retail outlets under the names Ambico, Calibron, Discwasher, Parsec, Recoton, Rembrandt, and Sole Control.

In other financial news from the accessories industry, TDK Corp. reports that sales of recording media (blank audio and videotape) fell 17.9% in the fiscal year that ended March 31, to \$1.33 billion. Operating profit dropped 45.4%, to \$73.9 million.

The Tokyo-based company attributes the declining sales to the appreciation of the yen against other currencies and lower videotape prices. In a release, it stated: "Sluggish audio-visual product sales joined with rising imports of low-priced videotapes in Japan to create an extremely difficult climate. TDK was able to offset these negative factors to some extent with new product introductions and aggressive sales programs."

## Friedman CD-ROM Throws The Book At Music Buyers

■ BY JIM BESSMAN

NEW YORK—The CD-ROM format may be the rage in the current multimedia frenzy, but the Michael Friedman Publishing Group has entered the fray with a decidedly low-tech book/CD package that is already showing sales strength as a learning/listening tool.

The New York house's "Life, Times, & Music" series, published under its Friedman/Fairfax imprint, has moved more than 300,000 units, according to company reports, mostly in bookstores but also in some music outlets.

"It gives us another means of selling music in a bookstore," says Nick Shaffran, senior producer at Sony Music Special Products, who has helped research and compile several of the 16 currently available titles. "But it's also a great concept because the book is a learning tool which explains the collection of music. If you just buy a book on music, how can you understand it unless you have the music there to go along with it?"

Each "Life, Times, & Music" package includes a fully illustrated 72-page book sized approximately 5 inches by 11 inches, which fits into a cardboard slipcase/box that also holds the accompanying full-length CD. For example, "Country" highlights Patsy Cline, Johnny Cash, Tammy Wynette, and the Charlie Daniels Band via photos on the box cover, and features all those artists on the 22-track, 66-minute CD. Also included on the disc are representa-

(Continued on next page)



**Crema De La Cema.** Cema Distribution recently presented its annual awards at a sales and marketing meeting in Phoenix. The Chicago office was named branch of the year. Shown above, from left, are Cema senior VP Joe McFadden; Chicago sales manager Paul Wittcoff; branch marketing manager Risa Bridges-Hall; branch manager Dave Witzig; and Cema president Russ Bach. Below, San Francisco branch manager Terry Sautter, center, is named branch manager of the year by Bach, left, and McFadden.

Other winners were sales marketing manager Joe Pszonek (New York); branch marketing manager Joy Feuer (Los Angeles); sales reps Dave Saunders (Los Angeles), Jim Simonian (Cleveland), and Joanne Weakley (Washington, D.C.); branch marketing reps Melanie Levy (Los Angeles) and Donna Ross (Cleveland); singles specialist Bob Kreizel (New York); urban specialist Denise Baxter (Dallas); and field marketing reps Andy Hammer (Dallas) and Kathy Barobs (Chicago).



# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	<b>THE EAGLES</b> ▲ <sup>14</sup> ELEKTRA 105* (7.98/11.98)	<b>*** NO. 1 ***</b> GREATEST HITS 1971-1975 7 weeks at No. 1	163
2	2	<b>THE EAGLES</b> ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	161
3	3	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	162
4	4	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>5</sup> TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	152
5	5	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	163
6	11	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	161
7	6	<b>PINK FLOYD</b> ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	163
8	10	<b>JOURNEY</b> ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	163
9	9	<b>THE EAGLES</b> ▲ <sup>9</sup> ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	69
10	7	<b>NIRVANA</b> SUB POP 34* (8.98/14.98)	BLEACH	11
11	8	<b>BEASTIE BOYS</b> ▲ <sup>4</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	95
12	16	<b>JAMES TAYLOR</b> ▲ <sup>4</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	163
13	15	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	163
14	14	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	140
15	12	<b>MEAT LOAF</b> ▲ <sup>9</sup> CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	163
16	19	<b>YANNI</b> ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	19
17	13	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	154
18	—	<b>WAR</b> AVENUE 70072/RHINO (7.98/11.98)	THE BEST OF WAR & MORE	1
19	20	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	72
20	27	<b>ELTON JOHN</b> ▲ <sup>10</sup> POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	153
21	18	<b>AEROSMITH</b> ▲ <sup>6</sup> COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	160
22	17	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	117
23	26	<b>YANNI</b> ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	13
24	24	<b>BILLY JOEL</b> ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	163
25	21	<b>METALLICA</b> ▲ <sup>2</sup> MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	146
26	33	<b>GRATEFUL DEAD</b> ▲ THE BEST OF SKELETONS FROM THE CLOSET WARNER BROS. 2764 (7.98/11.98)		71
27	25	<b>THE DOORS</b> ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	149
28	28	<b>FLEETWOOD MAC</b> ▲ <sup>2</sup> WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	136
29	23	<b>PINK FLOYD</b> ▲ <sup>4</sup> COLUMBIA 33453* (10.98 EQ/16.98)	WISH YOU WERE HERE	14
30	22	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	145
31	35	<b>ORIGINAL LONDON CAST</b> ▲ <sup>3</sup> POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	40
32	—	<b>ROLLING STONES</b> ▲ <sup>4</sup> VIRGIN 39505 (17.98 CD)	SOME GIRLS	1
33	30	<b>NINE INCH NAILS</b> ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	41
34	31	<b>BONNIE RAITT</b> ▲ <sup>5</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	18
35	43	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	158
36	29	<b>PINK FLOYD</b> ▲ <sup>3</sup> COLUMBIA 40599* (10.98 EQ/16.98)	A MOMENTARY LAPSE OF REASON	13
37	34	<b>THE EAGLES</b> ▲ ELEKTRA 705 (13.98/19.98)	LIVE	3
38	41	<b>AEROSMITH</b> ▲ <sup>3</sup> Geffen 40329 (7.98/12.98)	PERMANENT VACATION	17
39	40	<b>THE BEATLES</b> ▲ <sup>8</sup> CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	83
40	36	<b>U2</b> ▲ <sup>5</sup> ISLAND 842298*/PLG (10.98/16.98)	THE JOSHUA TREE	127
41	32	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	42
42	44	<b>SMASHING PUMPKINS</b> ● CAROLINE 1705* (9.98/14.98)	GISH	22
43	38	<b>CHICAGO</b> ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	149
44	—	<b>SIMON &amp; GARFUNKEL</b> ▲ <sup>5</sup> COLUMBIA 31350 (9.98 EQ/16.98)	GREATEST HITS	34
45	—	<b>THE BEATLES</b> ▲ <sup>5</sup> CAPITOL 97039 (14.98/31.98)	1967-1970	32
46	—	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293* (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	48
47	37	<b>BOSTON</b> ▲ <sup>11</sup> COLUMBIA 34188* (10.98 EQ/16.98)	BOSTON	23
48	—	<b>ELTON JOHN</b> ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	51
49	47	<b>BARBRA STREISAND</b> ▲ COLLECTION: GREATEST HITS... AND MORE COLUMBIA 45369* (9.98 EQ/16.98)		7
50	—	<b>VAN MORRISON</b> ▲ WARNER BROS. 3103 (7.98/11.98)	MOONDANCE	8

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatsseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

## FRIEDMAN CD-ROM THROWS THE BOOK AT MUSIC BUYERS

(Continued from preceding page)

tive classic tunes by the likes of the Carter Family, Roy Acuff, Bill Monroe, Marty Robbins, the Statler Brothers, and George Jones—all of whom are covered in the text.

"Information is the cornerstone of these packages," says editor Nathaniel Marunas. "Much more than glorified liner notes, the books are loaded with significant images, dates, biographies, and historical events. Additionally, each book contains an extensive bibliography and discography, making each package a leaping-off point for the interested reader/listener."

The "Life, Times, & Music" packages carry a suggested retail price of \$15.98 and are marketed nationwide in bookstore chains including Waldenbooks and Crown, indie bookstores, general discount chains, wholesale membership clubs, and music retailers including the Musicland Group. The in-

itial run per title is 15,000 to 20,000.

Michael Friedman Publishing Group sells direct to individual stores and chains, Marunas says. In-store displays include countertops holding six pieces and free-standing displays holding 12. The company advertises in trade journals including Publishers Weekly.

The series launched two years ago with three classical music titles, "The Baroque Era," "The Romantic Era," and "Wolfgang Amadeus Mozart."

"The 'Baroque' and 'Romantic' packages had wonderful books and great music but didn't sell well because classical music buyers already know what's good and what they want and aren't interested in compilations," says Marunas. "But the 'Mozart' did well because it was personality driven, and classical buyers look for specific performers."

Still, the company realized that mainstream consumers were less in-

terested in classical packages than pop, so it developed generic titles covering jazz, country, blues, gospel, and Broadway. When these releases proved successful, they spawned more specific follow-ups—"Country" gave way to "Women Of Country," "Big Bands" to "Swing Kings," and "Broadway" to "Hollywood Musicals."

Friedman Publishing now plans to issue 10 to 12 new titles a year. Slated for fall publication are "Folk," "Boogie Nights: The Disco Age," "Sentimental Journey: Songs Of The World War II Era," "Love Songs From Stage And Screen," "Satin Dolls: The Women Of Jazz," and "One, Two, Buckle My Shoe: Songs And Games For Children."

Acknowledging that the company's traditional sales network is directed at the book market, Marunas nevertheless hopes the line will wend its way deeper into music stores.

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# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## Digital Magazines Make Retail Inroads

BY BRETT ATWOOD

LOS ANGELES—Computer software retailers may become the electronic newsstands of the future as the multimedia magazine genre continues to grow. New entries in this emerging world of digital journalism include Medio Magazine and substance.digizine, which join Nautilus CD, Newsweek Interactive, and “just think (an interactive)” in competition for retail space.

“As long as the content is not duplicated in print somewhere else, there will be consumer interest,” says Chuck Whitaker, divisional merchandise manager of the 343-store, Minneapolis-based Software Etc. retail chain. “The digital magazines that use interactivity will get the consumers’ interest.”

Digital magazines combine the detail available in print articles with the visuals of television news. Users can choose to read more information on a subject by “clicking” the mouse on key “hot spots,” where detailed background information on the topic of choice is accessible.

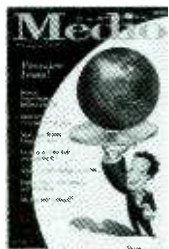
“Our digizine package design emulates a print magazine,” says Substance Interactive co-founder Eddie Bellinaso, whose quarterly substance.digizine bows July 5.

“Trent Reznor [of Nine Inch Nails] was excited about being included in our first issue,” says Bellinaso. “Musicians will benefit from our music coverage, because the reader will get to hear the music that they read about.”

substance.digizine, a Gen X-targeted disc that will retail for about \$25, is under a two-year contract with Sony Imagesoft, a software company distributed through Sony Electronic Publishing. Substance Interactive, which produces the title, is working on other

magazines, including a digital version of the popular counterculture magazine Mondo 2000.

Newsweek Interactive is a quarterly that has been on shelves since March 1993. Each issue contains three months of complete text from the print version of Newsweek. Selected stories are available in an expanded form, with video and audio reporting accompanying the written text.



“Are we editors or producers?” asks Newsweek Interactive managing editor Michael Rogers.

“This is all so new that no one really has a clue as to many of the logistics of digital journalism. At retail, there is some confusion about what to do with us. It’s still not clear where CD-ROMs

will ultimately be sold. We don’t think that a year from now they should sell in computer stores. The key to mainstream success is to get into content stores, like book and record retailers.”

Rogers says Newsweek Interactive will replace its current box packaging with a thinner, slicker product design in September. The retail price of \$39.95 will be “significantly lower,” according to Rogers, who cites strong advertiser support and less expensive packaging for the lower cost.

Medio Magazine, a general-interest monthly covering topics from entertainment to sports and news, is expected to be an impulse “add-on” purchase at \$9.95.

“We are using a 20-pack cardboard display, which most stores will place at the checkout stand,” says Medio president Steve Podradchik. “It’s an impulse item by design. We wanted it to look familiar—like a magazine, not a box of software. The difference is that

you won’t find 12,000 articles in one magazine at your local grocery check-out stand—at least, not yet.”

Medio’s debut issue came out in mid-June.

Most digital magazines, like their printed counterparts, are available by mail subscription. “We haven’t gone after newsstands,” says just think (an interactive) co-founder Megan Wheeler, whose debut issue came out in March. “We hope to bypass retail and succeed with a large mail subscription base and through catalog sales.”

A paperless society is not likely to happen overnight, Whitaker acknowledges.

“People won’t go home and read Time magazine on their computer when they can read it elsewhere,” says Whitaker. “Besides, I think people kind of like the idea of reading Sports Illustrated or Highlights [For Children] in the dentist’s waiting room.”

## ‘MPEG Board’ Works ReelMagic For PCs

BY MARILYN A. GILLEN

NEW YORK—“People are used to looking at their TV sets for entertainment. They have come to expect that kind of visual quality, that kind of a visual experience,” says Julien Nguyen of Sigma Designs, summing up both the rationale for ReelMagic and the reason he expects it to rev up the emerging computer-based entertainment marketplace for everything from movies to music videos to live-action games boasting Hollywood actors on 5-inch CD-ROM discs.

Sigma Designs’ ReelMagic multimedia playback board, or “MPEG board,” is an add-in card for IBM PCs and compatibles that allows consumers to play back interactive full-screen, full-motion, full-color video at 30 frames per second, with CD-quality sound, on standard home computers. “It’s very close to TV quality,” says Nguyen, chief technical officer and VP of engineering. “There’s none of the jerkiness you will see with computer video, and you have a full screen of video and not that tiny window [as with traditional video on computer screens].”

The board works with any video compressed using the MPEG-1 standard, Nguyen says, including feature films currently being released on two 5-inch discs for the CD-i platform.

Since Fremont, Calif.-based Sigma Designs slipped ReelMagic rather quietly into the multimedia marketplace last October, interest in it has been building within the software community. The Catch-22 of getting developers to create specialized MPEG software for a fledgling piece of hardware that needs that software to grow into a mass-market product hasn’t been as great a hurdle as you might expect, Nguyen says. “[Software companies] look at all those millions of PCs in homes, and they know that even those that don’t have ReelMagic boards now can quickly and easily upgrade. It’s a huge potential market.”

ReelMagic’s price point, though hardly pocket change, is also a plus. The standard ReelMagic board, which also is the equivalent of a sound card offering 16-bit audio, carries a suggested retail price of \$449. For those PC customers who have already installed a sound card (which can cost as little as \$80 or more than \$100) a ReelMagic Lite edition, which offers only the video feature, is available for \$349.

“Without this, you would have to buy a separate machine [such as a CD-i player] to get the same experience of watching films on disc,” Nguyen says. Interested developers must pub-

lish a dedicated, or additional, ReelMagic version of a title. That is, ReelMagic will offer that TV-quality computer-screen experience only when playing back specially encoded MPEG software, not just any CD-ROM software. Nguyen says the cost to create these MPEG versions is “minimal, pennies more a disc,” and that MPEG titles are being priced the same as non-MPEG ones. Titles thus coded are being flagged “ReelMagic compatible” on the outer packaging. Sigma Designs asks no royalty of software publishers, Nguyen says, eager to encourage development.

(The company also is happy to encourage outside hardware development—and thus increase software development as the hardware base grows—of what it calls the de facto computer MPEG standard. Sigma Designs is licensing its DOS Application Programming Interface royalty-free to PC hardware manufacturers and chip makers.)

Among the 50 ReelMagic-compatible titles out now or due in the coming months are “The Horde” from Crystal Dynamics; “Man Enough” from Tsunami Media; “Return To Zork” from Activision; “Digital Bar” from Bindernagel-Ross; and “Compton’s Interactive Encyclopedia” from Compton’s New Media.

A recent high-profile entry is “Prince Interactive” from Graphix Zone, which will be bundled with select ReelMagic boards. And due in July is the first title to come from an agreement between Sigma Designs and Warner Custom Music that gives Sigma access to certain Warner catalog for CD-ROM development. “INXS’ Greatest Video Hits 1980-1990” is a “strictly linear” collection of that band’s music videos, Nguyen says.

Sigma Designs also touts in its catalog the raft of CD-i titles available in the MPEG format and designed for the CD-i platform.

## AT&T Exec Heads CAA Multimedia

**CREATIVE MANEUVERING:** The much-ballyhooed convergence of Hollywood and Silicon Valley has taken a new twist.

The latest example is Creative Artists Agency hiring Robert Kavner, AT&T’s reigning interactive executive, to spearhead the talent agency’s cultivation of multimedia ventures. Kavner’s initial focus will be to create multimedia opportunities for existing CAA clients, said Mike Ovitz, CAA chairman. Those “opportunities” for a lengthy client list of leading actors, writers, musicians, and others will include interactive games and films as well as other interactive properties. The film arena already has seen a flurry of activity, with actors such as Robert Culp, Ned Beatty, Kirk Cameron, Tia Carrere, and Chris Lemmon among the many who have turned up in all make and manner of games and interactive films.

Actors’ unions have acknowledged the trend, negotiating contracts to cover talent performing in interactive media productions.

AT&T says Kavner, who most recently carried the title of head of its Multimedia Products & Services Group, will not be replaced in that exact capacity, but multimedia will continue to be a key focus at the communications company.

**SPEAKING OF CONVERGENCE,** the multimedia computer—which already has staked a claim to the playback of music, movies, and games—has just gotten another nudge toward being a “total home entertainment center.”

This fall, Packard Bell will bow a new line of all-in-one, one-plug multimedia computers with built-in monitor, CD-ROM drive, TV, stereo, telephone answering machine, and fax, a company executive says. These “magic boxes” also are fashion-savvy, with removable colored panels for custom decorating.

All the models in the line meet MPC Level 2 specifications and include 16-bit stereo sound cards for the playback of CD-quality sound. Select units also come with an add-in TV/video card.

The new line will be available in September, with some models priced at around \$2,000. The hardware will be bundled with 27 software titles.

**COMPTON’S** NewMedia is getting into the self-help business. The Carlsbad, Calif., software publisher and distributor will launch the new subject line under its Information Division umbrella with “Focus For Success,” an interactive program that helps users assess their personality traits.

Once determined, those traits are reviewed, and users given suggestions for suitable jobs, avocations, and entertainment. The CD-ROM also helps develop positive traits, according to Compton’s, such as beefing up concentration skills and communications techniques.

“Focus For Success” is due in September at \$49.95.



**The New Gold Standard.** Representatives of Sainte-Foy, Quebec-based Tune 1000 Corp. and EMI Music Publishing Canada exchanged the first Gold Diskette award during Canadian Music Week in Toronto. The new honor commemorates sales of 50,000 units of Tune 1000’s five-song “Unreleased Album,” containing musical digital data in the MIDI file format. The diskette is distributed along with the company’s Soft Karaoke software, which turns a PC into a home karaoke machine. The music and software come packaged with a microphone. Pictured, from left, are Michael Perlmutter, creative manager, EMI Music Publishing Canada; Mark Quail, business affairs manager, EMI Music Publishing Canada; Norma Barnett, director of administration, EMI Music Publishing Canada; and Pierre Tremblay, director of licensing, Tune 1000.



# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS..

By Seth Goldstein



**TOMORROW THE WORLD:** Disney generally doesn't have much to say to the trade press these days, beyond touting the newest numbers for "The Return Of Jafar" and other record busters. However, Barron's was able to open the door a crack in its June 20 story, "Not-So-Magic Kingdom."

Whatever problems Barron's has discerned, home video isn't among them. Quite the contrary: Disney's VHS business now comprises more than 50% of filmed entertainment earnings. "Jafar," says Barron's, is selling twice as many units as expected. "There's another \$100 million we didn't know we had," Disney CFO Richard Nanula notes in the article.

Even the standards haven't been fully exploited everywhere. Barron's quotes Buena Vista Home Video president Ann Daly as saying, "When we distributed 'Little Mermaid' in 1990, we sold only 9 million units; if we released it again, it would sell 15 million." Fear of overexposure, though, is forcing Disney to consider stretching its traditional seven-year theatrical rerelease schedule to 12 years.

Barron's says that Daly believes the U.S. market is peaking, and all agree that the biggest opportunities lie elsewhere, particularly in VCR-poor Latin America. Worldwide video sales could double in the next couple of years, according to international head Michael Johnson, although Disney must still overcome restrictions like Scandinavia's tariffs and France's refusal to permit cassette releases until a year after theatrical debuts.

Disney compensates by charging more in Europe, but may have to hike prices to support margins in the face of retailer discounting. Johnson told Barron's, "This leads to very, very lively discussions."

**SAD TO SEE HER GO:** Special-interest vendors will lose an on-air champion when Joan Rivers' shopping show vanishes. Like David Letterman, who highlights releases on subjects chosen to tickle the audience funny bone, Rivers could move product.

Consultant Leslie McClure says a 5-7-minute plug for client Lilius Folan's yoga tape generated sales of 500 units. In McClure's judgment, (Continued on page 92)

## Vid Duplicators Expanding Services Other Formats Added To Core VHS Production

BY PAUL VERNA

Reflecting the continued progress of magneto-optical media, video duplicators are metamorphosing from tape specialists into entertainment service companies, offering their customers a wide range of information in as many formats as possible.

But even while some companies dive head-first into the brave new digital world, others cling to their core videotape business with the conviction that VHS will remain the leading configuration for years to come. The burgeoning sell-through market has fueled their determination to continue doing what they have, thus far, done best.

These trends emerged from a Billboard survey of video duplicators following the recent Replitech convention, held June 14-16 at the Santa Clara (Calif.) Convention Center, which drew 4,500 attendees, 50% more than in 1993.

"We believe in the videotape business very much," says David Cuyler, president/CEO of Rank Video Services America of Deerfield, Ill. "We're very successful in video. We have a substantial marketplace and a very large here-and-now business, and it's a business that we see a lot of growth in."

Noting that the VCR penetration rate is approximately 93% in the U.S., Cuyler adds that VHS has "an incredible, substantial, real, in-place advantage, and it's going to be that way for

a long time."

One reason Cuyler believes so strongly in VHS is that the creators of optical-media programs continually compare the sound and picture quality of their products to videotape. Implicit in those comparisons, he says, "is the fact that VHS is the quality standard today."

Cuyler points to sell-through growth as another indicator of the health of the videotape business. "Sell-through seems to be a significant uptrend," he says. "Distribution is coming together. Video is getting presented well to consumers in places where they like to buy it. It's being merchandised, discounted, and mass-marketed. As that happens, the steadiness and assuredness of supply support a collectibility habit."

Ed Havens, GM of the industrial video division of SKC America of Mount Olive, N.J., is another tape advocate. He says the emerging disc technologies are "fragmented. It's not anything where you can say, 'That's the cure-all,' because if you compare it to what videotape is doing now, in terms of the movies and features, disc technology is not really a big advance. It's not something you can pin your hat on and say, 'This [format] is going to revolutionize the industry.'"

While SKC does not manufacture magneto-optical discs in the U.S., the company's Korean parent, Sunkyong, does service the Asian market with product on laser, CD, CD-ROM, CD-i, and CD-V, according to Haven.

Proponents of these optical and digital formats express confidence that the wave of the future is a string of zeros and ones, and that home entertainment needs soon will be met by a fully compatible, CD-sized disc. And, they insist, there will be no compromise in quality.

"I guess everybody believes there's going to be a convergence of all these formats," says Jim Boyer, VP of CD and CD-ROM replicator Kao Optical Products, a division of Kao Infosystems Inc. of Plymouth, Mass. "The disc you buy in the store will contain audio and video on it, and people are going to have players that will play all that at once."

Bill Schubart, president of South Burlington, Vt.-based Resolution Inc., says, "The dilemma that duplicators face as there are more media introductions is, will the industry see itself as a video duplication industry or is it going to see itself as a media replication industry, or somewhere in between? We've all defined ourselves as book companies, record companies, video companies, or video or audio duplicators."

## Buena Vista Vid Takes 2nd Stab At Spanish Mkt.

BY EILEEN FITZPATRICK

LOS ANGELES—Buena Vista Home Video is learning another language.

The supplier will expand its market reach with the release of four Walt Disney classics and four titles in its Sing-Along-Songs line dubbed into Spanish.

The features, available June 24, are "Beauty And The Beast," "Pinocchio," "Alice In Wonderland," and "The Sword In the Stone." Each carries a \$24.99 suggested list. The Sing-Alongs, at \$12.99, include "You Can Fly," "Under The Sea," "Be Our Guest," and "Heigh Ho." Also debuting in Spanish are the featurette "The Prince & The Pauper" and "Wild West Winnie," from the Winnie The Pooh collection, at \$12.99 each.

This is Disney's second stab at tapping Hispanic demand, says Dan (Continued on page 94)



**In Vino Veritas.** Exuding authority and pleasure, wine expert Doug Frost, left, and WGN-TV morning and noon news anchor Dave Eckert sample a vintage Riesling. Their combined knowledge is on display in a new special-interest tape called "Food Made Great—Wine Made Easy" from Vine's Eye Production in Kansas City. It's bottled at \$19.95 suggested list. Frost, who holds the titles of master sommelier and master of wine, promises an expert's guide to Bacchian wisdom.

## SHE'S A THRILLER.



On her own and dancing to a new beat, La Toya Jackson shows she's got the best moves in the family. Now starring in her Playboy *Celebrity Centerfold* showcase, La Toya's a thriller in her own right. And just for the record, she's hotter than ever.



PLAYBOY HOME VIDEO

## Playboy Video Caught In O.J. Media Squeeze

**NOT ONCE, BUT TWICE:** Playboy Home Video has found itself caught up in the klieg light tragedy of the murder of O.J. Simpson's former wife, Nicole Brown Simpson, and her friend Ronald Lyle Goldman—and the possible involvement of the football great-turned-Hertz spokesman.

As it happens, Playboy was editing an exercise video featuring Simpson when news of the murder hit every page one and TV news show in the country. Production on the video had wrapped in May.

A release date for the tape, entitled "Minimum Maintenance," had not been determined, but Playboy has put the project in an indefinite holding pattern.

"In light of the current situation, we're taking a wait-and-see approach," says a Playboy spokesman, who adds that the tape was intended to launch the company into the mainstream exercise market. Playboy does not have an agreement with Simpson for anything beyond this program.

Adding insult to injury, industry sources say Playboy was also considering an exercise tape with Dian Parkinson, now embroiled in a sexual harassment suit against her old "The Price Is Right" boss Bob Barker.

While scandals are a road to fame and fortune (remember Jessica Hahn's top-selling Playboy release?), the public is rallying around Barker. He denies the charges, claiming Parkinson is set on getting revenge over their broken love affair.

Sales of Parkinson's celebrity centerfold video did jump, but demand appears to be waning. The title has dropped from No. 10 to No. 11 on the Billboard charts.

Further discussions about a Parkinson fitness tape have also been put on hold.

**WAYNE CLASSIC THIS FALL:** "Hondo," one of the last major John Wayne movies to be released on cassette, is set to arrive in stores in September, according to a source at Batjac Productions, the company formed by the late actor's son Michael Wayne.

"Hondo," a 1953 release now being restored, will be distributed by MPI Home Video. It is expected to be priced at about \$20.

MPI lost a copyright lawsuit against GoodTimes Home Video over another Wayne oater, "McLintock!," also restored by Batjac. Both companies had versions of the title; MPI was unable to prove it had an exclusive.

**RANGER FEVER:** ABC Video is poised to pounce on the current New

York-New Jersey-Connecticut hockey hysteria with the release of "1994 Stanley Cup Champions: New York Rangers."

The 60-minute highlight video covers the team's winning season, as well as action from the playoffs and the championship series and interviews with players from the 1940 team, the last Rangers squad to capture the cup.

An ad for the tape hit the pages of special Rangers sections in each of the New York dailies and the Northeast edition of USA Today.

The tape, priced at \$19.95 and available July 1, will be used as a premium by Sports Illustrated magazine. It also will be featured in an SI

ad for Rangers merchandise from the magazine's mail-order service.

Stanley Cup-starved New Yorkers can win copies of "Champions" on WPLJ and WFAN radio promotions. ABC Video co-sponsored the WFAN radio broadcast of the Rangers' June 17 victory parade, highlights of which will be on the cassette.

"Champions" is the first release under ABC's new distribution deal with Paramount Home Video. The studio had something of a head start, having distributed three highlight tapes from the 1988-91 seasons. Viacom's purchase of Paramount Communications brought it Madison Square Garden and the MSG cable network, which broadcasts Rangers games.

**4 WEDDINGS & A CONTEST:** Retailers, distributors, and consumers will be able to win a trip to Club Med or a year's supply of champagne to celebrate "Four Weddings And A Funeral" as it walks down the video retail aisle.

PolyGram Video will award five trips to consumers and the dealer from which they rented the movie through the "Have Yourself A Honeymoon Sweepstakes." A teaser for the sweepstakes appears on the tape and will be promoted by more than 3,000 travel agencies. Club Med will also tout the contest. "Four Weddings And A Funeral" arrives in stores Aug. 24.

Twenty first-place winners will receive a year's supply of Taittingers champagne, and 50 second-prize winners will receive a CD soundtrack.

Retailers, meanwhile, have a chance to win a trip to New York and dinner with "Four Weddings" star Hugh Grant, Great Britain's latest heartthrob export to the U.S.

Distributors nominate stores that create the most innovative overall promotional campaigns for the title. PolyGram will then judge the entries, select the 10 best, and bring the winners (wholesaler reps included) to New York for the date with Grant.

(Continued on page 92)



by Eileen Fitzpatrick

# 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	8	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13
2	3	3	THE PIANO	Live Home Video 69974	Holly Hunter Harvey Keitel	1993	R
3	2	6	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13
4	4	5	THE THREE MUSKETEERS	Walt Disney Home Video 2524	Charlie Sheen Kiefer Sutherland	1993	PG
5	5	10	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
6	7	9	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R
7	8	9	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG
8	9	3	RUDY	Columbia TriStar Home Video 53723	Sean Astin	1993	PG
9	6	5	ADDAMS FAMILY VALUES	Paramount Pictures Paramount Home Video 32806	Anjelica Huston Raul Julia	1993	PG-13
10	<b>NEW ▶</b>		WAYNE'S WORLD 2	Paramount Pictures Paramount Home Video 32845	Mike Myers Dana Carvey	1993	PG-13
11	10	6	THE REMAINS OF THE DAY	Columbia TriStar Home Video 71093	Anthony Hopkins Emma Thompson	1993	PG
12	12	11	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R
13	<b>NEW ▶</b>		MY LIFE	Columbia TriStar Home Video 71143	Michael Keaton Nicole Kidman	1993	PG-13
14	11	4	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR
15	14	14	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
16	13	8	ANOTHER STAKEOUT	Touchstone Pictures Touchstone Home Video 2171	Richard Dreyfuss Emilio Estevez	1993	PG-13
17	16	2	SHORT CUTS	New Line Home Video Columbia TriStar Home Video 53533	Tim Robbins Jack Lemmon	1993	R
18	17	10	A BRONX TALE	Savoy Pictures HBO Home Video 90954	Robert De Niro Chazz Palminteri	1993	R
19	18	10	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R
20	19	11	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R
21	15	4	ROBOCOP 3	Orion Pictures Orion Home Video 8796	Robert John Burke Nancy Allen	1993	PG-13
22	21	12	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Touchstone Home Video 2011	Angela Bassett Larry Fishburne	1993	R
23	25	18	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
24	20	10	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52633	Daniel Day-Lewis Michelle Pfeiffer	1993	PG
25	23	14	THE GOOD SON	FoxVideo 8553	Macaulay Culkin Elijah Wood	1993	R
26	27	4	A DANGEROUS WOMAN	Amblin Entertainment MCA/Universal Home Video 81723	Debra Winger Barbara Hershey	1993	R
27	28	8	MR. JONES	Columbia TriStar Home Video 52353	Richard Gere Lena Olin	1993	R
28	26	15	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R
29	<b>NEW ▶</b>		ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13
30	24	10	THE BEVERLY HILLBILLIES	FoxVideo 8561	Lily Tomlin Cloris Leachman	1993	PG
31	22	7	FLESH AND BONE	Paramount Pictures Paramount Home Video 32899	Dennis Quaid Meg Ryan	1993	R
32	30	5	ORLANDO	Columbia TriStar Home Video 71543	Tilda Swinton Billy Zane	1993	PG-13
33	29	15	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R
34	31	8	POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnevie Jack Fieldstad	1994	PG
35	32	4	LOOK WHO'S TALKING NOW	Columbia TriStar Home Video 78373	John Travolta Kirstie Alley	1993	PG-13
36	33	14	JUDGMENT NIGHT ◆	Largo Entertainment MCA/Universal Home Video 51563	Emilio Estevez Cuba Gooding, Jr.	1993	R
37	36	16	SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG-13
38	39	3	GHOST IN THE MACHINE	FoxVideo 8589	Karen Allen Chris Mulkey	1993	R
39	34	7	RUBY IN PARADISE	Republic Pictures Home Video 3470	Ashley Judd Todd Field	1993	R
40	<b>NEW ▶</b>		DECEPTION	Live Home Video 69978	Andie MacDowell Liam Neeson	1993	PG-13

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

# Video Previews

EDITED BY CATHERINE APPELFELD

## MUSIC

**Barry Manilow, "The Greatest Hits... And Then Some,"** BMG Video, 90 minutes, \$19.98.

Exhaustive concert filmed at London's Wembley Arena begins and ends with the crooner emoting recent hit "The Best of Me," which is an apt frame for this greatest hits package. From the first notes of "Ready To Take A Chance Again" through show-closer "I Write The Songs," a rejuvenated Manilow displays feisty zeal throughout. He brings a starry-eyed young woman onstage for a rendition of "Can't Smile Without You," opts for an upbeat, club-influenced "Could It Be Magic" rather than the traditional Chopin-influenced rendition, and generally jokes around with the predominantly middle-aged female crowd. The "And Then Some" category includes Garth Brooks' "If Tomorrow Never Comes," a medley of old sing-alongs, and some tunes that made it to hit status only in the U.K.



**Sammy Kershaw, "The Hit Video Collection,"** PolyGram Video, 40 minutes, \$14.95.

Seven-clip retrospective, released simultaneously with Kershaw's new album "Feelin' Good Train," is a glossy showcase that spans the country artist's career from his Crescent City-fashioned first hit, "Cadillac Style," to latest single "National Working Women's Holiday." The in-between of Kershaw's career is represented by such diverse songs as "Queen Of My Double Wide Trailer," "Yard Sale," "Haunted Heart," "Don't Go Near The Water," and "Anywhere From Here." Video also includes fresh interview footage as well as some humorous behind-the-scenes glimpses.

## CHILDREN'S

**"Really Wild Animals: Totally Tropical Rain Forests,"** National

**Geographic Video/ Columbia TriStar Home Video, approximately 40 minutes, \$14.95.**

There are precious few children's videos that parents will get excited about watching time and time again. This series, which also takes the trophy as one of the most kid-friendly packages of the year, will revolutionize those unending hours on the couch. Second trio of releases from Nat Geo glows with the same attention to detail and brilliant film footage that went into the debut "Really Wild" videos. Dudley Moore reprises his role as navigator Spin, who paints a colorful picture of daily life in the rainforests of Central and South America via such attention-grabbers as weather reports, "interviews" with plants and animals, and mini music videos. "Amazing North America" and "Adventures In Asia" round out the trio.

**"Biker Mice From Mars: We Don't Need No Stinkin' City,"** Best Film & Video (516-931-6969), 30 minutes, \$9.99/\$14.99.

Marvelous mice continue their comical antics in three new adventures from Best. Something is rotten in the city of Chicago in "Stinkin' City," when a couple of putrid Hans and Franz-like characters crash in and announce they are "here to stink you up." As often happens with their human counterparts, the more earthly junk food the twosome consumes, the more pungent their smell becomes. After they are corralled by an evil conspirer to stink out the city so he can run amok, the rodents are called to the rescue. Yes, it's

cheesy, but it's lots of fun the Saturday-morning superhero crowd will eat up. Also new from Best and the Biker Mice: "A Mouse And His Motorcycle" and "The Pits."

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Appelfeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

**"Heidi,"** Walt Disney Home Video, approximately 120 minutes.

Latest adaptation of the generational favorite story of a chatty little orphan who brings sunshine to her grandfather's world of solitude and sorrow was nominated for a Golden Globe after its run on the Disney Channel last year. Stellar cast, including Jason Robards, Jane Seymour, and Patricia Neal, brings a particular sentimentality to the story, which was filmed on location in the Austrian Alps. As with all other "Heidi" adaptations—and there are many—this movie lacks the hi-tech gloss of many a modern-day children's adventure, but proves a good story is still a good story.

## DOCUMENTARY

**"Wyatt Earp: Justice At The OK Corral,"** A&E Home Video, 110 minutes, \$19.95/\$14.95.



Kenny Rogers hosts this third program-turned-video from A&E's popular "The Real West" series. Archival photos and loads of current commentary from historians detail one of the most famous showdowns of the wild West. Earp's life and work are put in a variety of perspectives, giving viewers a complete picture. In a gesture of a genuine two-for-one, video comes packaged with free 50-minute title "Dodge City," a look at the historic "wickedest little city in the West," where Earp and Bat Masterson had their day. A&E is releasing video in time to benefit from interest spurred by Kevin Costner film "Wyatt Earp." Previously released Real West twin packs, also hosted by Rogers, include "Geronimo: The Last Renegade"/"Custer And The 7th Cavalry" and "Outlaws: The Ten Most Wanted"/"Guns That Tamed The West."

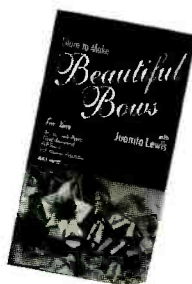
**"Virtual Love,"** Kultur Video/White Star (908-229-2343), 50 minutes, \$14.95.

Second-rate flashback to times and tunes gone by is hosted by a haggard-looking Timothy Leary, who meanders into such sundry topics as kinds of love, ecology, the collapse of religion, and sexual freedom. Among the rockers shown performing in modern-day concerts are Melanie, Blood Sweat & Tears, Electric Flag, Grand Funk Railroad, and Ginger Baker. The music is interrupted by groovy subtitles such as "Haight Is Love" and "Super Jam," as well as footage of the Vietnam War, dolphins swimming, psychedelia—you get the picture. Although video contains a little more peace, love, and understanding than target audience children of the '70s or '80s will be able to take, it will benefit from Woodstock 25th anniversary hype. "Virtual '60s" series also includes "Virtual Peace" and "Virtual Consciousness."

## INSTRUCTIONAL

**"Beautiful Bows,"** Picture Perfect Productions (800-395-2546), 43 minutes, \$19.95.

What's that you say? You don't know the difference between a tie bow and a bow-tie, not to mention a double bow-tie? Juanita Lewis, designer and former gift department manager at an upscale Glendale, Calif., spirits shop, is here to help.



Lewis spent her formative years cutting, folding, and creating all sorts of decorative contraptions, and now she is armed with homespun recipes to beautify any box. Her video is straightforward and includes adequate amounts of instruction and demonstration. Besides being savvy about her subject, Lewis also is quite at home in front of the camera, overcoming a dilemma that often snags do-it-yourselfers when they decide to take their craft public.

Billboard

FOR WEEK ENDING JULY 2, 1994

# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
★★ NO. 1 ★★						
1	1	15	<b>LIVE AT THE ACROPOLIS</b> ▲ Private Music BMG Home Video 82163	Yanni	LF	19.98
2	2	9	<b>LIVE</b> Curb Video 177706	Ray Stevens	LF	16.98
3	5	61	<b>COMEDY VIDEO CLASSICS</b> ▲ Curb Video 177703	Ray Stevens	LF	16.98
4	4	4	<b>THE SIGN</b> Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
5	3	5	<b>ZOO TV: LIVE FROM SYDNEY</b> PolyGram Video 8006313733	U2	LF	19.95
6	6	7	<b>INDIAN OUTLAW</b> Curb Video 177708	Tim McGraw	LF	16.98
7	7	37	<b>OUR FIRST VIDEO</b> ▲ Zoom Express BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
8	9	4	<b>THE HOME VIDEO</b> Arista/LaFace Records BMG Video 25727	Toni Braxton	LF	12.98
9	8	10	<b>KICKIN' IT UP</b> A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
10	10	30	<b>LIVE SHIT: BINGE &amp; PURGE</b> Elektra Entertainment 5194	Metallica	LF	89.98
11	13	34	<b>LIVIN', LOVIN', &amp; ROCKIN' THAT JUKEBOX</b> ● Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
12	11	36	<b>GREATEST HITS</b> ● MCA Music Video 10932	Reba McEntire	LF	19.98
13	12	94	<b>REBA IN CONCERT</b> ● MCA Music Video 10380	Reba McEntire	LF	14.98
14	17	30	<b>DANGEROUS: THE SHORT FILMS</b> Epic Music Video 19V49164	Michael Jackson	LF	19.98
15	14	8	<b>THE GIRLIE SHOW-LIVE DOWN UNDER</b> Warner Reprise Video 3-38393	Madonna	LF	29.98
16	15	29	<b>MARIAH CAREY</b> Columbia Music Video 19V49179	Mariah Carey	LF	19.98
17	18	68	<b>DELICATE SOUND OF THUNDER</b> ▲ Columbia Music Video 24V-49019	Pink Floyd	LF	24.98
18	16	105	<b>THIS IS GARTH BROOKS</b> ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
19	22	71	<b>I STILL BELIEVE IN YOU</b> ▲ MCA Music Video 10679	Vince Gill	SF	9.98
20	21	64	<b>THE PREMIERE COLLECTION ENCORE</b> ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
21	20	13	<b>PAUL IS LIVE</b> PolyGram Video 8006305273	Paul McCartney	LF	19.95
22	29	85	<b>BEYOND THE MIND'S EYE</b> ▲ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
23	26	20	<b>ALAPALOOZA: THE VIDEOS</b> Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
24	23	6	<b>RAISING HELL</b> BMG Home Video 80091-3	Iron Maiden	LF	19.98
25	24	8	<b>THE MAKING OF ESTRANGED HOME VIDEO</b> Geffen Home Video 39545	Guns N' Roses	LF	16.98
26	28	31	<b>VULGAR VIDEO</b> A*Vision Entertainment 50345-3	Pantera	LF	16.98
27	25	13	<b>SO FAR SO GOOD (AND MORE)</b> PolyGram Video 4400895413	Bryan Adams	LF	24.95
28	19	4	<b>THE GREATEST HITS...AND THEN SOME</b> Arista Records Inc. BMG Home Video 14766	Barry Manilow	LF	19.98
29	27	14	<b>HILLBILLY ROCK</b> MCA Music Video 10881	Marty Stuart	SF	9.98
30	40	174	<b>IN CONCERT</b> ▲ PolyGram Video 0712233	Carreras - Domingo - Pavarotti	LF	29.95
31	32	73	<b>FOR MY BROKEN HEART</b> ▲ MCA Music Video 10528	Reba McEntire	SF	9.98
32	30	33	<b>CALL OF THE WILD</b> BMG Video 66311-3	Aaron Tippin	SF	9.98
33	RE-ENTRY		<b>LIVE AT RED ROCKS</b> ● PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95
34	37	89	<b>LIVE AT THE EL MOCAMBO</b> ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
35	36	81	<b>THIS IS MICHAEL BOLTON</b> ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
36	31	126	<b>GARTH BROOKS</b> ▲ Capitol Video 40023	Garth Brooks	LF	14.95
37	38	38	<b>LIFE PROMISE PRIDE LOVE</b> Epic Music Video 19V49172	Sade	LF	19.98
38	33	15	<b>RHYTHM, COUNTRY &amp; BLUES</b> MCA Music Video 10876	Various Artists	LF	19.98
39	34	35	<b>VISUALIZE</b> ● PolyGram Video 4400865073	Def Leppard	LF	19.95
40	RE-ENTRY		<b>ONE VOICE</b> Barwood Films Ltd. FoxVideo 5150	Barbra Streisand	LF	19.98

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ▲ 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.

## RTI's TapeChek System A Boon For Vid Stores, Manufacturers

BY TERRI HORAK

NEW YORK—Research Technology International says that its line of videotape cleaning and inspecting equipment goes a long way toward solving the chronic problem of defectives that plague retailers and used-tape brokers.

"TapeChek" was first introduced five years ago at the Video Software Dealer's Assn. convention. "It was an exploratory mission with a prototype machine, and we were literally swamped. From that experience we knew we had hit a home run," says RTI marketing VP Tom Tisch. Customers, like Texas-based Video Advantage, seem to agree.

Lincolnwood, Ill.-based developer and manufacturer RTI could say it has been in the business 25 years; that's when the company was created to handle the problem of motion picture film deterioration from dirt and heavy use.

TapeChek has evolved from RTI's involvement in broadcast television. Buyers range from mom-and-pop stores to retail chains, videotape manufacturers, and duplicators, who have made the units part of their internal quality control systems, according to RTI. Tisch says about 300-400 RTI machines are currently in use in North America, and as many overseas.

Middlemen dealing with previously viewed product have found the system particularly useful. Wholesaler Video Advantage processes 1,000 tapes daily on its five TapeChek machines. "We hardly have to offer a guarantee, because we hardly ever see returns," says VP Greg Daniels.

Midwest Video Wholesalers in Columbus, Ohio, has two units that evaluate 50-500 tapes a week, according to RTI.

Retailer Jumbo Video in Kingston, Ontario, bought a TapeChek 490 a year ago, and it "has made a world of difference," says store co-owner Jamie Bennett. He cites several "time- and cost-effective" advantages, like "not having to set a tape aside [for real-time inspection] and make a judgment call whether to offer a free rental when a customer claims they rented a defective tape."

Bennett cites other TapeChek benefits, including the ability to forward to the damaged section of tape for repair, and the cleaning and inspection of previously viewed titles on sale in the store. Jumbo Video provides the same services to customers for \$2 a cassette.

Retailers say TapeChek has marketing benefits that RTI has begun to promote. The company tells of one retailer whose computer system is set up to flag a tape for cleaning, polishing, and inspection after 50 rentals. Executive VP Tom Boyle notes another retailer that has created name tags saying "We TapeChek, We Care."

The four models in RTI's "400 Series" differ with respect to speed, type of detection system, and other enhancements such as information displays, programmability of quality grading specifications, and printing and computer interface capabilities. They range in price from \$3,950 to \$6,900; the \$1,995 XCL model does not inspect tapes for damage, but does clean and polish.

"Most video retailers are focusing on the 490 model as best meeting their needs, because it provides the most thorough information," says Boyle.

About 40% of his sales are outside North America. RTI "is about to ship the 200th unit from the XCL Series to Australia," he adds.

### PICTURE THIS

(Continued from page 89)

ment, "That was pretty good." Double the time on QVC means double the volume—but not enough to interest the shopping channel.

Rivers, meanwhile, had been "easier to get on," McClure notes. If Jane Fonda wasn't available, program bookers "chose the next best thing." McClure's biggest hit might have been the appearance of the Apollo astronauts with 10 tapes celebrating the 25th anniversary of the moon landing, but "then the show got canceled."

### SHELF TALK

(Continued from page 90)

Consumer and retailer results will be announced Dec. 1.

**DUCK REBATE:** "D2: The Mighty Ducks" will feature a \$4 rebate, good through Dec. 31, with purchase of the title and one of 20 titles in Buena Vista Home Video's Walt Disney Family Film Collection.

When consumers mail in the rebate they will receive coupons worth an additional \$2 off purchase of the original "Mighty Ducks," "The Incredible Journey," or any Family Film Collection release. It runs through March 31, 1995.

**BACK OF THE BUS:** At least one sell-through vendor isn't happy with Handleman's pending acquisition of Starmaker Entertainment (Billboard, June 25). "It just makes life more difficult," says an executive, resigned to the likelihood that the rackjobber will pay less attention to his product. "You come somewhere behind those Starmaker titles." His response to the situation: "I get as aggressive as I can" with pricing and marketing to rekindle interest.

**BASEBALL BIRTHDAY:** Consumers who purchase Orion Home Video's "The Official History Of Baseball" will receive a mail-order coupon good for a free Major League Baseball pin commemorating the game's 125th anniversary.

The two-volume tape, in stores June 29, is priced at \$24.98. Volume one covers the first 100 years, including career highlights of Cy Young, Ty Cobb, and Babe Ruth and the 1919 Black Sox scandal. Volume 2 has record breakers Hank Aaron and Nolan Ryan and footage of the amazing Mets of 1969.

# 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	5	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
2	2	8	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
3	3	6	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
4	7	4	U2: ZOO TV-LIVE FROM SYDNEY	PolyGram Video 8006313733	U2	1994	NR	19.95
5	8	14	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
6	4	7	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
7	6	14	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
8	9	7	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	R	29.98
9	5	38	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
10	21	3	HERE'S JOHNNY: 1970-1980	Buena Vista Home Video 2780	Johnny Carson	1994	NR	14.99
11	17	3	HERE'S JOHNNY: 1960-1970	Buena Vista Home Video 2733	Johnny Carson	1994	NR	14.99
12	10	15	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
13	24	3	HERE'S JOHNNY: 1980-1990	Buena Vista Home Video 2781	Johnny Carson	1994	NR	14.99
14	18	3	PLAYBOY: PRIVATE DIARIES	Playboy Home Video Uni Dist. Corp. PBV0754	Various Artists	1994	NR	19.95
15	23	2	HERE'S JOHNNY (BOX SET)	Buena Vista Home Video 2940	Johnny Carson	1994	NR	59.99
16	12	32	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
17	16	4	THE LONGEST DAY	FoxVideo 8590	John Wayne Robert Mitchum	1962	NR	24.98
18	13	9	HEIDI	FoxVideo 8571	Shirley Temple	1937	NR	14.98
19	22	2	PLAYBOY: SENSUAL FANTASY FOR LOVERS	Playboy Home Video Uni Dist. Corp.	Various Artists	1994	NR	29.95
20	25	11	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95
21	19	19	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
22	NEW ►		ACE VENTURA: PET DETECTIVE	Warner Bros. Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
23	20	10	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG	19.98
24	31	2	ESCAPE FROM NEW YORK	New Line Home Video Columbia TriStar Home Video 76213	Kurt Russell Lee Van Cleef	1981	R	19.95
25	29	8	PENTHOUSE: WINNERS 1994	Penthouse Video A*Vision Entertainment 50659-3	Sasha Vinni Leslie Glass	1994	NR	24.95
26	14	16	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
27	RE-ENTRY		PINK FLOYD: THE WALL	MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
28	11	13	WE'RE BACK!: A DINOSAUR STORY ◊	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98
29	28	2	ACE OF BASE: THE SIGN	Arista Records Inc. BMG Video 15728	Ace Of Base	1994	NR	9.98
30	15	16	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
31	27	8	PENTHOUSE CLASSICS: VOL. 2	Penthouse Video A*Vision Entertainment 50569-3	Various Artists	1994	NR	19.95
32	NEW ►		SON OF FURY	FoxVideo 1890	Tyrone Power Gene Tierney	1942	NR	19.98
33	34	31	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
34	NEW ►		PENTHOUSE: LETTERS VOLUME 2	Penthouse Video A*Vision Entertainment 50774	Various Artists	1994	NR	29.95
35	37	17	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96
36	32	2	REN & STIMPY: MORE STINKY STORIES	Nickelodeon Sony Wonder 49225	Animated	1994	NR	14.98
37	NEW ►		THE RAINS CAME	FoxVideo 1662	Tyrone Power Myrna Loy	1939	NR	19.98
38	30	86	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
39	40	6	DIMPLES	FoxVideo 8570	Shirley Temple	1936	PG	14.98
40	NEW ►		CRASH DIVE	FoxVideo 8541	Tyrone Power Dana Andrews	1943	NR	19.98

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# 'Schindler,' 'T2' Lead The Way In Special Edition Explosion

**SPECIAL EDITION** Cornucopia: Deluxe laserdisc releases continue to be popular with laser consumers, and often can generate an additional \$1 million-\$10 million in retail sales even at list prices in the six-figure range, such as \$120 for LIVE's "Terminator 2: Judgment Day" special edition and \$250 for FoxVideo's "Star Wars Trilogy" boxed set. This summer and fall will see more disc releases replete with bells and whistles—led by MCA's "Schindler's List," Image's "Dances With Wolves," and Voyager's "Brazil." Also on the way from Image are a deluxe "Escape From New York" package and biker-movie and sci-fi boxed sets that will bundle several

choice films from America International Pictures. Due as well: Voyager editions of "She's Gotta Have It" and "Naked," plus several previously announced collector's sets from Pioneer, MCA, and MGM/UA.

Steven Spielberg's "Schindler's List," which is set to launch Sept. 21, will be available in two widescreen THX laser versions: a \$49.98 release with no extras and a \$139.98 collector's set, which will include a paperback novel, soundtrack CD, and deluxe photo book with stills from the film.

Also in mid-to-late September, Image will bow a collector's edition of the four-hour version of Kevin Costner's "Dances With Wolves" (wide, extras,

## LASER SCANS™

by Chris McGowan

\$124.99), which will include the 22-minute featurette "The Making Of Dances With Wolves" and the companion book "Dances With Wolves: The Illustrated Story Of The Epic Film."

Image is in the planning stages of "biker" and "sci-fi" boxed sets featuring AIP genre classics loaded with famous names in the casts and crews. Image spokesman Garrett Lee

guesses that the sets will bow in the first quarter of 1995. A special edition of Robert Wise's dark 1948 western "Blood On The Moon," with Robert Mitchum and Robert Preston, is also in the works. Due July 6 is "Escape From New York" (director's cut, wide, extras, \$49.99), with an audio commentary by director John Carpenter.

Voyager's much-delayed "Brazil" (director's cut, wide, extras, \$124.95) is due this month, and features an audio commentary by director Terry Gilliam and a "lavish" supplementary section. Voyager also is set to release Criterion Collection versions of Spike Lee's "She's Gotta Have It" (extras, \$49.95) and Mike Leigh's "Naked" (wide, extras, \$69.95) in early summer, both with audio commentary tracks by the directors and much more.

Just out is Voyager's "Robinson Crusoe On Mars" (wide, CAV, extras, \$99.95), which marks the home video

debut of this 1964 film directed by Byron Haskin ("War Of The Worlds"). A sci-fi rendition of Daniel Defoe's classic novel, this epic adventure is dated at times, but many sequences display an impressive scientific accuracy. Voyager's sumptuous presentation gives new life to an involving and beautifully crafted tale that powerfully conveys the feeling of being a castaway in alien terrain.

"Richard III" (wide, CLV/CAV, extras, \$99.95) is a special edition that no doubt would have intrigued the bard himself. Laurence Olivier directed and starred in this superb 1955 film adaptation of the Shakespearean play, which also includes Ralph Richardson and John Gielgud in the cast. Playwright Russell Lees adds an audio commentary track.

Available now: the Criterion Collection special edition of Robert Altman's (Continued on next page)

Billboard®

FOR WEEK ENDING JULY 2, 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	7	MRS. DOUBTFIRE	FoxVideo Image Entertainment 8588-85	Robin Williams Sally Field	1993 PG-13 39.98
2	8	3	THE PIANO	Live Home Video Pioneer LDCA, Inc. 69974	Holly Hunter Harvey Keitel	1993 R 39.95
3	NEW ▶		THE JOY LUCK CLUB	Hollywood Pictures Image Entertainment 2291	Kieu Chinh Ming-Na Wen	1993 R 39.99
4	NEW ▶		REMAINS OF THE DAY	Columbia TriStar Home Video 71096	Anthony Hopkins Emma Thompson	1993 PG 39.95
5	2	5	THE THREE MUSKETEERS	Walt Disney Home Video Image Entertainment 2524	Charlie Sheen Kiefer Sutherland	1993 PG 39.99
6	7	3	THE RETURN OF JAFAR	Walt Disney Home Video Image Entertainment 2237	Animated	1994 NR 29.99
7	NEW ▶		SHORT CUTS	New Line Home Video Image Entertainment 2448	Tim Robbins Jack Lemmon	1993 R 49.99
8	3	5	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52636	Daniel Day-Lewis Michelle Pfeiffer	1993 PG 39.95
9	4	5	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993 PG-13 39.98
10	6	13	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993 PG-13 39.98
11	5	5	ADDAMS FAMILY VALUES	Paramount Pictures Pioneer LDCA, Inc. 32806	Anjelica Huston Raul Julia	1993 PG-13 34.95
12	12	3	ROBOCOP 3	Orion Pictures Image Entertainment 2671	Robert John Burke Nancy Allen	1993 PG-13 39.99
13	9	7	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 41630	Al Pacino Sean Penn	1993 R 39.98
14	11	7	MALICE	New Line Home Video Columbia TriStar Home Video 71776	Alec Baldwin Nicole Kidman	1993 R 39.99
15	NEW ▶		WAYNE'S WORLD 2	Paramount Pictures Pioneer LDCA, Inc. 32845	Mike Myers Dana Carvey	1993 PG-13 34.95
16	NEW ▶		VISIONS OF LIGHT	FoxVideo Image Entertainment 5993-85	Various Artists	1993 NR 39.98
17	10	7	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993 PG 34.98
18	13	9	A BRONX TALE	Savoy Pictures Pioneer LDCA, Inc. 90954	Robert De Niro Chazz Palminteri	1993 R 39.95
19	14	7	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82116-6	Yanni	1994 NR 29.98
20	18	9	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993 R 34.98
21	15	5	THE BEVERLY HILLBILLIES	FoxVideo Image Entertainment 8561-80	Lily Tomlin Cloris Leachman	1993 PG 39.98
22	22	21	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985 R 39.95
23	16	7	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 6-38393	Madonna	1994 R 39.98
24	NEW ▶		ROBINSON CRUSOE ON MARS	Paramount Pictures Criterion Collection CC13360	Paul Mantee Victor Lundin	1964 NR 99.95
25	19	117	TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991 R 49.95

◆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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# Home Video

## LASER SCANS

(Continued from preceding page)

"Short Cuts" (wide, extras, \$124.95), with a making-of documentary, audio commentary by cast and crew, and deleted scenes.

On the way in the summer and fall are these deluxe laserdisc releases: FoxVideo's "Mrs. Doubtfire" (wide, THX, extras, \$99.98); MGM/UA's "The Outer Limits, Vol. 3" (six episodes, \$99.98); "Judy Garland: The Golden Years At MGM" (three films, extras, \$149.98); and "The Complete Show Boat" (1936 and 1951 films, extras, \$124.98). MCA has just launched "Slaughter Of The Innocents" (wide, extras, \$44.98) with a director's commentary track and behind-the-scenes footage, plus "Abbott & Costello Meet The Monsters" (four films, \$99.98), and will bow a "Thriller" boxed set (five hours, \$89.98) Aug. 17.

This week, Pioneer offers a special edition of "Bob Roberts" (extras, \$69.95); deluxe versions of "Platoon," "The Doors," "Reservoir Dogs," and "Jacob's Ladder" are in the works, all with director commentary tracks.

**PETER GABRIEL'S** "US: All About Us" (CLV/CAV, \$39.99) brings together the music videos from Gabriel's

latest album, plus several "making-of" shorts. On side two are several pieces frame-by-frame in CAV; this is especially interesting on "Kiss That Frog," which in real time throws a dazzling variety of incredibly textured computer animation at viewers all too quickly.

**COLUMBIA TRISTAR** continues to offer a wide array of noteworthy old and new films on laserdisc, including "The Remains Of The Day" (wide, \$39.95), "Orlando" (wide, \$34.95), "Stripes" (wide, \$34.95), "The Guns Of Navarone" (wide, sides 3 & 4 CAV, \$49.95), "Glory" (wide, making-of short included, \$49.95), "The Caine Mutiny" (restored, \$39.95), "Das Boot" (wide, German and English soundtracks, \$39.95), "Look Who's Talking Now!" (wide, \$34.95), "The Harvest" (\$34.95), "Rudy" (wide, \$34.95), and "Possessed By The Night" (\$34.95).

**MCA** has released "The Getaway" with **Alec Baldwin** and **Kim Basinger** (wide, \$34.95), which will get viewers' adrenaline racing on laserdisc, plus "A Dangerous Woman," "Dangerous Heart," and "Rooster Cogburn" (\$34.95 each).

## DISNEY TAKES 2ND STAB AT SPANISH MKT.

(Continued from page 89)

Malaguilla, GM of Spanish markets for Houston-based distributor ETD. About five years ago, it handled some Disney titles dubbed in Spanish, but the line was soon discontinued. ETD, which has aggressively developed the market, estimates total Hispanic sales at \$15 million-\$20 million a year.

Buena Vista will relaunch the line with a full-scale marketing campaign, including in-store P-O-P and a Spanish language commercial that begins airing in mid-July. Publicity VP Tania Steele says the supplier plans to release dubbed versions of "Homeward Bound," "Who Framed Roger Rabbit," and "Pretty Woman" this fall, inaugurating a quarterly schedule.

"This is a project we've wanted to do

for some time," Steele says. "But initial titles and the dubbing took a while." Buena Vista rerecorded each of the soundtracks with actors whose voices nearly match the original voices. Despite Disney's announcement, some distributors question the studio's commitment. "The market has certainly demanded Disney product, but what they're putting out is rather limited and it's old," says one trade source.

In addition, screeners were not available and in-store material reportedly arrived late. "Disney has always been very organized, and the way this has been released it very un-Disney-like," a distributor notes.

Other wholesalers, however, welcome the Disney introduction.

## LABELS ASSESS EARLY IMPACT OF MTV LATINO

(Continued from page 6)

America, Sony Music International. He adds, "We think there is viable product, in lots of other musical genres other than rock, that reaches a younger consumer."

However, Welzer does not entirely object to the preponderance of English-language videos.

"One of our big efforts is to try to make English-language product a little more popular in Latin America," says Welzer. "So we don't necessarily look at the split as being a negative factor, because we do have a number of outlets for our Spanish-language videos outside of MTV."

But Francisco Nieto, regional management director of EMI Music International Latin America, says Spanish-language artists are responsible for about 60% of album sales for most record companies in Latin America. Such a percentage, he asserts, indicates that MTV Latino should broaden its musical lineup.

"Their format is inflexible, and that's where they're losing their chance to maximize their penetration, because their competition in Chile and Argentina is playing music MTV Latino does not program," says Nieto. "For example, we have a group like Pericos, which goes outside traditional rock, with a reggae sound sung in Spanish and English that they could have tried to air, but up until now they haven't."

Curiously, the No. 1 video on MTV Latino's playlist for the week of June 10-16 was a reggae song: Big Mountain's English-language version of "Baby I Love Your Way." (Ironically, the band also has a Spanish-language clip for the hit.) True to the channel's linguistic split, there were four Spanish-language videos in the week's top 20 titles, including "Si Te Vas," Jon Secada's Latino counterpart to his current English-language pop smash "If You Go," and "Dos Margaritas" by Brazilian rock trio Paralamas.

### 'VIEWERS ARE HAPPY'

"Viewers are happy with the mix," says Dick Arroyo, senior VP/managing director of MTV Latino. He adds that research by MTV "and the feedback from our viewers validate our approach."

Still, Corcoran admits that she had expected the percentage of Spanish-language videos to have climbed into the 30% range by this point. "We're a little bit hopeful that it will increase more than it has. Honestly, some of the labels haven't increased their video production, even of the artists they know we play." The labels generally acknowledge that they have not increased video production in response to the advent of MTV Latino.

Corcoran cites groups from whom MTV would like to see new videos, especially Argentinian pop and rock acts such as Sony rockers Los Fabulosos Cadillacs and Ratones Paranóicos; BMG Argentina singer/songwriter Cerati; and hot PolyGram Argentina rock act Divididos, which traditionally spurns video projects. She notes that videos from Mexican rock and pop artists have been more plentiful.

One label executive who does not fault MTV Latino for its reliance on English-language videos is Manolo Diaz, president of PolyGram Latin America.

"A big part of the problem is on our side," he says. "MTV is demanding with the quality of the video, and we're going to be under a lot of pressure to do better videos than the ones

we do now for our Latin artists. So I am telling my managing directors we should reduce the number of videos, but we should do better videos."

Diaz also sees a need for greater cooperation between MTV and the labels. "I think MTV Latino and the record companies have to understand each other better," he says. "Don't take me wrong—PolyGram has a very good relationship with individuals working at MTV Latino. The thing is, as an entity, MTV Latino has to understand that we are a very important partner, because we are the producer of the video."

"I think that, more and more, we have to start working together. And of course, working together doesn't mean we are going to manipulate them. But if an artist is touring, or when a record company is going to do a strong launch of an artist that appeals to the MTV format, I think that we have to work together and even produce together."

Nieto seconds Diaz's motion, but Welzer wonders how often MTV and the labels will share the same priorities.

"MTV is interested in being as *au courant* as possible," says Welzer. "Our interest is more business-oriented, trying to work our priorities. What they're doing is probably right for MTV Latino, but it clashes with the record companies' interest."

For her part, Corcoran says, "There has been good cooperation between the labels and our music-programming department and our talent and artists relations department." However, she adds, "The more that they can get their marketing effort together and communicate it clearly to us, I think the more we can help them, if we're behind those bands to begin with."

"What I would like, from a marketing point of view, is to see labels get their acts a little bit more together when they release albums, so that we don't get all of the top-quality videos in our office the same week in the same month."

Arroyo also expects relations between the channel and the labels to improve. "Early on, we were focused on getting this channel up and running," he says. "The sheer technical challenges that need to be addressed have taken up so much time that we haven't had the opportunity to develop the close working relationships with the labels that we are planning to do. But that's a major objective of ours in terms of showcasing the best of the labels' talent."

Another quandary facing MTV Latino and the record labels is how to create and nurture Latin rock and pop artists that will appeal to the diverse Spanish-language rock palates in the Latin American markets.

"But our goal," says Corcoran, "has always been to play good music, and to play music we feel is good enough to become popular in all of the territories. And we want to show the record labels that we're really behind the Spanish-language music." As proof, she cites a recent hourlong live special with Los Fabulosos Cadillacs, produced by MTV Latino as the first in a series called "MTV En Vivo." "Since there aren't enough Spanish-language videos, we really want to showcase these artists, and maybe that will be a show of faith to the record labels."

Apart from its growing pains as a programmer, MTV Latino appears to have broken strongly out of the box

from a technical and business standpoint. According to John Duff, director of affiliate sales at MTV Latino, the channel's current subscriber base—3.2 million people in 16 countries in Latin America and the U.S.—is up 60% from the subscriber count taken at last year's Oct. 1 launch. The total number of cable households in Latin America is between 5 million and 6 million, says Duff.

Duff says that MTV Latino concentrated its launch on Argentina and Mexico because of those countries' established cable infrastructures. He says MTV Latino has contracts with about 25 of the 1,600 cable systems in Argentina; in Mexico, where there is far less cable, MTV has deals with two systems—Multivisión and SE-TEC. Duff foresees MTV Latino's growth in Argentina coming from new systems deals, while the potential in Mexico depends on that country's expansion of cable households.

Still, no one knows how many viewers are actually watching MTV Latino, since, according to Duff, there are no reliable ratings services for cable channels. MTV Latino faces robust competition in Argentina from Canadian video network MuchMusic and domestic channel Music 21, and in Mexico from Tele-Hit, owned by Televisa, the country's long-dominant television network.

### BLUE-CHIP ADVERTISERS

Advertisers have not been deterred by lack of ratings information, says Arroyo. Indeed, an array of blue-chip companies have signed on with MTV Latino, including Coca-Cola, Eveready, Nike, Kodak, British Airways, Coleman, Converse, Master Card, and Benetton. "Some of these, such as Benetton and Kodak, do not advertise on the U.S. MTV," says Arroyo. The network would not reveal revenue projections for the first year's operation, but Arroyo notes that unlike previous MTV startups, the income stream for MTV Latino is derived equally from advertising revenue and subscriber fees. Previous MTV channel startups relied more on subscriber revenue.

Arroyo also would not comment on the continuing fee negotiations being conducted between MTV Latino and the record labels. He declined to specify whether licensing discussions were being held with only the Latin divisions of the record companies, or with the parent labels.

While it is unclear which labels have signed deals to supply clips to MTV Latino, clips from WEA artists are conspicuous in their absence from the channel. "We're negotiating with WEA," says Arroyo. "The negotiations are going very well, and we're hopeful that WEA videos will be an important part of our playlist in the future." Optimistic, as well, is André Midani, VP/regional director for Latin America at Warner Music International, who expects the talks to reach a successful conclusion "in about a month and a half."

As for the U.S. Hispanic market, Arroyo says that studies are being conducted to determine the musical tastes of the domestic Latino audience, after which a marketing plan will be developed. A special feed may be created for the U.S. market, he says.

Arroyo adds that in the next six months, MTV Latino is going to enlist additional VJs, construct new sets, add a Spanish-dubbed version of "Beavis And Butt-head," and develop a news program.

THE HOLLYWOOD REPORTER® TOP 10 WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Wolf (Columbia)	17,911,366	2,117 8,461	— 17,911,366
2	Speed (20th Century Fox)	12,940,034	2,169 5,966	1 35,685,508
3	The Flintstones (Universal)	7,838,610	2,587 3,030	3 94,638,045
4	City Slickers II (Columbia)	7,105,888	2,243 3,168	1 22,948,453
5	Getting Even with Dad (MGM/UA)	5,579,480	1,955 2,854	— 5,579,480
6	Maverick (Warner Bros.)	4,822,445	2,323 2,076	4 74,132,621
7	Renaissance Man (Buena Vista)	2,849,841	1,692 1,684	2 17,159,337
8	The Cowboy Way (Universal)	1,808,815	1,615 1,120	2 13,333,965
9	Beverly Hills Cop III (Paramount)	1,760,871	1,869 942	3 37,551,354
10	The Lion King (Buena Vista)	1,586,753	2 793,377	— 2,209,030

# Pro Audio



**Royal Jelly's Jam.** Island act Royal Jelly was recently at Los Angeles' Sunset Sound Factory working on its upcoming debut album with producer Matt Wallace. Shown standing, from left, are Royal Jelly manager Evro Zari, Island A&R manager Chris Violette, Island GM/senior VP of marketing Matthew Stringer, Royal Jelly bassist David Seaton, Wallace, and Royal Jelly guitarist Daniel Steigerwald. Seated, from left, are Royal Jelly drummer Jeff Claven and lead vocalist John Douglas Edwards.

## AUDIO TRACK

### NEW YORK

**SONY ARTIST** Chris Whitley was recently at Baby Monster Studios cutting guitar and bass tracks for an upcoming project. **John Custer** produced, and **Steve Milton** engineered. Assisting was **Danny Kadar**.

Producer **Andy Marvel** and engineer "**Bonzai**" **Caruso** recently completed the debut album for Chaos recording group **Worl-A-Girl** at Battery Studios.

Verve artist **Roy Hargrove** recently completed his new album at Clinton Recording Studios. **Larry Clothier** produced, while **Ed Rak** engineered the 32-track digital project, recorded through the classic Neve 8078 console. Assisting was **Robert Friedrich**.

Engineer **Rick Essig** recently put finishing touches on the new album by Elektra dance act **Deee-Lite** at Frankford Wayne Mastering Labs.

### LOS ANGELES

**MODERN ACT** Foghat was recently at Studio Masters cutting vocals with producer/engineer **Nick Jameson**. **Omie Craden** assisted.

The **Black Crowes** were at Conway Recording Studios, tracking and mixing for a new release on American Recordings. Lead singer **Chris Robinson** produced, and **Jim Mitchell** engineered on the Neve VR console, assisted by **Steve O'Dwyer**.

At Blue Moon Studios, Verve recording artist **Gino Vanelli** was recently working on overdubs for an upcoming release. **Gregory Hines** added a tap dance overdub to one track. The sessions were engineered by **Joe Vanelli**, who recorded tracks through the Amek G-2520 56-channel console onto the Akai Adam 36-track digital recorder.

### NASHVILLE

**RCA ARTIST** Ruby Lovett was recently at the Sound Emporium work-

ing with producer **Garth Fundis** on an upcoming project. Engineering the sessions were **Gary Laney** and **Dave Sinko**.

Liberty artist **Tanya Tucker** was recently at Soundstage finishing her new release. **Jerry Crutchfield** produced the sessions, while **Mary Williams** engineered behind the 56-input SSL 4000 E with G computer. **Derek Bason** assisted.

Atlantic group **Lynyrd Skynyrd** was recently at Woodland Digital working on mixes with producer **Barry Beckett**. **Wally Buck** engineered the sessions.

### OTHER LOCATIONS

**AT CRITERIA RECORDING** Studios in Miami, Epic artist **Gloria Estefan** has been working on an upcoming release with producer and husband **Emilio Estefan**, who was assisted by **Clay Oswald** and **Jorge Cassas**. **Eric Schilling** engineered behind SSL and Neve consoles. He was assisted by **Steve Robillard**.

At Atlanta's Doppler Studios, Pipeline Productions was recently in doing some looping for the upcoming film "The War," which will star and is being produced by **Kevin Costner**. **Curt Bush** engineered the sessions, and **Peter Blayney** assisted.

Columbia artist **James McMurtry** recently finished tracking and mixing his upcoming release at Reflection Sound Studios in Charlotte, N.C. Tracks were recorded by producer **Don Dixon** through the Sony MXP-3036 console with hard-disc automation onto Sony 3324A digital recorders.

At Arlyn Studios in Austin, Texas, Zoo group **Flowerhead** was recently in working on an upcoming project. **Robbie Adams** engineered and produced the sessions.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

## Musicianship Breeds Production Prowess For Brits Rod Argent And Peter Van Hooke

BY BEN CROMER

**RADLETT, U.K.**—Rod Argent and Peter Van Hooke are musicians first and producers second. That distinction is important to this British duo because they take special pride in their performances on such projects as Joshua Kadison's "Painted Desert Serenade" for SBK/EMI and Jules Shear's forthcoming "Healing Bones" on Polydor.

**PRO FILE**

"I'm much happier when I'm playing keyboards," says the 49-year-old Argent. "In a way, the stuff we do works out well

because Pete and I end up laying a lot of the parts. If I were just producing 12 months of the year, I'd go completely nuts."

The 44-year-old Van Hooke points out that producing satisfies his desire to be involved beyond the drummer's chair. "I grew up basically supporting other musicians," he says. "A continuation of that is producing."

Their contributions to Kadison's album are indicative of their hands-on production: "Beautiful In My Eyes" features Argent's choir, string arrangements, and backing vocals, while "Jesse" includes Van Hooke's drumming and Argent's organ samples.

"Even though I've got a Hammond organ in my studio, we actually used a sample for that because the sound seemed to fit," Argent says. "A lot of Pete's drumming is actually electronic as well."

Electronic drums "give you enormous flexibility," adds Van Hooke. "With [acoustic] drums, it's a take-it-or-leave-it situation."



Rod Argent, left, and Peter Van Hooke. (Photo: Ben Cromer)

Argent and Van Hooke began working together during sessions for Andrew Lloyd Webber's "Starlight Express." Later, the duo collaborated on the theme music for London Weekend Television's production of the 1986 World Cup.

That success led to other television scores, then to the production of the first three albums by Tanita Tikaram for Warner/Reprise.

Shear's "Healing Bones," set for August release, presented Argent and Van Hooke with an additional challenge: to develop Shear as a singer without compromising his strengths as a songwriter.

"What we got out of Jules were by far his best vocal performances," Argent notes, adding that Polydor wanted Shear's new album to capture the electricity of his concerts.

"Producing is having an artist with potential and being able to pull out the best from him," says Van Hooke.

For Shear's album, Argent and Van Hooke assembled a core band comprising former Cars guitarist Elliot Easton, bassist Tony Levin, and drummer Jerry Marotta.

Although Argent and Van Hooke record primarily at Argent's home studio, the Red House in nearby Silsoe, Bedfordshire, basic tracks for Shear's album were recorded in the U.S. at Bearsville Studios in

upstate New York.

The Red House setup includes a Soundtracs CP-6800 console; a Saturn 24-track analog recorder; automated mixing; Sony DAT; AKY and Neumann microphones; and various pieces of outboard gear.

Argent and Van Hooke prefer to record strings at EMI's Abbey Road Studios in London. Moreover, Abbey Road has a sentimental attachment for Argent: In 1967, as co-leader of the Zombies, Argent recorded the band's seminal summer-of-love song "Time Of The Season" there; in 1972, he struck gold again at Abbey Road with "Hold Your Head Up," by his band Argent.

Since the mid-'70s, Argent has concentrated on session work, including the Who's "Who Are You," Lloyd Webber's "Cats," solo projects, and production.

Van Hooke's résumé includes more than two decades of sessions, from Sheena Easton's early hit "Morning Train (Nine To Five)" to the Van Morrison albums "Into The Music" and "Beautiful Vision," to extensive work with Mike + the Mechanics, including the songs "All I Need Is a Miracle" and "The Living Years." Van Hooke also appears on the forthcoming Mike + the Mechanics album, slated for autumn release.

"Between the two of us, we have a musical vocabulary that encompasses most things," says Van Hooke. "We treat [production] almost like a musical workshop."

"Our roles overlap very much," Argent adds. "Pete's got a terrific vision as a musician, so his role doesn't stop with the percussion side of things. By the same token, I'll throw in an idea about the rhythm."

"We often disagree, but in the end it works," Argent says. "The things we do together have a certain something that the things we do separately don't."

## EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

### U.K.

**AMS-NEVE'S** manufacturing plant in Kelso, Scotland, is undergoing a management buyout that will see continued production of AMS-Neve analog products at the site. The management buyout team is headed by **Ronnie Stevenson**, head of manufacturing operations at Kelso for many years.

Kelso was the manufacturing base for Neve prior to the decision by its owners, Siemens, to merge it with AMS; the plant also supplemented AMS' manufacturing base at Burnley. Kelso will now be free to source work from outside the AMS-Neve group, and has already clinched contracts with

other Siemens companies.

**Jim James**, marketing manager at AMS-Neve, said the move should not be interpreted as a shift by AMS-Neve away from analog console production. "We're still selling analog consoles," says James. "The commitment from AMS-Neve is to continue supplying its customers with the products they want." He adds that the relationship with Kelso will remain unchanged as long as it continues to comply with AMS-Neve quality requirements and demands.

Former head of AKG U.K. **Jim Hallington** has started a manufacturing and distribution company called Scandyna. The company will market products that initially will include headsets, capsules, and special-purpose microphones and will supply branded and

OEM products. Hallington left AKG after its takeover by Harman.

"I am actively seeking contact with those who are finding that the large manufacturing groups are unable to supply specialist needs or purpose-designed equipment," he says.

**Pink Floyd** is touring with a substantial amount of BSS equipment, including Varicurves on the FOH and monitors, FCS90 graphics, DPR42 compressor/de-essers, DPR502 MIDI gates, TCS804 delays, and EPC760 and EPC 780 power amps on the Turbo-sound Flashlight and Floodlight main, quad, and delay systems. The band is using 136 channels of Yamaha mixing from two PM4000s and a PM3000, plus Radio Station in-ear monitoring systems.

(Continued on next page)

## EUROSOUNDS

(Continued from preceding page)

Saunders & Gordon has bought a second SSL Scenaria which, with a second system already installed at the Tape Gallery, makes London one of the few cities in the world that can boast multiple twin-system rooms. Installed in the refurbished former 24-track Studio 2, the room has been built to resemble S&G's first all-digital Studio 1 as closely as possible.

"There is no point in having one of anything because it actually causes more problems than benefits, because you can't redo the work anywhere," says S&G director Robin Saunders.

### THE NETHERLANDS

**D**IGITAL AUDIO workstation manufacturer Augan is making a forceful push into postproduction with the release of the Mark II version of its MO-based OMX workstation.

The Mark II 408 DMX uses new processors and high-quality jog on all eight outputs. Two- to 32-track OMX machines are now networkable via Ethernet, can employ an RC3 full-color display edit controller, and support segment-based parametric equaliza-

tion.

Berlin Synchron Gesellschaft has installed a 24-track Augan optical disk system for dialog, music, and sound-effects editing.

### BELGIUM

**A**PEx HAS LAUNCHED a "new generation" of CD-R machines and expanded its operation with a move to new premises. MD Paul Van Hees explains that the manufacturer has grown out of its factory in Hasselt. "The new place in the nearby town of Genk offers extra capacity for future development," he says.

The CDR2000 is a modular recorder that can be expanded through free slots. These can be used to provide a SCSI writer board, SMPTE time-code board, and output sample rate converter.

### RUSSIA

**S**TAGECRAFT U.K. has completed a sound installation at a children's rehabilitation center in Voronezh. A Viscount classical organ will be used to

perform concerts by children for children, and to raise funds. Dr. Natalia Ivannakova, the head of the center, believes that music has excellent therapeutic value for disabled children.

"All we had was a photograph of the inside of the building, and we had to try and work the scale out from there," says Stagecraft partner Dave Howe, who speeded the installation without seeing it. The system includes two JBL M350s and two M355s powered by C-Audio RA3001 amps, driven by a Soundcraft Spirit Folio desk.

Denis Tyler Ltd. U.K. is supplying a recording studio in Moscow's Kremlin to be used by the Presidential Orches-

tra of the Russian Federation. The studio includes a Soundcraft DC2000 and three Tascam DA88s.

"One of the towers of the Kremlin is effectively being turned into a recording studio," says Kremlin director Denis Tyler. "There is a concert hall which is used for public and special performances for visiting dignitaries. The idea of the studio is to present these dignitaries with a CD of the performance after the event."

### FRANCE

**R**ADIO FRANCE has installed a Calrec T Series digitally controlled analog

console in its new radio outside broadcasting vehicle. The 48-channel desk has eight groups and four main outputs, and will be used for live stereo broadcasting. This is the second T Series in Europe, the first having gone to Sueddeutscher Rundfunk in Germany.

### AUSTRIA

**A**KG IS RELAUNCHING the C12 tube mic of the '50s. The C12 VR (Vintage Revival) is finished in green and gold, and uses a capsule with the same characteristics of the original unit and the original General Electric 6072 tube.



**dada Movement.** I.R.S. trio dada has been at Music Grinders in Los Angeles completing its second album for the label, following the group's successful debut, "Puzzle." The group is co-producing with Jason Corsaro, known for his engineering and mixing work with Soundgarden, Steve Winwood, Ron Wood, PIL, Madonna, and others. Shown, from left, are dada bassist/vocalist Joie Calio and guitarist/vocalist Michael Gurley.

## Billboard

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 25, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE CLUB-PLAY	ALBUM ROCK
TITLE Artist/ Producer (Label)	I SWEAR All-4-One/ D. Foster (Blitz/Atlantic)	ANYTIME, ANYPLACE Janet Jackson/ J. Jam, T. Lewis C. Jackson (Virgin)	WINK Neal McCoy/ B. Beckett (Atlantic)	WORKER MAN Patra/ T. Kelly (Epic)	SHINE Collective Soul/ E. Roland (Atlantic)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKERS/ RUMBO (Los Angeles) David Reitzas Felipe Elgueta	FLYTE TYME (Edina, MN) Steve Hodge	OMNISOUND (Nashville) Pete Greene	PENTHOUSE (Kingston, JAMAICA) Tony Kelly	RISING STORM (Atlanta, GA) Ed Roland Matthew Serletic
RECORDING CONSOLE(S)	SSL 4000E/Trident 80	Harrison MR4	Trident A Range	Neotek Elite	AMR 1600 PB
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Otari MTR100	Studer A800	Otari MTR80	Fostex 24 GS
STUDIO MONITOR(S)	Norberg/Custom TAD	Westlake HR1	Yamaha NS10 Tannoy LGM	UREI	UREI 809 AMR 308
MASTER TAPE	Ampex 467	Ampex 499	Ampex 499	Ampex 456	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Mick Gauzasky	FLYTE TYME (Edina, MN) Steve Hodge	SOUNDSTAGE (Nashville) Pete Greene	PLATINUM ISLAND (New York) Satoshi Tomie	RISING STORM (Atlanta, GA) Ed Roland Matthew Serletic
CONSOLE(S)	Neve VR	Harrison MMR4	SSL 4000E G Computer	SSL 4064E/G	AMR 1600 PB
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony 3348	Otari MTR100	Mitsubishi X-850	Studer A800	Fostex 24 GS
STUDIO MONITOR(S)	Norberg/Custom TAD	Westlake NS10	Hidley w/ TAD	Yamaha NS10MS UREI 813C	UREI 809 AMR 308
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex 456	Ampex 499
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	BERNIE GRUNDMAN Bernie Grundman	GEORGETOWN MASTERS Denny Purcell	FRANKFORD WAYNE Calton Butts	ATLANTIC Zal Schreiber
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing	WEA Manufacturing

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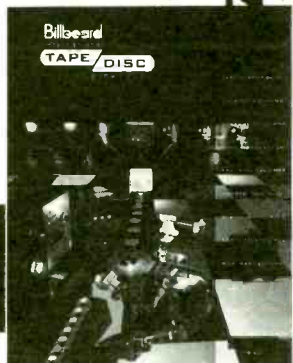
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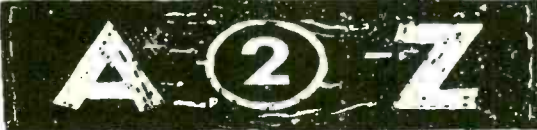
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# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### JUNE

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.

July 26, **"Copyrights And Trademarks: How To Protect Your Creative Work,"** seminar presented by entertainment lawyer Wallace Collins, the Learning Annex, New York. 212-570-6500.

### AUGUST

Aug. 4-6, **International Country Music Work-**

**shop**, 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 Musikkomm, Cologne Messe, Cologne. 011-49-202-278-310.

### SEPTEMBER

Sept. 3-4, **Music And Entertainment New Technology, Media And Business Affairs Conference**, ABC Radio Centre's Goosens Hall, Sydney, Australia. 011-61-2-212-6677.

Sept. 8-10, **Billboard/Monitor Radio Seminar**, New York Hilton and Towers, New York. Melissa Subatch, 212-536-5018.

Sept. 17-19, **Focus On Video '94**, International Centre, Mississauga, Ontario, Canada. Shane Carter, 905-564-1033 x232.

Sept. 26, **Making Multimedia Deals: The How-To Seminar Bridging The Gap Between Hollywood's Talent & Technology**, Pacific Design Center, Los Angeles. Nina Steiner, 310-288-3425.



**Mandy Goes Public.** Mandy Patinkin socializes following his three sold-out shows at the Joseph Papp Public Theater in New York. Patinkin did solo performances of "Experiment," his new Elektra Nonesuch recording, which has reached the top 20 on Billboard's Heatseekers chart. Shown, from left, are Paul Uterano, Elektra marketing coordinator; Patinkin; Wendy Kenney, Elektra Nonesuch director of sales; and David Bither, Elektra senior VP/GM.

## LIFELINES

### BIRTHS

Boy, Jacob Shane, to **Darrin and Sheila Presley**, May 21 in Oklahoma City. He is manager of Camelot Music No. 225 there.

Boy, Miles Brockman, to **Lionel Richie and Diane Alexander**, May 27 in Los Angeles. He is a Mercury/PolyGram recording artist.

Boy, Max William, to **Neil and Phoebe Burstein**, May 31 in New York. He is an attorney in entertainment, multimedia, and intellectual property law.

Boy, Aden Gunnar Augustus, to **Mark and Lisa Miller**, June 7 in

Nashville. He is lead singer of recording group Sawyer Brown.

Girl, Fiona Duffy, to **Steve and Amy Ferguson**, June 12 in New York. He is a talent agent with International Creative Management in New York. She is a music travel agent at Linden Travel Bureau.

Boy, Evan Shane, to **Paul Stanley and Pamela Bowen Stanley**, June 6 in Los Angeles. He is lead singer and co-founder of the rock group Kiss.

Boy, Christian Swayde, to **Neal and Melinda McCoy**, June 11 in Longview, Texas. He is an Atlantic coun-

try recording artist.

Boy, Blaze Elias, to **Pete and Anne Raible**, June 17 in Los Angeles. He is graphic designer for Paramount Studios. She is executive assistant at the WEA home office.

### MARRIAGES

**Michael Morse to Lorraine Walters**, May 30 in West Hills, Calif. He is national promotions manager and West Coast office manager for Avedis Zildjian Company. She is operations manager and tour coordinator for Three Artist Management.

**Alan Wasserman to Margaret Johnson**, June 5 in Martinsville,

N.J. He is a classical pianist. She is VP of finance and administration for Famous Music Publishing.

### DEATHS

**Manos Hadjidakis**, 69, of pulmonary failure, June 15 in Athens, Greece. Hadjidakis was a composer whose lilting melodies used the bouzouki in a pop context and defined the structure of Greek music until the mid-'60s. In 1960 he wrote the hit "Never On Sunday," beginning a decade-long Hollywood and Broadway career. The same year, he began managing newcomer Nana Mouskouri and ultimately propelled her to European stardom. His score for "Never On Sunday" gained international recognition for actress Melina Mercouri. In 1964 he recorded the haunting instrumental album "Gioconda's Smile," which became an instant best seller in Greece. Overall, he recorded more than 50 albums for Minos EMI Records. His final album was "Reflections." He also launched a record label, Sirius, to encourage promising young artists; founded and conducted the Orchestra Of Colours; and for the past 20 years ran the Third Programme for state-run ERA radio.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## GOOD WORKS

**B**ERTELSMANN AWARDS: Three New York City high school students are the music recipients of the first annual World Of Expression Scholarship Program sponsored by Bertelsmann USA. Based on demonstrated talent in the areas of music or literary composition, the music winners were chosen from more than 400 entries received from students throughout the five boroughs; the awards are open exclusively to New York City public high school seniors. The winners, who were formally presented with their awards at a luncheon at Bertelsmann USA headquarters in New York, are: first prize (\$15,000), **Matthew Lima** of Fiorello LaGuardia High School for his composition, "Four Piano Preludes"; second prize (\$10,000), **Julio Angel Vasquez Jr.** of the auxiliary service for high schools in the Bronx for his composition, "One Love Is Not Enough"; third prize (\$5,000), **Annette Denise Stamatelatos** of John Bowne High School in Queens for her composition, "Summer Days." Among the 11 judges for the music awards were

**Jack Pfeiffer**, executive A&R producer at BMG Classics; **Clive Davis**, president of Arista Records; **Joe Galante**, president of Arista Records; **Timothy White**, editor in chief of *Billboard* Magazine; and producer/artist **Antonio (L.A.) Reid**.

**C**HILD CARE-ING: Sony Music Entertainment is participating in a consortium of 10 companies to create a backup child care center at Rockefeller Center in midtown Manhattan. Set to open later this year, the center will be developed and managed by Children First Inc., a Boston-based firm specializing in backup child care centers for children ranging in age from 3 months to 12 years at corporate work sites. It is designed for occasional use when a family's regular child care arrangements are unavailable. The other companies involved are not directly involved in home entertainment. For more info, call **Mary Ellen Cataneo** at 212-833-5047.

**W**ELL DONE! **William A. Boston** and **Jane Shing Wang** are the win-

ners of the **Pete Carpenter Fellowship For Film Music Compositions**, according to **Thea Zavin**, president of the BMI Foundation. Both will intern with contemporary film and TV composers, and will receive \$2,000 stipends for travel and living expenses for the period of the fellowship. The BMI Foundation and Carpenter's family established the fellowship in 1988 to honor the late co-composer of such TV themes and scores as "The A-Team," "Magnum P.I.," "The Rockford Files," "Hardcastle And McCormick," "Hunter," and "Riptide." For more info, call **Catherine R. Laporte** at 212-830-2590.

**T**ICKET TO A TRIBUTE: **Fred D. Rosen**, president/CEO of Ticketmaster Corp., will be honored Sept. 28 with the City Of Hope National Medical Center's "Spirit Of Life" award. The dinner will benefit patient care and medical research facilities at the center. For more info, call **Larry Solters** at 213-381-2277 or fax 213-381-2275.

## FOR THE RECORD

Contrary to an article in the June 25 issue, **Kelly Lang** was a publicity client only of Renaissance Music & Entertainment. And her backing from **Ralph Emery** is advisory rather than financial.

## Jock Offers Himself As Pinch-Hitter Hi-Tech Connections Facilitate Fill-In Scheme

BY ERIC BOEHLERT

NEW YORK—Have modem, will travel. Or in this case, have Switch 56 capability, will travel.

In the latest chapter of the radio hi-tech revolution, where evolving wizardry offers stations all sorts of new programming possibilities, veteran jock Brian Wilson is marketing himself as a full-time part timer, willing to pinch-hit for sick or vacationing jocks anywhere in the country at a moment's notice, all from his studio just outside Washington, D.C.

"Just fax me the [station] clock and the front page of the [local] paper, and we're off," says Wilson.

After leaving WWRC Washington, D.C., last January, Wilson came up with the idea of pitching himself as a professional pinch hitter. His friend Pat Korten, who hosted the former syndicated radio program "Dateline Washington," had access to a fully equipped Switch 56 studio. That allows Wilson to link himself with most stations around the country, without listeners ever knowing the jock is hundreds of miles away. (Listener calls can be rerouted from the station to Wilson's studio, or, with a

different phone number, sent directly to Wilson's studio.)

Wilson, a 30-year vet who has hosted talk on WWRC and, before that, on WGST Atlanta, considers himself a bit of a chameleon, able to change colors to best get the attention of audiences. "If a PD tells me they have pretty liberal listeners, I can be Rush Limbaugh's ugly

*'I can be Rush  
Limbaugh's ugly  
brother, or Larry King'*

brother. Or I can go the other way and do Larry King."

In his trade press ads, Wilson guarantees "high-profile guests." Given 24 hours, he says he can tap his Capitol Hill and think-tank sources and come up with an interesting lineup. He says it helps that buddy Pat Korten once served as press secretary for Ed Meese, Ronald Reagan's former attorney general.

Wilson, who spent years doing mornings with Ross Brittain as "Ross And Wilson" on top 40 WHTZ (Z100) New York, envisions himself

mostly hosting talk shows, but says he could handle music, too. But wouldn't it just be cheaper for PDs to call in part-timers or weekenders on staff? "You get what you pay for," answers Wilson, who says the benefit of his service is that it gives stations access to a "major market vet who's been in radio for 30 years," whom they couldn't normally afford.

Wilson's service goes for "a couple hundred a day, plus line charges" to pay for the studio hookup. The hard part of the sell, he says, is not getting PDs to part with dollars, but the fact that the setup "is rather novel."

No PDs have paid Wilson for his service yet, but he is confident that this summer, when vacationing jocks are away, he'll be able to break through with his innovative service.

The host-for-hire does not see this arrangement as a permanent one. But as a radio journeyman who has seen lots of stations fall apart due to new owners and high turnover, he says, "Hopefully something full-time in a big market with a solid management staff will come along." Until then, Wilson, who says creativity is a must in today's radio market, is just waiting to flip his Switch 56.

## Garry Wall To Keynote Billboard Radio Seminar

NEW YORK—Garry Wall, president of Wall Media, will be a keynote speaker at the Billboard/Airplay Monitor Radio Seminar, scheduled for Sept. 8-10 in New York. Wall is a strategic adviser to music and entertainment companies.

Wall's speech, "Relaunching Radio: Program Or Perish," will focus on the radical adjustments the radio business needs to make in the coming years to catch up with changes in the marketplace and consumer trends. Wall will take a historical look at radio in the last 30 years, noting ways in which radio has remained stagnant, and will explore how radio can make itself a relevant consumer media again.

"If we don't change course and begin to get programming right on the front burner, we're going to be in trouble because we're not going to be a relevant medium," says Wall. "By the year 2005 the world will be a very different place, and

within five years we're already going to be feeling it significantly."

Wall got his start in radio in 1973, and worked throughout the country in positions ranging from air personality to PD to corporate VP at Edens Broadcasting. He has programmed such stations as KKLQ San Diego, WTIC-FM Hartford, Conn., WMC Memphis, and WNCI Columbus, Ohio. In 1991 he founded San Diego-based Wall Media.

Wall Media also tracks consumer trends and other factors that drive the audio entertainment business, and uses that knowledge to help companies evolve accordingly. In addition, Wall media publishes the weekly newsletter Media Madness, which is faxed to 2,500 readers in the business. Media Madness reports on marketing trends, consumer behavior, and critical thinking for the audio entertainment industry.

Wall will speak at 10 a.m. Saturday, Sept. 10.

Mel Karmazin, president/CEO of Infinity Broadcasting and Westwood One Inc., also will be a keynote speaker at the seminar (Billboard, June 4).



WALL

## 4 STATIONS ARE TOP NOMINEES FOR BILLBOARD/AIRPLAY MONITOR RADIO AWARDS

tion/marketing director, and best local air personality.

The fourth station, album rock WCMF-FM Rochester, N.Y., has two jocks pitted against each other in the air personality category, Dave Kane and Brother Wease. It is not nominated in the promotion director category.

A total of 213 stations in 74 markets, and 22 distributors of network and syndicated programming, split the 421 nominations for this year's awards, which have been renamed to reflect the co-sponsorship of Billboard sister publication, Airplay Monitor.

Eighty-four winners will receive their awards Sept. 10 at the New York Hilton and Towers hotel during a ceremony culminating the Billboard/Airplay Monitor Radio Seminar.

### 15 STATIONS LAND FOUR NODS EACH

Fifteen stations received four nominations each, including three in the adult category: WKQI Detroit, WPLJ New York, and WMTX-FM Tampa, Fla. A total of 34 stations received nominations in the adult category, which comprises all permutations of adult contemporary (including top 40/adult), oldies, adult alternative, and adult standards.

Four stations in the country category scored four nominations each: KMLE Phoenix, WSIX Nashville, WAMZ Louisville, Ky., and WIVK Knoxville, Tenn. A total of 35 country stations were nominated this year.

In the R&B category, three stations landed four nominations each:

WJLB Detroit, WHRK Memphis, and WGCI-FM Chicago. A total of 32 R&B stations were nominated this year.

No rock station received multiple nominations, allowing a whopping 43 stations to split the nominations in this category, which comprises album, classic, and modern rock as well as album alternative.

Two Spanish stations, KLAX Los Angeles and WRMD Tampa, Fla., received four nominations each, and a total of 36 Spanish stations were recognized in the nominations. This is the second year Spanish has been included in the awards.

Three top 40 stations landed four nods each: top 40/rhythm KPWR (Power 106) Los Angeles, and mainstream stations WHTZ (Z100) New York and WDJX Louisville, Ky. Thirty-two top 40 stations were nominated this year.

An additional 27 stations scored three nominations each.

Three broadcasters scored three nominations apiece for PD, MD, and air personality. In the country category, perennial favorite Coyote Calhoun of WAMZ landed three nods. In the Spanish category, Juan Carlos Hidalgo of KLAX and Carlos Jose Peralta of WRMD were similarly honored. Twenty-two other broadcasters received two nominations apiece.

### NETWORK NOMINATIONS

Of the 22 syndicators and program distributors splitting the 36 syndicated program and personality awards this year, Westwood One led the pack

with five nominations and CBS Radio followed with four, including two for its Spanish-language division, CBS Americas. Entertainment Radio Networks and ABC Radio Networks scored three nominations each.

Five syndicators will compete against themselves with two nominations in the same category. They are: Entertainment Radio Networks (adult), Bailey Broadcasting Services (R&B), Global Satellite Network (rock), CBS Americas (Spanish), and Cadena Radio Centro (Spanish).

Tom Joyner, who switched from hosting a weekly show produced by CBS Radio Networks and Ron Cutler Productions to hosting a weekday morning show on ABC in January, is nominated for both programs, one in the syndicated program category and one in the national air personality category. KIIS Los Angeles morning man Rick Dees, whose national countdown show was just picked up in a deal with ABC two weeks ago (Billboard, June 18), is nominated in both the syndicated program and local air personality categories.

### MOVING ON

As is always the case in the transient radio business, several nominees no longer hold the positions for which they are nominated. They include former WOMX Orlando, Fla., PD Pat Paxton (now at KHMV Houston), former KMPS jock Ichabod

Caine (now at crosstown KRPM), KDWB Minneapolis promotion director Paul Miraldi (now at crosstown KEEY), KBOS Fresno, Calif., jock Kid Stevenz (now at WLUM Milwaukee), WXKS-FM (Kiss 108) Boston MD Cadillac Jack McCartney (now programming sister station WJMN), KHFI Austin, Texas, MD Tracy Austin (now at KIIS), and WBBM-FM Chicago morning men Eddie Volkman and Joe Bohannon, who were recently fired. In addition, WTIC-FM Hartford, Conn., MD/air personality Dana Lundon, who is nominated in both categories, relinquished the MD duties last week to concentrate on her airshift.

### NEW CATEGORIES

Two new categories have been added to the awards this year. The first, nationally syndicated air personality, enables national talk hosts like Rush Limbaugh and Don Imus to be included in the awards for the first time. They previously were ineligible, since there are no awards in the talk radio category. The nationally syndicated air personality category is not format specific.

In addition, the Spanish format category has been expanded to include an award for network/syndicated nationally distributed program (Billboard, May 7). That format has grown quickly and, during the last year, has seen the launch of several short-form programs in addition to full-time networks.

### MARKET BATTLES

As they do every year, the awards

produced some interesting battles this year with competition between stations and broadcasters in the same market, and sometimes within the same station. In the adult category, WPLJ PD Scott Shannon and crosstown WMTX (Mix 105) PD Bob Dunphy will go head to head. Oklahoma City stations KMGL and KYIS are nominated together, as are their respective PDs, Steve O'Brien and Jon Zellner. In Salt Lake City, MDs Jim Morales of KISN-FM and Lyle Morris of KSFI will compete.

In the country category, Phoenix rivals KMLE and KNIX will duke it out. In Atlanta, WYAY jock Rhubarb Jones will compete with crosstown WKHX-FM's Moby, who is nationally syndicated by ABC. In an even closer battle, WSIX's Gerry House and Hoss Burns are nominated against each other in the air personality category.

R&B's two battles will be between Memphis MDs Stan Bell of WHRK and Toni St. James of KJMS, and between Mobile, Ala., air personalities Skip Cheatham of WBLX and Mad Hatter of WGOK.

The rock category's sole rivalry is between WCMF-FM's Kane and Brother Wease.

The Spanish category brings five rivalries this year. In the PD category, KLAX's Hidalgo and KLVE's Adrian Lopez will compete in Los Angeles. In the MD category, KWKW Los Angeles' Brown Bear and Hidalgo will compete, and KZSA's Homero Campos and KRCX's Jose Reynoso will compete in Sacramento, Calif. In

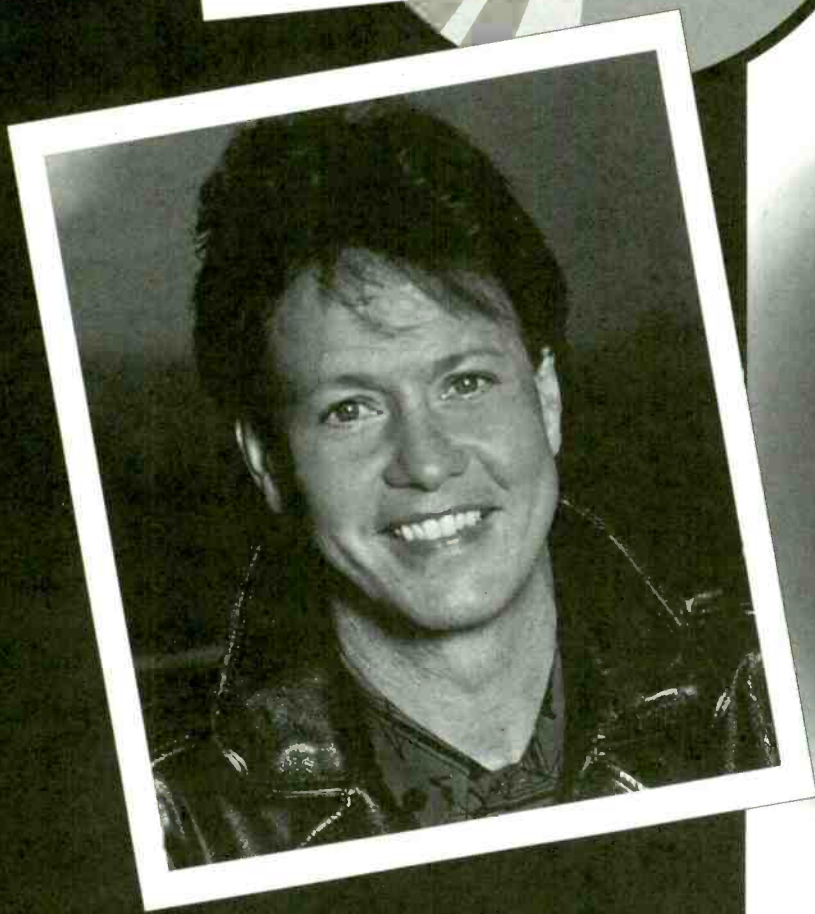
(Continued on page 105)

Rick Dees

**Weekly**

**Top**

**40**



# RICK DEES #1 in 1994

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# Radio

## Radio Fans Out Via On-Line Distribution

### 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	15	<b>SHINE</b> HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
★★★ NO. 1 ★★★ 7 weeks at No. 1					
2	2	3	8	<b>BLACK HOLE SUN</b> SUPERUNKNOWN	◆ SOUNDGARDEN A&M
3	3	4	11	<b>BIG EMPTY</b> PURPLE	STONE TEMPLE PILOTS ATLANTIC
4	4	5	12	<b>TAKE IT BACK</b> THE DIVISION BELL	◆ PINK FLOYD COLUMBIA
5	5	2	18	<b>BACKWATER</b> TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/PLG
6	6	7	11	<b>FAR BEHIND</b> CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
7	8	9	7	<b>CRAZY</b> GET A GRIP	◆ AEROSMITH Geffen
8	7	6	5	<b>I NEED YOUR LOVE</b> WALK ON	BOSTON MCA
9	9	14	4	<b>VASOLINE</b> PURPLE	◆ STONE TEMPLE PILOTS ATLANTIC
10	13	15	8	<b>I STAY AWAY</b> JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
11	11	12	9	<b>ROUND HERE</b> AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
12	17	24	5	<b>SELLING THE DRAMA</b> THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
13	14	19	7	<b>LONGVIEW</b> DOOKIE	◆ GREEN DAY REPRISE
14	10	8	9	<b>NO ONE TO RUN WITH</b> WHERE IT ALL BEGINS	ALLMAN BROTHERS BAND EPIC
15	12	10	16	<b>DISARM</b> SIAMISE DREAM	◆ SMASHING PUMPKINS VIRGIN
★★★ AIRPOWER ★★★					
16	22	23	5	<b>FALL DOWN</b> DULCINEA	◆ TOAD THE WET SPROCKET COLUMBIA
17	18	20	6	<b>WILD NIGHT</b> ◆ JOHN MELLENCAMP/ME'SHELL NDEGEUCELLO DANCE NAKED	MERCURY
★★★ AIRPOWER ★★★					
18	20	21	9	<b>GET OFF THIS</b> KEROSENE HAT	◆ CRACKER VIRGIN
19	25	28	4	<b>SAIL AWAY</b> SAIL AWAY	GREAT WHITE ZOO
20	15	11	18	<b>SPOONMAN</b> SUPERUNKNOWN	◆ SOUNDGARDEN A&M
21	16	13	14	<b>KEEP TALKING</b> THE DIVISION BELL	PINK FLOYD COLUMBIA
22	19	18	21	<b>NO EXCUSES</b> JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
23	23	17	17	<b>DISSIDENT</b> VS.	PEARL JAM EPIC
24	26	25	4	<b>WALLS</b> TALK	YES VICTORY/PLG
25	24	22	5	<b>CLEOPATRA'S CAT</b> TURN IT UPSIDE DOWN	◆ SPIN DOCTORS EPIC
26	27	31	4	<b>LOSIN' YOUR MIND</b> PRIDE & GLORY	PRIDE & GLORY Geffen
27	21	16	10	<b>NIGHT IN MY VEINS</b> LAST OF THE INDEPENDENTS	◆ PRETENDERS SIRE/WARNER BROS.
28	29	32	6	<b>SHE GETS TOO HIGH</b> ROB RULE	◆ ROB RULE MERCURY
29	35	—	2	<b>DEUCE</b> KISS MY ASS	LENNY KRAVITZ MERCURY
30	33	36	4	<b>ELDERLY WOMAN BEHIND THE COUNTER...</b> VS.	PEARL JAM EPIC
31	28	27	6	<b>GIRL IN A T-SHIRT</b> ANTENNA	ZZ TOP RCA
32	30	26	25	<b>DEUCES ARE WILD</b> THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH Geffen
33	32	33	12	<b>WHAT DO YOU WANT FROM ME</b> THE DIVISION BELL	PINK FLOYD COLUMBIA
★★★ HOT SHOT DEBUT ★★★					
34	<b>NEW ▶</b>	1	1	<b>LOW RIDER</b> "THE ENDLESS SUMMER II" SOUNDTRACK	◆ GARY HOEY REPRISE
35	34	37	4	<b>PUT THE BLAME ON ME</b> BRAND NEW BAG	THE MOTHER STATION EASTWEST
36	39	—	2	<b>MAYBE LOVE WILL CHANGE YOUR MIND</b> STREET ANGEL	STEVIE NICKS MODERN/ATLANTIC
37	<b>NEW ▶</b>	1	1	<b>BUYING MY WAY INTO HEAVEN</b> UNBOXED	SAMMY HAGAR Geffen
38	38	—	2	<b>AMERICAN LIFE IN THE SUMMERTIME</b> ◆ FRANCIS DUNNERY FEARLESS	ATLANTIC
39	<b>NEW ▶</b>	1	1	<b>GLORIFIED G</b> PEARL JAM	PEARL JAM EPIC
40	37	35	16	<b>HIGH HOPES</b> UNBOXED	SAMMY HAGAR Geffen

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

### ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10
1	1	1	4	<b>LOW</b> KEROSENE HAT	◆ CRACKER VIRGIN				
2	2	2	3	<b>ALL APOLOGIES</b> IN UTERO	◆ NIRVANA DGC/Geffen				
3	3	3	10	<b>DAUGHTER</b> VS.	PEARL JAM EPIC				
4	—	—	1	<b>MR. JONES</b> AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen				
5	5	4	9	<b>MARY JANE'S LAST DANCE</b> ◆ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA				
6	4	6	5	<b>YOU</b> CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.				
7	6	5	37	<b>PLUSH</b> CORE	◆ STONE TEMPLE PILOTS ATLANTIC				
8	7	9	9	<b>FOUND OUT ABOUT YOU</b> NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M				
9	9	8	10	<b>BAD THING</b> BROTHER	◆ CRY OF LOVE COLUMBIA				
10	8	7	40	<b>ARE YOU GONNA GO MY WAY</b> ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN				

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

LOS ANGELES—Radio is finally traveling down the information superhighway. At least two radio shows are using on-line computer services to interact with listeners, and another show is being distributed via the Internet.

This new means of distribution is being used by Lauren Weinstein of Woodland Hills, Calif.-based Vortex Technology, whose "Professor Neon's TV & Movie Mania" radio show began worldwide distribution via the Internet in May.

A half-hour version of the hourlong show, which had been aired on KIEV Los Angeles until May, is aired bi-weekly via the Internet Multicasting Service in Washington, D.C., on the "Internet Town Hall" channel.

In addition, Westwood One's "The Tom Leykis Show" and SuperRadio's "Party On-Line" take calls from listeners via the on-line services.

While Weinstein doesn't make any money by distributing his show on the Internet, he reaches 20 million potential listeners. His ultimate goal is to attract radio programmers or syndicators to air the show.

"I did it for fun, because it's an interesting thing to do," says Weinstein.

Weinstein believes that when his radio show is syndicated it will attract listeners to the Internet, which also offers visuals such as still pictures. He is also looking at getting video footage to complement the show on the Internet.

"I think radio programmers will also be interested in syndicating some of the features on the Internet, and vice versa," he adds. "It would be a good cross-promotion; you can promote your radio show further by putting it on the Internet, and promote an Internet show by putting in on the radio."

Any computer user with a modem can log onto the Internet. Subscribers to services such as American On-Line, CompuServe, and Prodigy can access the Internet by contacting the on-line company for directions.

"Professor Neon's TV & Movie Mania" features interviews and discussions of movies and television shows with cult followings, ranging from interviews with an expert on the Three Stooges to guests like Vampira, who starred in "Plan 9 From Outer Space."

Weinstein says he can list the guests on the Internet prior to the show so that users can post questions they want to ask them.

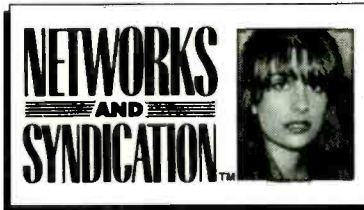
The Internet address for "Professor Neon's TV & Movie Mania" is radio@vortex.com.

### ASIAN NETWORK DEBUTS

Palo Alto, Calif.-based Douglas Broadcasting Inc. has formed AsiaOne, an Asian-language radio network. Initial programming will be in Chinese, while later national broadcasts will be in Tagalog, Vietnamese, Korean, Japanese, and Hindi.

Independent producers are encouraged to develop Asian-language programming and sell spots to local ethnic market advertisers. DBI also will target national, regional, and local advertisers.

DBI now owns, operates, or has affiliate relationships with 11 stations that provide programming in seven Asian languages. These stations, which will carry all AsiaOne programming, include WNJR New York, WNDZ/WVWX Chicago, KEST San Francisco,



by Carrie Borzillo

KGOL Houston, and KSJX San Jose, Calif.

### AROUND THE INDUSTRY

Beginning July 4, WYTA Tampa, Fla.'s talk format goes nationwide as the Your Talk Authority Radio Network through MediaStar International. Shows include "Sleepless On The Bay," from midnight to 3 a.m.; "Fax & Sax," from 3-6 a.m.; "A.M. Update," from 6-9 a.m.; and "The Nick Ashton Show," from noon to 3 p.m.

ABC Radio Networks adds the new 60-second program "McCall's Minute"

to its lineup. The news feature, aimed at women, is hosted by McCall's magazine editor-in-chief Kate White.

WOR Radio Network's "Smart Money With The Dolans" began distribution June 20 on USA Today Sky Radio. Passengers on some United Airlines flights can call in to the show live on the plane's GTE Airfone.

A fourth-grade class in Pottsville, Pa., has been using "Sports Byline USA" in its geography, English, and math classes. Sports statistics have been integrated into a math class, while the hometowns of "Sports Byline" callers have been used in geography lessons.

The class also produced its own sports talk show, following the format of "Sports Byline." In return, host Ron Barr took his show to Pottsville for a special broadcast co-hosted by Barr and several students.

Major Talk host Alan Colmes invi-

(Continued on next page)

### Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	7	<b>FALL DOWN</b> DULCINEA	◆ TOAD THE WET SPROCKET COLUMBIA
★★★ NO. 1 ★★★ 3 weeks at No. 1					
2	5	6	11	<b>BLACK HOLE SUN</b> SUPERUNKNOWN	◆ SOUNDGARDEN A&M
3	2	3	13	<b>SELLING THE DRAMA</b> THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
4	6	7	6	<b>COME OUT AND PLAY</b> SMASH	◆ OFFSPRING EPITAPH
5	3	2	16	<b>LONGVIEW</b> DOOKIE	◆ GREEN DAY REPRISE
6	4	4	9	<b>SHINE</b> HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
7	8	9	5	<b>GIRLS &amp; BOYS</b> PARKLIFE	◆ BLUR SBK/EMI
8	7	5	10	<b>NIGHT IN MY VEINS</b> LAST OF THE INDEPENDENTS	◆ PRETENDERS SIRE/WARNER BROS.
9	9	8	6	<b>BIG EMPTY</b> PURPLE	STONE TEMPLE PILOTS ATLANTIC
10	11	15	3	<b>VASOLINE</b> PURPLE	◆ STONE TEMPLE PILOTS ATLANTIC
11	10	19	4	<b>PRAYER FOR THE DYING</b> SEAL	◆ SEAL ZTT/SIRE/WARNER BROS.
12	12	21	3	<b>STAY</b> "REALITY BITES" SOUNDTRACK	◆ LISA LOEB & NINE STORIES RCA
13	13	10	12	<b>ROUND HERE</b> AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
14	19	14	9	<b>CLOSER</b> THE DOWNWARD SPIRAL	◆ NINE INCH NAILS NOTHING/TV/INTERSCOPE
15	17	17	7	<b>CORNFLAKE GIRL</b> UNDER THE PINK	◆ TORI AMOS ATLANTIC
16	20	16	10	<b>UNTIL I FALL AWAY</b> NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
17	18	24	3	<b>IT'S OVER NOW</b> TRIP	◆ CAUSE & EFFECT ZOO
★★★ AIRPOWER ★★★					
18	23	28	4	<b>AFTERNOONS &amp; COFFEESPOONS</b> GOD SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES ARISTA
19	16	13	6	<b>BULL IN THE HEATHER</b> EXPERIMENTAL JET SET, TRASH AND NO STAR	◆ SONIC YOUTH DGC/Geffen
★★★ AIRPOWER ★★★					
20	24	30	3	<b>SABOTAGE</b> ILL COMMUNICATION	◆ BEASTIE BOYS CAPITOL
21	15	11	10	<b>ALWAYS</b> I SAY I SAY I SAY	◆ ERASURE MUTE/ELEKTRA
22	14	12	8	<b>BREAKIN' UP</b> NEW TIMES	◆ VIOLENT FEMMES ELEKTRA
23	26	27	4	<b>HEY!</b> BOINGO	BOINGO GIANT
24	21	20	7	<b>SAY SOMETHING</b> LAID	◆ JAMES FONTANA/MERCURY
25	30	25	20	<b>BACKWATER</b> TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/PLG
26	<b>NEW ▶</b>	1	1	<b>LABOUR OF LOVE</b> MARVIN THE ALBUM	◆ FRENTÉ! MAMMOTH/ATLANTIC
27	25	23	7	<b>HERE WE GO</b> SUPERMARKET	◆ STAKKA BO POLYDOR/PLG
28	<b>NEW ▶</b>	1	1	<b>THE SUN DOES RISE</b> TAKE ME TO GOD	◆ JAH WOBBLE ISLAND/PLG
29	22	26	5	<b>CLEOPATRA'S CAT</b> TURN IT UPSIDE DOWN	◆ SPIN DOCTORS EPIC
30	<b>NEW ▶</b>	1	1	<b>MESSIAH</b> HULLABALOO	◆ THE FARM SIRE/REPRISE

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.

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So, don't put off until tomorrow what your listeners can hear today.

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## Radio

### Reps Muster Opposition To Spectrum Fee Plan

BY BILL HOLLAND

WASHINGTON, D.C.—Two House Democrats and two Republicans are sending a letter of opposition to the administration, calling its \$4.8 billion spectrum-use fee scheme—to be used to pay off GATT treaty losses—a bad and unfair idea.

In their protest letter, Reps. Pete Hoagland, D-Neb., and John Bryant, D-Texas, along with Reps. Dan Schaefer, R-Colo., and Amos Houghton, R-N.Y., are telling Office of Management and Budget director Leon Panetta that singling out

#### WASHINGTON ROUNDUP™

broadcasters to pay for foreign affairs policy is unfair.

The letter, which points out that broadcasters would have a hard time passing on the extra cost of the tax to advertisers, shows balanced and wide-ranging congressional concern: Hoagland and Houghton are on the House Ways and Means Committee, while Schaefer and Bryant are on the Energy and Commerce Committee.

The Congressmen are looking for other House members to sign the letter. The National Assn. of Broadcasters also is asking its members to get their representatives to sign on.

Meanwhile, Rep. Newt Gingrich, R-Ga., the House minority whip, suggested that the GATT trade agreement could be passed without the necessity of taxing broadcasters to make up for the \$14 billion GATT shortfall by counting future tax revenues resulting from increased exports, a variation of the budget waiver alternative.

The House action follows mid-June opposition on the Senate side

from Sen. Ernest Hollings, D-S.C., and others who told U.S. trade representative Mickey Kantor that such a deal wouldn't pass Hollings' Commerce Committee. Kantor then said that OMB's Panetta would also have to be convinced.

#### DATES SET FOR FCC FEE PAYMENTS

The FCC has announced that the deadline period for FM station fee payments is Aug. 8-10. For AM stations, the FCC set an Aug. 29-Sept. 2 deadline.

Licensees paying fees for more than one station may pay all fees on the latest deadline, according to the commission notice.

The FCC has adopted a new form 159 for use in paying regulatory fees. Also, it has said it will accept payments by credit card and electronic funds transfer in addition to check payment.

Fees for FM radio classes C, C1, C2, and B are \$900; for classes A, B1, and C3, the fee is \$600. FM construction permits are \$500.

The fee for AM radio class D daytime is \$250; for class A full time, \$900; for class B full time, \$500; and for class C full time, \$200. AM construction permits are \$100.

#### FCC TRAFFIC TICKETS?

The FCC's New Orleans and Kansas City, Mo., field offices have begun experimenting with writing up "on the spot" notices of violations when they find them at station visits.

Usually, the inspector talks over the problem with the GM and then sends an official violation notice at a later date. There are few warnings given. A licensee has 10 days to respond to the field office after receiving a violation notice. Notice of a fine usually follows.

Inspectors rarely schedule a follow-up inspection unless there is a public safety issue.

### NETWORKS AND SYNDICATION

(Continued from preceding page)

ted listeners to create a parody song, to the tune of "Camptown Races," about President Bill Clinton's recent scandal involving Paula Jones. Here are some sample lyrics: "Bill can't keep his zipper zipped, do da, do da. Jones spoke out, the White House flipped, oh, do da day."

TW Productions' "Country Currents" is giving affiliates the opportunity to spotlight local talent. If a station chooses not to air its own spotlight, it can air the one provided by "Country Currents."

Cadena Radio Centro is the exclusive Spanish-language network for World Cup '94. In addition to play-by-play coverage of the games, the network is airing team profiles twice a day from Monday through Sunday.

American Urban Radio Networks collaborated with the NAACP to broadcast excerpts of the National African-American Leadership Summit June 12-14.

National Public Radio is looking into expanding "All Things Considered"

from 90-minutes to three hours, with the first hour—4-5 p.m. Eastern time—being an update.

American Public Radio, which changes its name to Public Radio International Friday (2), is introducing an hourlong weekday news program dubbed "A New World," which is set to debut in the spring of 1995. The show is a production partnership between APR, the BBC World Service, and a yet-to-be-named public radio station.

Walt Love has extended his contract with Westwood One as host of "The Countdown With Walt Love." This is the show's 12th year . . . WW1's Talknet personality Bruce Williams picks up the talk show host of the year award June 25 during the National Assn. of Radio Talk Show Hosts convention in Los Angeles.

Nick Forster, executive producer and host of NPR's "E-Town," played slide guitar on the Big Head Todd & the Monsters cut "In The Morning," from the 550 Music soundtrack for the film "Blown Away," released June 21.



# HITS! IN TOKIO

Week of June 12, 1994

- ① Drunk On Love / Basia
- ② Heartbeat / Aswad
- ③ Dream On Dreamer / Brand New Heavies
- ④ I Can't Help Myself / Julia Fordham
- ⑤ The Most Beautiful Girl In The World / Prince
- ⑥ 7 Seconds / Youssou N'Dour
- ⑦ I Swear / All 4 One
- ⑧ Goody Goody / Lisette Melendez
- ⑨ Ease My Mind / Arrested Development
- ⑩ I'll Remember / Madonna
- ⑪ I'll Be The One / Boyz Scaggs
- ⑫ Baby, I Love Your Way / Big Mountain
- ⑬ Doop / Doop
- ⑭ Have Mercy / Yaz
- ⑮ Gaia / Valencia
- ⑯ 100% Pure Love / Crystal Waters
- ⑰ La La La (Means I Love You) / Swing Out Sister
- ⑱ If You Go / Jon Secada
- ⑲ Get It Together / Beastie Boys
- ⑳ (She's) Some Kind Of Wonderful / Huey Lewis & The News
- ㉑ Girls And Boys / Blur
- ㉒ Aoi Chikyuwa Tenohira / Kaori Kano
- ㉓ No Gunshot / Worl-A-Girl
- ㉔ I Believe / Sounds Of Blackness
- ㉕ Always / Erasure
- ㉖ The Sign / Ace Of Base
- ㉗ I Want You / Juliet Roberts
- ㉘ Back & Forth / Aaliyah
- ㉙ La Vie En Rose / Donna Summer
- ㉚ I'll Stand By You / Pretenders
- ㉛ Far Away / Cara Jones
- ㉜ Rocks / Primal Scream
- ㉝ Long Time Gone / Galliano
- ㉞ Those Were The Days / Cara Jones
- ㉟ Stay / Eternal
- ㊱ Wait For The Magic / Al Jarreau
- ㊲ Feeling Peysi / Joelle Ursull
- ㊳ I'm Still In Love With You / Al B. Sure
- ㊴ Oh Baby I . . . / Eternal
- ㊵ Just When I Needed You Most / Randy Vanwarmer
- ㊶ Loser / Beck
- ㊷ What's It Like To Be Beautiful / Lena Fiagbe
- ㊸ I Need Your Love / Boston
- ㊹ Falling Forward / Julia Fordham
- ㊺ Boom Shack - A - Lak / Apache Indian
- ㊻ One By One / Izit
- ㊼ Each And Everyone / Laura Fygi
- ㊽ That's The Way Love Goes / Norman Brown
- ㊾ Brother / Urban Species
- ㊿ Girls It Ain't Easy / 4 Corners

Selections can be heard on  
"Pioneer Tokio Hot 100"  
every Sunday 1 PM-5 PM on  
FM JAPAN / 81.3 FM in TOKYO

81.3 FM J-WAVE

## Miraldi Rolls With Marketing Changes Creativity, Mischief Are Keys For KEEY Executive

"I HATE THE TERM value-added," says KEEY (K102) Minneapolis marketing manager Paul Miraldi. "I want to know when radio became so devalued that we had to add extra value."

The client-mandated trend in radio toward added-value promotions is one of the most significant, and most unpleasant, changes Miraldi has seen in radio in his 10 years in the business. The other change he has seen is a move toward tighter, more focused budgets for promotion and marketing.

"When I first started, [there were] not as many restrictions on budget," he says. "Ten years later, I don't think anyone operates like that anymore. Now we look at win/wins for the station, clients, and listeners. Everything we do now has to have those elements."

One thing that has not changed about the job is the need to be creative, which has never been a problem for Miraldi. "I don't think you can explain where ideas come from, or how to be creative," he says. "You just have to be kind of wacky and stay up to date on pop culture. I look at everything—movies, sports, TV—and try to adapt it to radio."

That creativity has earned Miraldi a reputation as a bit of a prankster. Friends who make the mistake of revealing air travel arrangements to him might find themselves served a special meal on the flight, thanks to a phone call from Miraldi. Once, when rumors were circulating that a PD at a competing station was leaving town, Miraldi called local realtors and put the PD's house on the market.

In what he calls his "younger days when I was a renegade," Miraldi obtained tickets to a listener-and-client party his competition was throwing, found a printer who could reproduce the tickets, then commissioned his interns to distribute them to homeless people and prostitutes in the area.

"I just enjoy having fun at the expense of other radio stations, not at the expense of listeners," Miraldi says. "I think dirty tricks are fine as long as they don't affect listeners and as long as they're legal and ethical."

Miraldi oversees an unusual structure at country K102, where his department is divided into three independent units: promotion, marketing, and publishing. Three separate department heads report to him; the promotion director, the direct marketing manager, and the editor of the station's monthly magazine, Hot Country Headlines. Miraldi says his job is to tie all three together, and to "look into long-range marketing opportunities for the radio station."

"Most radio stations aren't set up like we are . . . but I do see stations going to this format down the road—having a marketing manager separate from a promotion director—especially as we [get] more into duopolies," he says.

K102's direct marketing department handles direct-mail campaigns and manages the station's loyalty marketing club, through which listeners pay \$20 a year in return for a subscription to a station magazine, one free ticket to a station-sponsored concert, advance notice and reduced rates on other concert tickets, and additional client discounts.

Client tie-ins are handled carefully with the listener club so that all discounts and freebies are of real value to club members. "We're cautious on [which clients] we involve," says Miraldi. "We don't want to give 15 cents off an oil lube. We want to

make sure they feel like they're getting a real benefit."

The station also gets into the concert promotion business two or three times a year, when it rents an arena and brings in major acts. The most recent show, featuring Mark Chesnutt, Doug Supernaw, and Sammy Kershaw, was held in April.

With K102 just slightly edging crosstown country rival WBOB, Miraldi is confident his station will eventually pull ahead. "We still are the dominating country station in the market, and we're going to continue to be aggressive on the streets," he says. "It has to become a one-to-one battle [of] shaking hands and kissing babies—the old cliché."

For the summer ratings book, K102 is concentrating on its bumper sticker promotion with daily "wave and win" giveaways and larger, monthly prize pack awards.

Miraldi's most successful promotion to date was in 1992 at top 40 KDWB Minneapolis, which ran its own version of the "B.O. Sphere" stunt created by Dan Bowen at WNCI Columbus, Ohio. Listeners volunteered to live in a car in an effort to win it. Rules included a five-minute bathroom break for contestants every four hours, no showers, no changes of clothes, and no reading, writing, television, or video games. KDWB's version lasted 28 days, with two of the original four contestants sticking it out until the end, when the contest was settled with a tiebreaker and a consolation used car for the runner-up.

Because the contest ran weeks longer than expected, Miraldi took the car out of the dealer showroom and brought it around town, where it—and the contestants inside—turned up on the ice, leading a Zamboni machine at a North Stars hockey game; in the University of Minnesota's homecoming parade; in front of the Metrodome for a Vikings game; and all over town on the back of a flatbed truck.

The stunt generated more than 90 minutes of news coverage locally, and Miraldi says the car dealer client "still talks about it as his most successful promotion ever."

That promotion is a perfect example of Miraldi's operating philosophy, borrowed from Houston-based promotion guru Doug Harris: "Promotion is the exploitation of opportunity."

Miraldi turned a college internship at ABC-owned WPLJ New York into a full-time job, then worked his way up from van driver to advertising and promotion administrator at the station. In 1989, he moved to ABC Radio Networks as manager of entertainment programming. Two years later, he left ABC to become promotion director at KDWB, where he remained until last February, when he segued to K102.

With an ultimate goal of becoming a GM, Miraldi says he is now working for the right company. K102 parent Shamrock Broadcasting believes in promoting marketing directors who, in other companies, sometimes find themselves at a dead end for career advancement. "Shamrock really is a company that is way ahead when it comes to marketing," says Miraldi. "[K102 GM] Mick Anslemo and Shamrock believe in marketing, and also believe that marketing directors can become GMs one day . . . It makes sense, because marketing people are the ones who deal with every department in the building."

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	1	14	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA 4 weeks at No. 1
2	2	6	6	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	◆ ELTON JOHN
3	4	5	9	IF YOU GO SBK 58166/EMI	◆ JON SECADA
4	6	8	12	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
5	5	4	14	BEAUTIFUL IN MY EYES SBK 58099/EMI	◆ JOSHUA KADISON
6	3	2	19	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
7	11	14	8	I SWEAR BLITZZ 87243/ATLANTIC	◆ ALL-4-ONE
8	10	13	6	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
9	9	7	27	NOW AND FOREVER CAPITOL 58005	◆ RICHARD MARX
10	8	3	17	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	◆ BONNIE RAITT
11	7	9	10	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
12	12	10	27	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
13	13	11	16	BABY I LOVE YOUR WAY RCA 62780	◆ BIG MOUNTAIN
14	14	17	6	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP/ME/SHELL NDEGEOCELLO
15	15	16	11	MISLED 550 MUSIC 77344	◆ CELINE DION
16	19	20	24	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	◆ LITTLE TEXAS
				★★★ AIRPOWER ★★★	
17	24	33	3	AIN'T GOT NOTHING IF YOU AIN'T GOT... COLUMBIA ALBUM CUT	MICHAEL BOLTON
18	17	15	32	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
				★★★ AIRPOWER ★★★	
19	23	30	4	MAYBE LOVE WILL CHANGE YOUR MIND MODERN 98270/ATLANTIC	STEVIE NICKS
20	16	12	21	STREETS OF PHILADELPHIA COLUMBIA 77384	◆ BRUCE SPRINGSTEEN
21	21	25	7	LOVE IS ALL AROUND LONDON ALBUM CUT/PLG	◆ WET WET WET
22	22	24	8	TELL ME WHERE IT HURTS REUNION 62813/RCA	◆ KATHY TROCCOLI
23	26	31	10	COME TO MY WINDOW ISLAND 858 028/PLG	◆ MELISSA ETHERIDGE
24	25	21	22	WITHOUT YOU COLUMBIA 77358	◆ MARIAH CAREY
25	31	32	10	MR. JONES DGC ALBUM CUT/GEFFEN	◆ COUNTING CROWS
26	28	22	17	COMPLETELY COLUMBIA 77376	◆ MICHAEL BOLTON
27	29	27	9	THE MOST BEAUTIFUL GIRL IN THE WORLD NPG 72514/BELLMARK	◆ ♀
28	30	28	8	EVEN IF MY HEART WOULD BREAK ARISTA 1-2674	KENNY G/A. NEVILLE
29	34	40	3	DON'T TURN AROUND ARISTA 1-2691	◆ ACE OF BASE
30	33	29	11	THE WOMAN IN ME CAPITOL 58154	HEART
31	37	—	2	STAY (I MISSED YOU) RCA 62870	◆ LISA LOEB & NINE STORIES
32	32	26	14	IN THE TIME IT TAKES REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
				★★★ HOT SHOT DEBUT ★★★	
33	NEW ▶	1	1	THE WAY SHE LOVES ME CAPITOL 58167	RICHARD MARX
34	35	34	17	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
35	NEW ▶	1	1	YOU CAPITOL 58195	BONNIE RAITT
36	38	37	19	LULLABY (GOODNIGHT, MY ANGEL) COLUMBIA 77363	◆ BILLY JOEL
37	NEW ▶	1	1	I'LL REMEMBER YOU ARISTA 1-2678	◆ ATLANTIC STARR
38	40	39	18	ROCK AND ROLL DREAMS COME THROUGH MCA 54757	◆ MEAT LOAF
39	36	35	19	IN WALKED LOVE ARISTA 1-2679	EXPOSE
40	39	36	3	WILD WORLD ATLANTIC 87308	◆ MR. BIG

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	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
2	—	—	1	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIACS
3	2	1	9	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
4	—	—	1	HAVING A PARTY WARNER BROS. 18424	◆ ROD STEWART
5	1	3	3	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
6	3	4	5	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
7	4	2	3	SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	◆ MICHAEL BOLTON
8	7	6	15	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
9	6	7	9	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
10	8	10	15	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.



## Two PDs Consider Dance Show A S.I.N.; WXRB Promotion Dies An Early Death

**A** BROKERED DANCE music show planned by dance tipsheet S.I.N. magazine to air on ethnic WNWK New York is meeting some strong opposition from two powerful PDs.

**Rick Cummings**, PD at KPWR (Power 106) Los Angeles, and **Steve Smith**, PD at sister WQHT (Hot 97) New York, fired off a widely circulated letter to S.I.N. staffers, publisher **Vince Pellegrino**, and a list of representatives from 26 different labels, warning them against getting involved in the program.

"It is our understanding that you have decided to enter the radio business, which would put you in direct competition with other radio stations in [New York]," the letter says. "At this time we feel it is important to let you know that if this takes place, we feel it will be in our best interest to terminate our relationship with all parties connected with the project, [including] any record labels that plan to financially support the development and purchase of airtime on WNWK. Is this investment worth losing airplay on the two largest rhythmic contemporary music stations in America?"

Neither Smith nor Cummings could be reached for comment.

In Pittsburgh, WXRB pulled the plug, so to speak, on its scheduled "dying days" contest. The station was set to purchase a 30-day, \$100,000 life insurance policy, select the "most unhealthy listener" it could find, and then award the cash settlement to a contest winner if that sick listener died within 30 days (Billboard, June 18). The station found a willing heavy smoker with three brain tumors, but in the end was unable to purchase the policy, so the idea was scrapped.

The Chicago Sun-Times reports that CBS' WBBM-FM (B96) Chicago is believed to have reached a settlement in the \$8 million defamation lawsuit brought against it by local TV anchor **Joan Esposito** (Billboard, Oct. 2, 1993). The settlement reportedly calls for a \$1 million payment and an on-air apology to Esposito, who filed the suit after the station's morning men, **Ed Volkman** and **Joe Bohannon**, ques-

tioned the paternity of her then-unborn child on the air.

The morning men were fired in May after they leaked terms of the still-unsigned settlement to the Sun-Times (Billboard, May 21).

In other news, Arbitron has leased 127,000 square feet of office space in Columbia, Md., and will be moving its operations out of the 287,000 square feet it now occupies in Laurel, Md. The relocation of Arbitron's 700 local employees will begin this year, and is ex-



by *Phyllis Stark*  
with reporting by *Eric Boehlert*  
and *Brett Atwood*

pected to be completed by mid-1995.

### PROGRAMMING: SEATTLE RUMORS

With Alliance Broadcasting closing on its latest purchase, KXRX Seattle, local talk continues to focus on the company flipping the album rock station to "Young Country." Alliance is staying mum, but word has it the station has already purchased \$1 million worth of advertising (i.e. TV, billboards) for the coming months, and that on June 24 the station was to go jockless and commercial-free until the July 4 weekend, when the new "Young Country" format will be unveiled.

**Eric Logan**, former PD at country KEBC Oklahoma City, has been visiting Alliance properties and is now at KXRX. **Dan Pearman**, PD at Alliance "Young Country" flagship KYNG Dallas, confirms that Logan is "a potential Alliance employee."

Meanwhile, country KMPS Seattle, hearing the same rumbblings, added the phrase "younger" to its longtime positioner, "the hot new sound of today's

country." But **Tim Murphy**, VP of regional programming at parent EZ Communications, says listeners called and complained about the addition, so the station took it off the air days before Alliance hit KMPS with a cease-and-desist order.

As expected, WXPB Philadelphia PD **Mike Morrison** has been named PD/afternoon driver at the former KLIT Los Angeles, which flips to "FM 101.9: the Los Angeles album alternative" Friday (1) and has applied for new calls. WBOS Boston MD **Merilee Kelly** joins the new station as MD/mid-day host. The new format will feature daily live performances from progressive recording artists.

Following last week's announced sale of the stations to Broadcasting Partners, R&B oldies WJPC-FM and all-rap sister WJPC-AM Chicago are now simulcasting a youth-oriented, hip-hop-tinged R&B format and using the new handle "106 Jamz" ... Longtime oldies outlet WNYG Long Island, N.Y., which had most recently been country, flips to Spanish.

**Casey Keating**, PD at KPLZ Seattle, exits for the PD job at WHYI Miami, as expected. He replaces **Rob Roberts**, now at KDMX Dallas. KPLZ OM **Rob Dunlop** is accepting T&Rs for Keating's replacement. In the meantime, Burkhardt/Douglas consultant **Don Benson** will help oversee station programming.

The former KBPI Denver, which had been using the calls KAKL, changes calls again, this time to KALC. The new calls better reflect the station's handle, "Alice" ... KBCO-AM Denver changes calls to KBLD and will be flipping from a simulcast of the album alternative FM to "alternative talk," featuring a half-local, half-network lineup.

Jacobs Media inks new modern rock client WENZ (the End) Cleveland ... WJWL Memphis changes calls to KRRW and signs on as "Arrow" with a '70s-based oldies format. This makes Memphis the first market with two stations in this format, including WYKL.

WJAX Jacksonville, Fla., is set to flip from a simulcast of easy listening WKTZ to Children's Satellite Network programming in August ... KXHA Bakersfield, Calif., signs on at 104.3 programming contemporary Mexican music.

WDJX-AM Louisville, Ky., will split from a simulcast of top 40 WDJX-FM and pick up the AP All News Radio Network in July ... WMGK Philadelphia MD **Peter Smith** joins WVEZ Louisville for PD duties, replacing **Chuck Tyler**, now at KXL-FM Portland, Ore.

**Ralph Guild** has entered a local marketing agreement with an option to purchase KSXY Fresno, Calif., from Headliner Radio. The hot AC station is now stunting with an all-Garth Brooks format, and eventually will go hot country with BP Consulting Group's **Jay Albright** at the helm. Guild already owns Fresno's KFRE/KNAX.

KZQA Little Rock, Ark., signs on at 101.1 with an all-weather format, pending a change to a permanent format to be announced ... KHLT Little Rock changes calls to KKPT.

## newsline...

**LIBERTY BROADCASTING** and Merv Griffin's Griffin Group will merge. Liberty will remain the operating entity for the combined group, which will own 17 stations, including five duopolies. The Griffin Group will assume an undisclosed equity position in the company, and Griffin Group executive VP/CFO Lawrence Cohen will join Liberty's board of directors. Griffin contributes six stations to the deal.

**DONALD SBARRA** has been elected chairman/CEO of Multimedia Inc. He was nominated to the position last week, following the retirement of Walter Bartlett, and previously was senior VP of operations.

**CHUCK BROOKS** exits the VP/GM job at WIND/WOJO Chicago. David Lykes, senior VP of parent Tichenor Media Systems, is interim GM.

**WEEZIE KRAMER** is upped from GSM to station manager at WMAQ Chicago. Rick Starr remains VP/GM.

**DENNIS BEST** has been upped from GSM to VP/GM of WWWE/WLTF Cleveland. He replaces Roger Turner, who exited to launch Bottom Line Communications.

**BRUCE PECKOVER** exits the GM job at WMAS-AM-FM Springfield, Mass. Tom Haymond, VP/GM at sister WOLL West Palm Beach, Fla., adds those duties at WMAS-AM-FM for now.

**STATION SALES:** KKDJ Fresno, Calif., from Pacific Quadrasting to Henry Broadcasting, owner of crosstown KMJ/KSKS, for \$1.725 million; WSSP Charleston, S.C., from Jones Eastern Radio to She Crab Communications II Inc. for an undisclosed price. She Crab begins programming the station immediately under a local marketing agreement. Jones Eastern also has granted She Crab an option to acquire sister station WUJM.

**SALE CLOSINGS:** WPGC-AM-FM Washington, D.C., from Cook Inlet Radio partners to Infinity Broadcasting.

WFWI Fort Wayne, Ind., PD **Tony Coles** exits to become programming coordinator at WLTW New York, replacing **Angelique Mais**, now at crosstown WPIX-TV. No replacement has been named at WFWI.

### NETWORK NEWS

Former presidential candidate **Ross Perot** will begin hosting a live, weekly, one-hour call-in talk show, syndicated by Chicago-based Tribune Radio Networks, in October. The Dallas-based show's first affiliate is Tribune-owned WGN Chicago, which will air it Sunday nights. The deal also calls for Perot to broadcast five or six commentary pieces a week, according to the Chicago Sun-Times.

**Dia Stein** has been upped from program manager and producer to director of programming for WWI's "The Source."

CBS Americas and UPI have teamed up to launch a daily radio news service, "Noticias CBS Americas," which debuts Monday (27). The hourly newscasts will be broadcast in Spanish and will originate live from Washington, D.C. Forty-six stations have already signed on as affiliates.

### PEOPLE: WEIMAR JOINS WPLJ

**Kristie Weimar**, APD/MD/midday host at WERQ-FM (92Q) Baltimore, joins WPLJ New York for middays. She replaces **Kim Ashley**.

Former WTMX Chicago jock **Peter Dean** rejoins the station as afternoon host, replacing **Greg Brown** ... Market veteran and ex-WGN Chicago jock **Big Al Lerner** joins crosstown WLS-AM as late-night talk host. He replaces **Jay Marvin**, now on WLS-FM.

**Lisa St. Regis** is now hosting nights at KIOI San Francisco. St. Regis, from crosstown KMEL, replaces **Susan Lee**

**Taylor**, who exits. Also, midday jock **John Scott** moves to morning news and has not been replaced ... KGO San Francisco political analyst **Duane Garrett** gets his own evening talk shift, replacing **Lee Rogers**, now at KIRO Seattle. Garrett was the campaign manager for several significant political figures, including **Al Gore** and **Diane Feinstein**.

New WXTR Washington, D.C., morning co-host **Johnny Holliday** is out after just a few weeks, according to the Washington Post. No replacement has been named. Co-host **Bobby Bennett** remains.

**WBOB-FM** Minneapolis morning co-host **Markie Marquette** exits and has not been replaced ... KTCL Denver staffer **Don Casual** is upped to afternoons/promotion director.

Former **KKRZ** (Z100) Portland, Ore., morning personality **Billy Hayes** will join crosstown KUPL Oct. 10 for the same duties. Current KUPL morning host **Doug Dahlgren** will be on air until his contract expires in October.

**KXOA-FM** (Arrow 108) Sacramento, Calif., morning man **Mark S. Allen** exits for that shift at crosstown KSFM. He replaces **Roger Hudson**, who remains with the station for fill-ins. Also, **KQPT** Sacramento morning man **Bob Keller** exits and has not been replaced. **KXOA-FM/KQPT** PD **Don Daniels** is looking for replacements at both stations and wants T&Rs. **KQPT** weekend **Jim Matthews** and part-timer **Jim O'Brien** are splitting overnight duties, replacing **Laura Joyce**, now at KXOA-FM.

**KTSA** San Antonio morning man **Scot** exits for middays at **WEZB** (B97) New Orleans, replacing **Dirk Steele**, now at **KWMX** Denver. B97 remains top 40 but heads in a more personality-intensive direction.

## RADIO AWARDS NOMINEES ANNOUNCED

(Continued from page 100)

the air personality category, KRVA-AM's Florentino Garcia and KESS' Ermilo Oviedo will compete in Dallas, and KWAC's Lola Bautista and KIWI's Eduardo Leon will oppose each other in Bakersfield, Calif.

Top 40's two market battles will be between Los Angeles jocks Dees of KIIS and the Baka Boyz of KPWR (Power 106), and between San Francisco promotion directors Katie Eyerly of KMEL and Renee Pestana of KYLD (formerly KSOL).

Los Angeles led the market totals with 14 nominations, followed closely by New York with 13. Also scoring significant numbers of nominations were Las Vegas (9), Tampa, Fla. (8), and Chicago (7).

### SELECTING THE NOMINEES

The 1994 Billboard/Airplay Moni-

tor Radio Awards cover the period of May 1993-May 1994. Stations in the top 20 Arbitron markets and San Juan, Puerto Rico, are eligible for the major-market awards. Markets 21-50 and Mayaguez, P.R., are considered medium for the purposes of these awards. The remaining stations are counted in the small market category.

Nominees were selected by six blue-ribbon voting panels consisting of programmers and label reps who work in each format, and members of the Billboard and Airplay Monitor editorial and charts departments. Voting is open to all readers of both magazines.

The awards ballot follows page 36 in all domestic copies of this issue. It also will be mailed with the July 1 issue of Airplay Monitor. Completed ballots must be returned by July 29.

# 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)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	11	<b>I SWEAR</b>	ALL-4-ONE (BLITZZ/ATLANTIC) 6 wks. at No. 1
2	3	11	<b>DON'T TURN AROUND</b>	ACE OF BASE (ARISTA)
3	2	14	<b>I'LL REMEMBER</b>	MADONNA (MAVERICK/SIRE/WB)
4	4	13	<b>YOU MEAN THE WORLD TO ME</b>	TONI BRAXTON (LAFACE/ARISTA)
5	5	7	<b>ANY TIME, ANY PLACE</b>	JANET JACKSON (VIRGIN)
6	10	9	<b>IF YOU GO</b>	JON SECADA (SBK/EMI)
7	7	19	<b>BABY I LOVE YOUR WAY</b>	BIG MOUNTAIN (RCA)
8	8	7	<b>ANYTIME YOU NEED A FRIEND</b>	MARIAH CAREY (COLUMBIA)
9	6	28	<b>THE SIGN</b>	ACE OF BASE (ARISTA)
10	9	9	<b>BACK &amp; FORTH</b>	AALIYAH (BLACKGROUND/JIVE)
11	12	10	<b>STAY (I MISSED YOU)</b>	LISA LOEB & NINE STORIES (RCA)
12	11	24	<b>MR. JONES</b>	COUNTING CROWS (DGC/GEFFEN)
13	13	18	<b>THE MOST BEAUTIFUL GIRL IN...</b>	‡ (NPG/BELLMARK)
14	17	7	<b>CAN YOU FEEL THE LOVE TONIGHT</b>	ELTON JOHN (HOLLYWOOD)
15	15	13	<b>REGULATE</b>	WARREN G & NATE DOGG (DEATH ROW)
16	20	15	<b>COME TO MY WINDOW</b>	MELISSA ETHERIDGE (ISLAND/PLG)
17	18	17	<b>YOUR BODY'S CALLIN'</b>	R. KELLY (JIVE)
18	21	8	<b>SHINE</b>	COLLECTIVE SOUL (ATLANTIC)
19	14	18	<b>RETURN TO INNOCENCE</b>	ENIGMA (VIRGIN)
20	16	17	<b>I'M READY</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
21	26	6	<b>WILD NIGHT</b>	JOHN MELLENCAMP (MERCURY)
22	27	10	<b>ALWAYS</b>	ERASURE (MUTE/ELEKTRA)
23	25	11	<b>BEAUTIFUL IN MY EYES</b>	JOSHUA KADISON (SBK/EMI)
24	19	14	<b>ANYTHING</b>	SWV (RCA)
25	22	10	<b>MISLED</b>	CELINE DION (550 MUSIC)
26	24	24	<b>BUMP N' GRIND</b>	R. KELLY (JIVE)
27	33	8	<b>UNTIL I FALL AWAY</b>	GIN BLOSSOMS (A&M)
28	29	12	<b>GOT ME WAITING</b>	HEAVY D. & THE BOYZ (UPTOWN/MCA)
29	31	33	<b>FOUND OUT ABOUT YOU</b>	GIN BLOSSOMS (A&M)
30	23	13	<b>I'LL TAKE YOU THERE</b>	GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)
31	38	5	<b>I MISS YOU</b>	AARON HALL (SILAS/MCA)
32	39	4	<b>FUNKDAFIED</b>	DA BRAT (SO SO DEF/CHAOS)
33	41	4	<b>PRAYER FOR THE DYING</b>	SEAL (ZTT/SIRE/WARNER BROS.)
34	32	32	<b>WHATTA MAN</b>	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
35	30	8	<b>MOVING ON UP</b>	M PEOPLE (EPIC)
36	28	25	<b>NOW AND FOREVER</b>	RICHARD MARX (CAPITOL)
37	43	4	<b>CRAZY</b>	AEROSMITH (GEFFEN)

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

## HOT 100 RECURRENT AIRPLAY

1	8	8	<b>I'LL BE LOVING YOU</b>	COLLAGE (VIPER/METROPOLITAN)
2	2	6	<b>BECAUSE OF THE NIGHT</b>	10,000 MANIACS (ELEKTRA)
3	1	3	<b>BREATHE AGAIN</b>	TONI BRAXTON (LAFACE/ARISTA)
4	6	3	<b>EVERYDAY</b>	PHIL COLLINS (ATLANTIC)
5	3	28	<b>HEY JEALOUSY</b>	GIN BLOSSOMS (A&M)
6	5	46	<b>TWO PRINCES</b>	SPIN DOCTORS (EPIC)
7	—	1	<b>DAUGHTER</b>	PEARL JAM (EPIC)
8	4	6	<b>ALL THAT SHE WANTS</b>	ACE OF BASE (ARISTA)
9	7	14	<b>SHOOP</b>	SALT-N-PEPA (NEXT PLATEAU/LONDON)
10	9	11	<b>DREAMS</b>	GABRIELLE (GO/DISCS/LONDON/PLG)
11	11	3	<b>BECAUSE OF LOVE</b>	JANET JACKSON (VIRGIN)
12	14	23	<b>NO RAIN</b>	BLIND MELON (CAPITOL)
13	13	30	<b>RUNAWAY TRAIN</b>	SOUL ASYLUM (COLUMBIA)
14	17	22	<b>THE RIVER OF DREAMS</b>	BILLY JOEL (COLUMBIA)
15	12	5	<b>CANTALOOP (FLIP FANTASIA)</b>	US3 (BLUE NOTE/CAPITOL)
16	10	10	<b>I CAN SEE CLEARLY NOW</b>	JIMMY CLIFF (CHAOS)
17	15	19	<b>WHAT IS LOVE</b>	HADDAWAY (ARISTA)
18	16	19	<b>DREAMLOVER</b>	MARIAH CAREY (COLUMBIA)
19	18	2	<b>ALL APOLOGIES</b>	NIRVANA (DGC/GEFFEN)
20	21	6	<b>PUSH</b>	STONE TEMPLE PILOTS (ATLANTIC)
21	—	12	<b>WHAT MIGHT HAVE BEEN</b>	LITTLE TEXAS (WARNER BROS.)
22	19	34	<b>SHOW ME LOVE</b>	ROBIN S. (BIG BEAT/ATLANTIC)
23	—	10	<b>ALL ABOUT SOUL</b>	BILLY JOEL (COLUMBIA)
24	20	9	<b>PLEASE FORGIVE ME</b>	BRYAN ADAMS (A&M)
25	—	15	<b>HEY MR. D.J.</b>	ZHANE (FLAVOR UNIT/EPIC)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

## HOT 100 A-Z

43	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	100% PURE LOVE (Basement Boys. ASCAP/C-Water. ASCAP/Polygram Int'l, ASCAP) HL
98	90'S GIRL (Louis St., BMI/Scrap Pyle, BMI/Truteazin' Type Nite. ASCAP/Donni, ASCAP/Zomba. ASCAP/Mr. Peanut Butter, ASCAP/Smokin' Sound, ASCAP)	ALWAYS IN MY HEART (Sony, BMI/Ecaf. BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
54	ALWAYS IN MY HEART (Sony, BMI/Ecaf. BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	ALWAYS (Musical Moments/Minotaur, ASCAP/Sony, ASCAP) HL
27	ALWAYS (Musical Moments/Minotaur, ASCAP/Sony, ASCAP) HL	AND OUR FEELINGS (Sony, BMI/Ecaf. BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
60	AND OUR FEELINGS (Sony, BMI/Ecaf. BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM
26	ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM	ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
3	ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	ANYTIME YOU NEED A FRIEND (Sony, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, REALITY BITES)
12	ANYTIME YOU NEED A FRIEND (Sony, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, REALITY BITES)	BABY I LOVE YOUR WAY (FROM REALITY BITES) (Almo, ASCAP/Nuages Artists Ltd., ASCAP) CPP
9	BABY I LOVE YOUR WAY (FROM REALITY BITES) (Almo, ASCAP/Nuages Artists Ltd., ASCAP) CPP	BACK & FORTH (Zomba, BMI/R. Kelly, BMI) CPP
5	BACK & FORTH (Zomba, BMI/R. Kelly, BMI) CPP	BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM
34	BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM	BACKWATER (Polygram Int'l, BMI/Meat Puppets, BMI) HL
64	BACKWATER (Polygram Int'l, BMI/Meat Puppets, BMI) HL	BEAUTIFUL IN MY EYES (Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL
23	BEAUTIFUL IN MY EYES (Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL	BIZARRE LOVE TRIANGLE (WB, ASCAP) WBM
56	BIZARRE LOVE TRIANGLE (WB, ASCAP) WBM	BOOTI CALL (Donni, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Troutman, BMI) CPP/HL
78	BOOTI CALL (Donni, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Troutman, BMI) CPP/HL	BORN TO ROLL (DAMASTA, ASCAP/Narry White, ASCAP)
68	BORN TO ROLL (DAMASTA, ASCAP/Narry White, ASCAP)	BUMP N' GRIND (Zomba, BMI/R. Kelly, BMI) CPP
30	BUMP N' GRIND (Zomba, BMI/R. Kelly, BMI) CPP	CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING) (Walt Disney, ASCAP) HL
11	CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING) (Walt Disney, ASCAP) HL	CLEOPATRA'S CAT (Sony, BMI/Mow B'low, BMI) HL
94	CLEOPATRA'S CAT (Sony, BMI/Mow B'low, BMI) HL	CLOSER (Leaving Home, ASCAP/TVT, ASCAP)
81	CLOSER (Leaving Home, ASCAP/TVT, ASCAP)	COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) CPP
31	COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) CPP	COMIN' ON STRONG (Rhythm Jazz, BMI/Sudden Change, BMI/Nineteen Eighty, BMI/Mizmo, BMI/Music Corp. Of America, BMI) HL
93	COMIN' ON STRONG (Rhythm Jazz, BMI/Sudden Change, BMI/Nineteen Eighty, BMI/Mizmo, BMI/Music Corp. Of America, BMI) HL	CRAZY (Swag Song, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL
25	CRAZY (Swag Song, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL	CROOKLYN (FROM CROOKLYN) (Special Ed, BMI/Misam, ASCAP/Target Practice, ASCAP/Narry White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
71	CROOKLYN (FROM CROOKLYN) (Special Ed, BMI/Misam, ASCAP/Target Practice, ASCAP/Narry White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP	DON'T TAKE THE GIRL (Eric Zanetti, BMI) CPP
20	DON'T TAKE THE GIRL (Eric Zanetti, BMI) CPP	DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP) HL/WBM
4	DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP) HL/WBM	DREAMS (Polygram Int'l, ASCAP) HL
61	DREAMS (Polygram Int'l, ASCAP) HL	EASE MY MIND (EMI Blackwood, BMI/Arrested Development, BMI) HL
55	EASE MY MIND (EMI Blackwood, BMI/Arrested Development, BMI) HL	FALL DOWN (Sony, ASCAP/Wet Sprocket, ASCAP) HL
51	FALL DOWN (Sony, ASCAP/Wet Sprocket, ASCAP) HL	FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP)
18	FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP)	FEENIN' (EMI April, BMI/DeSwing Mob, ASCAP) WBM/HL
82	FEENIN' (EMI April, BMI/DeSwing Mob, ASCAP) WBM/HL	FOUND OUT ABOUT YOU (WB, ASCAP/East Jesus, ASCAP) WBM
48	FOUND OUT ABOUT YOU (WB, ASCAP/East Jesus, ASCAP) WBM	FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
16	FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL	FUNKY Y-2-C (No Hassle, ASCAP)
91	FUNKY Y-2-C (No Hassle, ASCAP)	GIRLS & BOYS (MCA, ASCAP)
87	GIRLS & BOYS (MCA, ASCAP)	GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL
29	GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL	HOW DO YOU LIKE IT? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM/HL
65	HOW DO YOU LIKE IT? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM/HL	IF YOU GO (Foreign Imported, BMI) CPP
10	IF YOU GO (Foreign Imported, BMI) CPP	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
6	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	I'LL REMEMBER YOU (Elliot Wolff, ASCAP/EMI Virgin, ASCAP/Stacy Piersa, BMI/Chrysalis, BMI) CPP/HL
75	I'LL REMEMBER YOU (Elliot Wolff, ASCAP/EMI Virgin, ASCAP/Stacy Piersa, BMI/Chrysalis, BMI) CPP/HL	I'LL TAKE YOU THERE (FROM THREESOME) (Irving, BMI) CPP
32	I'LL TAKE YOU THERE (FROM THREESOME) (Irving, BMI) CPP	I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL
21	I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL	I'M NOT OVER YOU (Last Song, ASCAP/Third Coast, ASCAP)
67	I'M NOT OVER YOU (Last Song, ASCAP/Third Coast, ASCAP)	I'M READY (Ecaf, BMI/Sony, BMI) HL
24	I'M READY (Ecaf, BMI/Sony, BMI) HL	INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acuff-Rose, BMI) CPP
84	INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acuff-Rose, BMI) CPP	I NEED YOUR LOVE (Hideaway Hits, ASCAP)
58	I NEED YOUR LOVE (Hideaway Hits, ASCAP)	I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
1	I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM	IT'S OVER NOW (Chrysalis, BMI/Chrysalis, ASCAP/Cause & Effect, BMI) CPP
88	IT'S OVER NOW (Chrysalis, BMI/Chrysalis, ASCAP/Cause & Effect, BMI) CPP	I WISH (Perfect Songs, BMI/SPZ, BMI/Rondor, BMI/Irving, BMI) CPP
63	I WISH (Perfect Songs, BMI/SPZ, BMI/Rondor, BMI/Irving, BMI) CPP	LOSER (Notnin' Fluxin, ASCAP/BMG, ASCAP) HL
37	LOSER (Notnin' Fluxin, ASCAP/BMG, ASCAP) HL	LOVE ON MY MIND (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM
62	LOVE ON MY MIND (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM	LOVE SNEAKIN' UP ON YOU (Snow, BMI/Sony, BMI/Lapsed Catholic, ASCAP) CPP/HL
50	LOVE SNEAKIN' UP ON YOU (Snow, BMI/Sony, BMI/Lapsed Catholic, ASCAP) CPP/HL	LOW (Biscuits And Gravy, BMI/Warner-Tamerlane, BMI) WBM
97	LOW (Biscuits And Gravy, BMI/Warner-Tamerlane, BMI) WBM	MAYBE LOVE WILL CHANGE YOUR MIND (MMA, ASCAP/Sweet Talk, ASCAP/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL
69	MAYBE LOVE WILL CHANGE YOUR MIND (MMA, ASCAP/Sweet Talk, ASCAP/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL	(MEET) THE FLINTSTONES (FROM THE FLINT-STONES) (Barbera-Hanna, BMI) HL/PPP
70	(MEET) THE FLINTSTONES (FROM THE FLINT-STONES) (Barbera-Hanna, BMI) HL/PPP	MISLED (Pez, BMI/W & R Group, BMI/Fancy Footwork, ASCAP) CPP
28	MISLED (Pez, BMI/W & R Group, BMI/Fancy Footwork, ASCAP) CPP	MMM MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Dummies Productions, SOCAN) HL
38	MMM MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Dummies Productions, SOCAN) HL	THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy, ASCAP/WB, ASCAP) WBM
15	THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy, ASCAP/WB, ASCAP) WBM	MOVING ON UP (BMG, BMI/EMI, BMI) HL
95	MOVING ON UP (BMG, BMI/EMI, BMI) HL	NAPPY HEADS (Tete San Ko, ASCAP/Obverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI)
32	NAPPY HEADS (Tete San Ko, ASCAP/Obverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI)	NIGHT IN MY VEINS (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Billy Steinberg, ASCAP/Denise Barry, ASCAP)
77	NIGHT IN MY VEINS (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Billy Steinberg, ASCAP/Denise Barry, ASCAP)	NOW AND FOREVER (Ch-Boy, ASCAP) CPP
40	NOW AND FOREVER (Ch-Boy, ASCAP) CPP	NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Eazy-Duzit, ASCAP)
99	NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Eazy-Duzit, ASCAP)	OBJECTS IN THE REAR VIEW MIRROR MAY APPEAR CLOSER THAN... (Edward B. Marks, BMI) HL
53	OBJECTS IN THE REAR VIEW MIRROR MAY APPEAR CLOSER THAN... (Edward B. Marks, BMI) HL	OLD TO THE NEW (Nice & Smooth, ASCAP/Phat Kat, BMI)
90	OLD TO THE NEW (Nice & Smooth, ASCAP/Phat Kat, BMI)	PART TIME LOVER/I'M STILL IN LOVE WITH YOU (Irving, BMI/AI Green, BMI/Swing Mob, BMI/EMI, ASCAP/EMI April, ASCAP/DeSwing Mob, ASCAP) HL/PPP
72	PART TIME LOVER/I'M STILL IN LOVE WITH YOU (Irving, BMI/AI Green, BMI/Swing Mob, BMI/EMI, ASCAP/EMI April, ASCAP/DeSwing Mob, ASCAP) HL/PPP	THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp. Of America, BMI/Gasoline
39	THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp. Of America, BMI/Gasoline	

# 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)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	8	<b>I SWEAR</b>	ALL-4-ONE (BLITZZ/ATLANTIC) 6 wks. at No. 1
2	2	9	<b>REGULATE</b>	WARREN G & NATE DOGG (DEATH ROW)
3	3	10	<b>BACK &amp; FORTH</b>	AALIYAH (BLACKGROUND/JIVE)
4	4	7	<b>DON'T TAKE THE GIRL</b>	TIM MCGRAW (CURB)
5	5	5	<b>ANY TIME, ANY PLACE</b>	JANET JACKSON (VIRGIN)
6	23	5	<b>FANTASTIC VOYAGE</b>	COOLIO (TOMMY BOY)
7	6	7	<b>DON'T TURN AROUND</b>	ACE OF BASE (ARISTA)
8	9	5	<b>STAY (I MISSED YOU)</b>	LISA LOEB & NINE STORIES (RCA)
9	10	5	<b>FUNKDAFIED</b>	DA BRAT (SO SO DEF/CHAOS)
10	7	6	<b>YOUR BODY'S CALLIN'</b>	R. KELLY (JIVE)
11	14	8	<b>I MISS YOU</b>	AARON HALL (SILAS/MCA)
12	16	5	<b>CAN YOU FEEL THE LOVE TONIGHT</b>	ELTON JOHN (HOLLYWOOD)
13	8	13	<b>I'LL REMEMBER</b>	MADONNA (MAVERICK/SIRE/WB)
14	20	6	<b>SHINE</b>	COLLECTIVE SOUL (ATLANTIC)
15	12	18	<b>THE MOST BEAUTIFUL GIRL IN...</b>	‡ (NPG/BELLMARK)
16	11	14	<b>RETURN TO INNOCENCE</b>	ENIGMA (VIRGIN)
17	13	24	<b>THE SIGN</b>	ACE OF BASE (ARISTA)
18	17	13	<b>YOU MEAN THE WORLD TO ME</b>	TONI BRAXTON (LAFACE/ARISTA)
19	22	9	<b>WILLING TO FORGIVE</b>	ARETHA FRANKLIN (ARISTA)
20	15	14	<b>BABY I LOVE YOUR WAY</b>	BIG MOUNTAIN (RCA)
21	18	16	<b>PUMPS AND A BUMP</b>	HAMMER (GIANT)
22	32	5	<b>LOSER</b>	BECK (DGC/GEFFEN)
23	21	11	<b>SWEET POTATOE PIE</b>	DOMINO (FEVER/RAL/CHAOS)
24	19	20	<b>MMM MMM MMM MMM</b>	CRASH TEST DUMMIES (ARISTA)
25	29	7	<b>IF YOU GO</b>	JON SECADA (SBK/EMI)
26	26	10	<b>BEAUTIFUL IN MY EYES</b>	JOSHUA KADISON (SBK/EMI)
27	64	2	<b>WILD NIGHT</b>	JOHN MELLENCAMP (MERCURY)
28	30	4	<b>ANYTIME YOU NEED A FRIEND</b>	MARIAH CAREY (COLUMBIA)
29	25	27	<b>DUNKIE BUTT</b>	12 GAUGE (STREET LIFE/SCOTTI BROS.)
30	27	11	<b>ANYTHING</b>	SWV (RCA)
31	36	6	<b>BACK IN THE DAY</b>	AHMAD (GIANT)
32	24	20	<b>LOSER</b>	BECK (DGC/GEFFEN)
33	28	14	<b>GOT ME WAITING</b>	HEAVY D. & THE BOYZ (UPTOWN/MCA)
34	31	6	<b>EASE MY MIND</b>	ARRESTED DEVELOPMENT (CHRYSLIS)
35	37	21	<b>GIN AND JUICE</b>	SNOOP DOGGY DOGG (DEATH ROW)
36	35	8	<b>WHENEVER YOU COME AROUND</b>	VINCE GILL (MCA)
37	33	16	<b>I'M READY</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
38	42	7	<b>CROOKLYN</b>	THE CROOKLYN DODGERS (

# NEW TECHNOLOGY WILL STRENGTHEN BDS ACCURACY

(Continued from page 1)

year and targeted at the radio marketplace.

With a \$5 million capital investment, BDS, a sister company of Billboard and Airplay Monitor, will implement the new technology, known as an audio digitizer. (The new system also involves a substantial ongoing operating cost, which BDS representatives declined to reveal.)

The company has been developing the new system since last fall, and expects to have it deployed in select markets by this fall and in all 125 BDS-monitored markets by February 1995.

"We've decided to expand the BDS operation so that it will comprehensively capture every song or commercial or [television] promotion played

on any station that we are monitoring," says BDS president Marty Feely.

## HOW IT WORKS

BDS is a proprietary, passive, pattern-recognition technology that monitors broadcast waves and recognizes songs and/or commercials aired by radio and TV stations. Records and commercials must first be played into the system's computer, which, in turn, creates a digital fingerprint of that material. The fingerprint is downloaded to BDS monitors in each market. Those monitors can recognize that fingerprint, or "pattern," when the song or commercial is broadcast on one of the monitored stations.

At the company's headquarters in Kansas City, Mo., information on the remote monitors is polled at least once a day and uploaded onto the main computer system. At the same time, remote monitors are updated with any new patterns that have been created since the last communication.

Under the improved system, the actual broadcasts received by each monitor will be stored in digital form by a companion audio digitizer unit. Any broadcast segments not recognized by the monitors will be transmitted to Kansas City, where they

can then be run through the central library. If they are still not recognized, BDS staffers will be able to retrieve and listen to the actual broadcast as stored by the digitizer. The lag time between the broadcast and airplay recognition will be a few hours, at most.

BDS staffers are at work on the huge task of creating a central library consisting of the entire universe of records that get played on the radio. The library, which will have unlimited storage capacity, is expected to contain several million patterns.

In addition to records, the new system will be used to recognize TV and radio advertising.

## EXPANSION MADE LESS EXPENSIVE

The rollout of the system involves reconfiguring all 125 remote sites with a new communications network and installing new computers in Kansas City. The system will allow BDS to expand into additional markets with less expense than was previously possible, as it no longer is necessary to put a monitor in each market.

"The audio digitizer gives us a very cost-effective way to expand geographically, rather than spending tens of thousands of dollars to put a monitor in the market," says Joe Wallace, VP/GM of the BDS Music

Group.

Once the system is deployed nationwide, BDS plans to launch new research products to provide clients with "any kind of information they are looking for," says Feely.

According to Feely, the new system will enable BDS to remain "the definitive broadcast monitoring service in the world. We will recognize every song, commercial, [television network or syndicator] promo, every broadcast event."

Because the monitors and digitizers operate independently, Feely says that backup, coupled with the system's other capabilities, will eliminate "almost all existing down time and all questions that arise over a pattern or mix not being in the system."

BDS currently monitors 750 radio stations and 515 TV stations. Monitored radio stations are in the following formats: R&B, country, Spanish, adult contemporary, modern rock, album rock, and all permutations of top 40 (mainstream, rhythm-crossover, and adult).

The company will begin monitoring three additional markets within the next 90 days. Those markets are Allentown, Pa., Santa Barbara, Calif., and Champaign/Urbana, Ill.

Top 40 Airplay™				Broadcast Data Systems			
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 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI communications, Inc.							
THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Mainstream	THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Rhythm-Crossover
			TITLE ARTIST (LABEL/DISTRIBUTING LABEL)				TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
1	1	10	I SWEAR ALL 4 ONE (BLITZZ/ATLANTIC) 6 weeks at No. 1	1	7	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN) 2 weeks at No. 1	
2	2	9	DON'T TURN AROUND ACE OF BASE (ARISTA)	2	9	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)	
3	3	14	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)	3	4	YOUR BODY'S CALLIN' R. KELLY (JIVE)	
4	5	10	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)	4	3	I SWEAR ALL 4 ONE (BLITZZ/ATLANTIC)	
5	4	11	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	5	5	REGULATE WARREN G & NATE DOGG (DEATH ROW)	
6	9	6	ANYTIME YOU NEED A FRIEND MARTINA MCGRAW (COLUMBIA)	6	7	DON'T TURN AROUND ACE OF BASE (ARISTA)	
7	7	8	IF YOU GO JON SECADA (SBK/EMI)	7	6	ANYTHING SWV (RCA)	
8	10	5	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)	8	10	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	
9	8	18	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)	9	9	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)	
10	6	19	MR. JONES COUNTING CROWS (DGC/GEFFEN)	10	8	GOT ME WAITING HEAVY D. & THE BOYZ (UPTOWN/MCA)	
11	11	15	RETURN TO INNOCENCE ENIGMA (VIRGIN)	11	11	BUMP N' GRIND R. KELLY (JIVE)	
12	12	17	THE MOST BEAUTIFUL GIRL ... † (NPG/BELLMARK)	12	15	FANTASTIC VOYAGE COOLIO (TOMMY BOY)	
13	17	5	SHINE COLLECTIVE SOUL (ATLANTIC)	13	12	THE MOST BEAUTIFUL GIRL ... † (NPG/BELLMARK)	
14	15	7	MOVING ON UP M PEOPLE (EPIC)	14	17	I MISS YOU AARON HALL (SILAS/MCA)	
15	16	9	MISLEAD CELINE DION (550 MUSIC)	15	26	FUNKDAFIED DA BRAT (SO SO DEF/CHAOS)	
16	19	4	CRAZY AEROSMITH (GEFFEN)	16	18	BACK IN THE DAY AHMAD (GIANT)	
17	14	26	THE SIGN ACE OF BASE (ARISTA)	17	22	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)	
18	18	4	WILD NIGHT JOHN MELLENCAMP (MERCURY)	18	19	ANYTIME YOU NEED A FRIEND MARTINA MCGRAW (COLUMBIA)	
19	22	4	UNTIL I FALL AWAY GIN BLOSSOMS (A&M)	19	13	THE PLACE WHERE YOU BELONG SHAI (MCA)	
20	13	13	I'LL TAKE YOU THERE GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)	20	24	100% PURE LOVE CRYSTAL WATERS (MERCURY)	
21	24	5	ALWAYS ERASURE (MUTE/ELEKTRA)	21	30	AND ON AND ON JANET JACKSON (VIRGIN)	
22	23	5	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)	22	16	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)	
23	25	3	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)	23	29	YOUR LOVE IS SO DIVINE MIRANDA (SUNSHINE)	
24	26	16	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND/PLG)	24	21	THE SIGN ACE OF BASE (ARISTA)	
25	27	2	PRAYER FOR THE DYING SEAL (ZTT/SIRE/WARNER BROS.)	25	20	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)	
26	21	14	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)	26	31	WHEN CAN I SEE YOU BABYFACE (EPIC)	
27	39	2	AIN'T GOT NOTHING IF MICHAEL BOLTON (COLUMBIA)	27	14	LOVE ON MY MIND XScape (SO SO DEF/COLUMBIA)	
28	28	7	BEAUTIFUL IN MY EYES JOSHUA KADISON (SBK/EMI)	28	25	EASE MY MIND ARRESTED DEVELOPMENT (CHRYSALIS/EMI)	
29	29	21	WHATTA MAN SALT-N-PEPA (NEXT PLATEAU/LONDON)	29	23	SWEET POTATOE PIE DOMINO (OUTBURST/RAL/CHAOS)	
30	32	8	REGULAR THANG OVIS (RESTLESS)	30	27	RETURN TO INNOCENCE ENIGMA (VIRGIN)	
31	40	2	FALL DOWN TOAD THE WET SPROCKET (COLUMBIA)	31	RE-ENTRY	IF YOU GO JON SECADA (SBK/EMI)	
32	NEW		SLEEPING IN MY CAR ROXETTE (EMI)	32	37	WHAT'S UP DJ MIKO (ZYX)	
33	31	8	OBJECTS IN THE REAR VIEW ... MEAT LOAF (MCA)	33	28	AND OUR FEELINGS BABYFACE (EPIC)	
34	NEW		BACKWATER MEAT PUPPETS (LONDON/PLG)	34	32	SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)	
35	37	21	CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPTOL)	35	33	I WISH GABRIELLE (GO!DISCS/LONDON/PLG)	
36	NEW		I NEED YOUR LOVE BOSTON (MCA)	36	NEW	BOOTI CALL BLACKSTREET (INTERSCOPE)	
37	35	6	I WISH GABRIELLE (GO!DISCS/LONDON/PLG)	37	NEW	I'LL REMEMBER YOU ATLANTIC STARR (ARISTA)	
38	NEW		REGULATE WARREN G & NATE DOGG (DEATH ROW)	38	36	I'VE BEEN THINKING ABOUT YOU JOCELYN ENRIQUEZ (CLASSIFIED)	
39	34	16	LOSER BECK (DGC/GEFFEN)	39	NEW	THIS D.J. WARREN G (VIOLATOR/RAL/PLG)	
40	RE-ENTRY		DREAMS THE CRANBERRIES (ISLAND/PLG)	40	NEW	GOOD TIME SOUND FACTORY (LOGIC/RCA)	

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.

## POLYDOR 'SUNSET BLVD.' CASTER GETTING READY FOR ITS CLOSE-UP

(Continued from page 10)

Gatfield, "while those on the East Coast will want a sneak preview."

Close, who portrays the aging and delusional film star Norma Desmond, attended the label's sneak preview of the soundtrack for the cast, as did album co-producer Nigel Wright. Wright felt compelled to conduct an invisible orchestra from the same corner where Lloyd Webber stood, appearing nervous, uncomfortable, and anxious.

Lloyd Webber needn't have worried. The ensemble appeared pleased with the work, bursting into applause after certain vocal and instrumental solos and wiping away tears after particularly dramatic sequences.

"It sounds so different [on the recording] than the way you hear it in your head," said actress Lauren Kennedy, the first female voice heard on the album. "I was sick on the day we recorded, and I'm surprised it sounds as good as it does."

When the recording ended, the entire company gave Lloyd Webber and Wright a standing ovation. Close was presented with the first available CD.

Sales activity on the "Sunset Boulevard" title largely will depend on the long-term success of the stage show. Gatfield says that based on its success in L.A., he is sure Polydor will ship a large amount of product out of the box. It remains to be seen, however, if "Sunset Boulevard" will be a perennial seller along the lines of Lloyd Webber's hugely successful "Phantom Of The Opera."

Sales of the 1988 multiplatinum Polydor title "Phantom Of The Opera Highlights" have exceeded 2.4 million copies since SoundScan began tracking them in 1991. Sales on the original cast production of "Phantom," released in 1987, have exceeded 1.4 million units since 1991, according to SoundScan.

Sales on Polydor's London cast recording of "Sunset Boulevard," released in November 1993, already exceeded 99,000 units, according to data

supplied by SoundScan. Tom Roche, the film/shows buyer for Tower Records' Lincoln Center store—a hub for Broadway aficionados—says the London record's sales are impressive considering that the production has yet to open in New York.

Roche predicts that Close's appearance on the Broadway cast recording of "Sunset Boulevard" will ensure a hearty debut for the title and will create a distinct identity for the American title.

"When 'Sunset Boulevard' does open on Broadway, the [American cast recording] should do very well," he says. And while it could be problematic for the label to market the American cast recording while the London title remains fresh in consumers' minds, "it could be all right, because Glenn Close got better reviews than Patti LuPone, [who originated the stage role of Norma Desmond]," Roche says.

Album co-producer Wright is confident that Polydor can relaunch "Sunset Boulevard" via the American cast recording, and is not concerned that sales will be cannibalized by the existing title.

"The [London] show was so different," says Wright. "It's changed a lot since then, and this is a completely different thing."

It's a "completely different thing" to produce an album featuring stage actors, he adds. Wright's primary production experience, prior to linking with Lloyd Webber five years ago, was in the pop music realm.

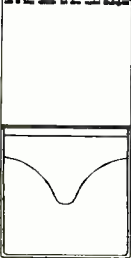
"Recording artists come into the studio and know they have to sing into the microphone," says Wright. "Actors like to look at each other and sing to each other, so we made sure to place microphones all around them."

Wright assembled an orchestra with a range of 45-68 musicians over the one-week recording session. (The orchestra that performs live comprises 23 members). In addition, the core cast assembled in the studio for its one-week recording session. Both sessions took place in L.A., followed by a three-week mixdown and a three-day edit in London.

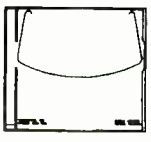
"We got fantastic performances from everyone all around," Lloyd Webber says. "But the greatest star of this production is Nigel Wright."

The producer says he hopes the recorded experience captures the drama of the "Sunset Boulevard" stage production. "It's a challenge to create a show on tape," Wright says. "You try to make sure the listener doesn't get bored, so you really have to tighten things up."

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# HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

**ON TOP:** "I Swear" by All-4-One (Blitzz/Atlantic) continues its strong run at the top of the Hot 100. It's now in its seventh week at No. 1, and it maintains a huge lead over all challengers in total points. It should hold at No. 1 overall for two or three more weeks, although it may lose its No. 1 sales crown to "Regulate" by Warren G & Nate Dogg (Death Row/Interscope). "Swear" only leads in sales by about 7,000 units (98,000 to 91,000), and "Regulate" is closing fast: It's the second-biggest point-gainer overall, moving up to No. 2. 77% of its points are from sales. It's also the most-played video on MTV (see Video Monitor, page 37). "Regulate" jumps "Any Time, Any Place"/"And On And On" by Janet Jackson (Virgin), but her double-sided single gains enough to bullet, so it bullets while moving backward 2-3. "Any" holds at No. 5 with a bullet on both Hot 100 component charts—sales and airplay. "And On" contributes to the point gains also, moving 45-38 on the airplay chart.

**BIG SALES SURGE:** "Fantastic Voyage" by Coolio (Tommy Boy) is the big winner this week. It has the biggest point gain on the entire chart, fueling a 17-place leap to No. 18. The just-released commercial cassette single vaults "Fantastic" 23-6 on the Hot 100 Singles Sales chart. It's No. 1 in airplay at WHHH (Hoosier 96) Indianapolis, No. 2 at KPWR (Power 106) Los Angeles, and No. 5 at KHQT (Hot 97.7) San Jose, Calif. Another rap single in the teens that shows top 10 potential is "Funkdafied" by Da Brat (So So Def/Chaos). It's the fourth-biggest point-gainer and is No. 1 in airplay at WHYT Detroit, No. 8 at WQHT (Hot 97) New York, and No. 9 at WJMH Greensboro, N.C.

**GREATEST GAINERS:** The third-biggest point-gainer overall is "Stay (I Missed You)" by Lisa Loeb & Nine Stories (RCA). It's the second single from the "Reality Bites" soundtrack in the top 10, joining "Baby I Love Your Way" by Big Mountain (RCA). "Wild Night" by John Mellencamp and Me'shell NdegéOcello (Mercury) is the fifth-biggest point-gainer overall and wins the Greatest Gainer/Sales at No. 22. "Wild" also is No. 5 in airplay at WYHY (Y107) Nashville, No. 9 at WWST (formerly WWZZ) Knoxville, Tenn., and No. 6 at WBBQ Augusta, Ga. "I Miss You" by Aaron Hall (Silas/MCA) wins the Greatest Gainer/Airplay, one position ahead of Mellencamp's single at No. 21. It ranks No. 1 at KMEL San Francisco, No. 2 at WPGC Washington, D.C., and No. 2 at WERQ (92Q) Baltimore.

**QUICK CUTS:** There is a chart jam in the teens and 20s, so two singles get pushed backward despite registering point gains: "Don't Take The Girl" by Tim McGraw (Curb) moves back 17-20, and "Beautiful In My Eyes" by Joshua Kadison (SBK/EMI) slips 22-23. . . Among the artists making their Hot 100 bows this week are a brother and sister duo from Miami, the Puppies, entering at No. 91 with "Funky Y-2-C" (Joey Boy/Chaos). It's already No. 5 in airplay at WHYT Detroit. And a Haitian group, Fugees (Tranzlator Crew) (Ruffhouse/Columbia), debuts at No. 92 with "Nappy Heads." The single is breaking at WHJX (Channel X) Jacksonville, Fla. (No. 20).

## U.K. BIZ CLEARED OF CD PRICING CHARGES

(Continued from page 1)

lude to keep prices artificially high. It is viewed by some observers as an opportunity to keep open the channels of communication with the government that have been established through intensive lobbying and public relations during the last year.

The findings of the report were welcomed by dealers and major and independent record labels. Its only criticism was of retailers who produce their own charts based on predictions of sales, rather than actual numbers rung up at the till.

EMI Records U.K. president/CEO Rupert Perry, also chairman of the British Phonographic Industry, says, "I trust that the conclusions of the MMC, which are the culmination of 12 months' intense work and cooperation at considerable expense to our company, will now allow us to return to our main task of developing British music and talent and contributing to the worldwide success of the record industry."

PolyGram U.K. chairman Roger Ames echoed those sentiments. "Now we can get on with selling records and developing new British talent for the world stage," he said.

Despite euphoria at the report's content, Paul Birch, managing director of indie label Revolver Music, has regrets about having to go through the process. "Imagine if that 10 million pounds had been spent on A&R," he says.

Observers also criticize W.H. Smith group chairman Sir Malcom Field, who broke ranks with the industry at an earlier inquiry last year and suggested that the retail price of CDs should be dropped by two pounds (\$3.50).

"Smith had made a big loss and wanted to cover it up. The chairman of Smith should be shot for starting all this off," says Birch.

Derek Green, managing director of China Records, says the industry should capitalize on the fact that it has made its business methods less of a black art to the Government. "Now [that] we have this relationship, it's vital to explain that we need them to pass laws to help us in our business," he says. "That's all we need. We don't want subsidies from them."

Virgin Retail U.K. managing director Simon Burke, also chairman of the British Assn. of Record Dealers,

says he was confident that the MMC would take a favorable view of the industry. "Otherwise, we wouldn't have gone ahead with the Virgin-Our Price merger" (Billboard, March 12).

The question of price is less an issue now than it was early last year, says Burke. "Since then there's been an overall drop in prices by somewhere in the region of 50p to one pound (\$.75-\$1.50). That's had more to do with the difficulty of getting sales volume in a difficult market."

Burke says that while the report answered the question of excessive profits, "it's not just the retailers who aren't making much money—a lot of the labels are having difficulties. We've all got to start thinking about our pricing structure."

A summary of the 370-page report says that a "complex monopoly" exists among the five majors operating in the U.K. market. The MMC takes a complex monopoly to mean that at least 25% of the goods and services in any market are supplied by members of a group "who by agreement or otherwise . . . prevent, restrict, or distort competition." With the majors accounting for more than 70% of the market, the MMC found that a complex monopoly existed, but did not act against the public interest.

Among dealers, the MMC found that a "scale monopoly" exists, meaning that 25% of the market is supplied by one company or members of an interconnected group of companies.

W.H. Smith, through its own shops and through its fully owned subsidiary Our Price, supplies 26.6% of the market and was found to have a scale monopoly at the retail level, according to the report. Again, the MMC found that this monopoly did not work against the public interest.

Among the other issues the MMC report addresses:

- The U.K.'s music industry's position as an earner of more than 1 billion pounds (\$1.5 billion) per year and as a provider of 48,000 jobs. This is the first time the U.K. business' economic importance has been acknowledged in such terms. Its importance in terms of export is also acknowledged, with reference to some 18% of all recordings sold worldwide involving British artists.

- The importance of copyright protection to the business. The industry had feared that the MMC might

change the 1988 Copyright Act to allow parallel imports from abroad, which the industry believed would erode price differentials between the U.K. and cheaper markets.

- Fairness of pricing. The MMC found that after taking taxes into account, U.K. prices were "considerably lower than is often supposed," finding that full-price CDs were on average 7%-9% higher in the U.K. than in the U.S., at an average exchange rate of \$1.50 to the pound. This differential was not significantly greater than those found in other leisure goods. It also found that U.K. prices are lower than those in many other industrialized countries.

- The balance between dealers and labels. According to the report, "The major record companies' strength is balanced by powerful retailing groups. The major companies are not therefore able to exercise market power to the disadvantage of consumers, and we conclude that prices are set at competitive levels."

- Freedom of competition at the label and dealer levels. Both wholesale and retail are described as competitive markets.

### END OF A TRYING TIME

The report marks the end of a trying 18 months for the U.K.'s industry.

After some six months of press criticism of the industry, the first major hurdle was encountered when a Select Committee of the government's National Heritage Department launched an inquiry into the prices of CDs last April. Chaired by member of parliament Gerald Kaufman, it sought to establish why CDs were more expensive than other formats and why a large price differential existed between the U.S. and U.K. (Billboard, April 24, 1993).

That inquiry ended in May 1993, and Sir Bryan Carsberg, director general of the Office of Fair Trading, referred the matter to the MMC on May 14. The MMC proceeded according to set criteria for determining such issues as cartels, monopolies, and abuses of dominant position in the market.

Announcing the publication of the report, corporate affairs minister Neil Hamilton said, "[Carsberg] indicated his concerns could be resolved only by an MMC investigation. I con-

(Continued on next page)

## 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	6	TELL ME WHERE IT HURTS	KATHY TROCCOLI (REUNION/RCA)	14	21	3	THE WORLD IS YOURS	NAS (COLUMBIA)
2	4	2	OH MY GOD	A TRIBE CALLED QUEST (JIVE)	15	13	2	HERE WE GO	STARKA BO (POLYDOR/PLG)
3	7	6	WINK	NEAL MCCOY (ATLANTIC)	16	—	1	WEEKEND LOVE	QUEEN LATIFAH (MOTOWN)
4	1	9	WHY HAVEN'T I HEARD FROM YOU	REBA MCENTIRE (MCA)	17	20	6	FOOLISH PRIDE	TRAVIS TRITT (WARNER BROS.)
5	14	3	TOOTSEE ROLL	69 BOYZ (DOWN LOW/RIP-IT)	18	25	6	CAN'T GET ENOUGH	EL DEBARGE (REPRISE)
6	16	4	WHERE MY HOMIEZ?	ILL AL SKRATCH (MERCURY)	19	17	6	CORNFLAKE GIRL	TORI AMOS (ATLANTIC)
7	15	3	LOVE IS ALL AROUND	WET WET WET (LONDON/PLG)	20	—	1	LIFESTYLES OF THE NOT . . .	TRACY BYRD (MCA)
8	11	4	CAPTAIN SAVE A HOE	E-40 (SICK WID' IT/JIVE)	21	—	1	INFATUATION	JAMIE FOXX (FOX)
9	23	2	AFTERNOONS & COFFEESPOONS	CRASH TEST DUMMIES (ARISTA)	22	24	2	EVEN IF MY HEART WOULD BREAK	KENNY G & AARON NEVILLE (ARISTA)
10	12	5	LUV 4 DEM GANGSTA'Z	EAZY-E (MCA)	23	—	1	GIVE IT TO YA/DON'T LET IT GO	CHANTAY SAVAGE (I.D./RCA)
11	9	5	HOBO HUMPIN SLOBE BABE	WHALE (EASTWEST)	24	—	7	ROPE THE MOON	JOHN MICHAEL MONTGOMERY (ATLANTIC)
12	22	4	GOOD TIME	SOUND FACTORY (LOGIC/RCA)	25	—	9	YOU DON'T WANNA MISS	FOR REAL (A&M)
13	19	3	SAY SOMETHING	JAMES (FONTANA/MERCURY)					

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

## TIME WARNER AUDIOBOOKS LAUNCHES KIDS DIVISION

(Continued from page 12)

to create a children's label. "There's a huge market in children's audio product—music as well as stories," Weintraub says. "At the same time, there's a dearth of good [mass market] kids' audio, which I've become aware of by being the mother of a 3-year-old."

Most major labels involved in children's product turn almost exclusively to licensed product as the source of their releases, thereby starting out with a high recognition factor and often a built-in fan base. TW Kids is following that pattern, associating with a stable of major brand names. In addition to the "Mighty Morphin Power Rangers" audio product due in September, TW Kids has more than a dozen releases planned through the fourth quarter and about 50 planned for 1995, says Weintraub.

Weintraub stresses that TW Kids is not limited to audiobooks. In fact,

she says, several Atlantic artists are discussing the possibility of recording kids music albums. Though she declined to name any acts, at least one Atlantic artist, the Lemonheads' Evan Dando, has previously said he would be interested in writing children's songs.

The non-traditional markets in which children's product is found, such as bookstores, toy stores, and boutique retail outlets, have proven to be a stumbling block for major record labels new to dealing with children's product. But Weintraub says she is confident that the combined sales force of WEA and Warner Books will be able to serve these divergent sales arenas.

Scholastic Inc.'s best-selling book series "The Baby-sitters Club" (which has sold more than 95 million books and also comes in a popular video line) and "The Magic School

Bus" (which debuts as a PBS preschool television show this fall) will be represented by audio releases on TW Kids in the fall. Video product for both properties, as well as for the "Mighty Morphin Power Rangers," is handled by sister company A\*Vision, for which Weintraub served as executive VP before heading TWAB. TW Kids' Lucasfilms agreement will generate read-along series packaged with premiums, in the form of Micro Machine toys. The first three releases in the five-year deal are due later this year.

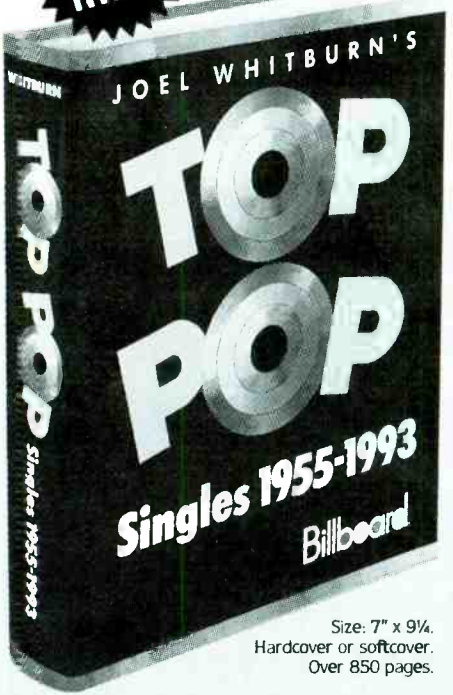
A four-year deal with Bagdasarian Productions will yield Chipmunks read-alongs, the first three of which are due in October. As part of a 10-year deal with DC Comics, children's and young-adult product based on DC characters such as Batman, Superman, Wonder Woman, and the Flash will be released in early 1995.

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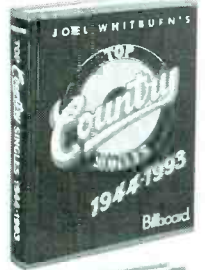
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- Records that appeared on Pop "Airplay" or "Sales" charts from '84-'93
- Artists with own listings in book are shown in bold in bios or title notes
- Movie titles in title notes include main actors/actresses
- #1 R&B, Country or Adult Contemporary records
- Title of each album with 4 or more charted songs
- Custom picture box originally issued with cassette

#### EVERYTHING YOU EVER WANTED TO KNOW ABOUT EVERY POP SINGLE EVER CHARTED:

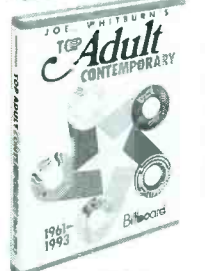
- Exact chart debut date
- Peak position
- Total weeks charted
- Artists with additional charted hits in other Record Research books
- All Top 10 titles in bold type
- Complete record price guide
- Custom picture sleeve originally issued with record
- Each artist's "All-Time Top 500 Artists" ranking
- Thousands of previously published biographies on nearly every "Hot 100" artist and group further researched and updated for greater accuracy
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- Separate list of Top 3 or 5 hits for every artist with 10 or more charted hits
- Total weeks at #1/#2
- RIAA Platinum/Gold Records
- Peak positions on Billboard's multiple weekly '55-'58 Pop singles charts

DEBUT DATE	PEAK POS	WKS CHR	ARTIST - Title	Label & Number
<b>THE ANIMALS</b>				
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 1965, replaced by Dave Rowberry. 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.				
8/8/64	13	11	1 The House Of The Rising Sun	67 ■ 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
2/6/65	15	10	5 Don't Let Me Be Misunderstood	86 ■ MGM 13311
5/15/65	32	6	6 Bring It On Home To Me	86 ■ MGM 13339
8/14/65	13	11	7 We Gotta Get Out Of This Place	86 ■ MGM 13382
11/6/65	23	12	8 It's My Life	86 ■ MGM 13414
2/26/66	34	7	9 Inside-Looking Out	86 ■ MGM 13468
5/21/66	12	10	10 Don't Bring Me Down	86 ■ MGM 13514
<b>ERIC BURDON &amp; THE ANIMALS:</b>				
9/17/66	10	10	11 See See Rider	86 ■ MGM 13582
11/26/66	29	9	12 Help Me Girl	86 ■ MGM 13636
4/8/67	15	9	13 When I Was Young	86 ■ MGM 13721
8/5/67	9	10	14 San Franciscan Nights	86 ■ MGM 13769
12/16/67	15	9	15 Monterey	86 ■ MGM 13868
4/13/68	80	4	16 Anything	86 ■ MGM 13917
6/1/68	14	14	17 Sky Pilot (Part One)	86 ■ MGM 13939
11/23/68	67	8	18 White Houses	86 ■ MGM 14013
8/13/83	48	10	19 The Night	84 I.R.S. 9920
<b>ANIMATION LP '85</b>				
Pop group formed in 1984, several personnel changes. 1989 lineup included Paul Engemann (formerly of Devo) and actress/dancer/singer Cynthia Rhodes in movies Staying Alive and Dirty Dancing. Married Richard Marx on 1/8/89.				
1/26/85	6	24	1 Obsession	83 ■ Mercury 880266
6/1/85	39	13	2 Let Him Go	83 ■ Mercury 880737
3/8/86	76	6	3 I Engineer	83 ■ Casabl. 884433
5/17/86	84	4	4 I Want You	83 ■ Casabl. 884729
2/18/89	9	18	5 Room To Move	83 ■ Polydor 871418
6/10/89	53	9	6 Calling It Love	83 ■ Polydor 889054
<b>ANITA AND THE SO-AND-SO'S '62</b>				
The Anita Kerr Singers. Anita was born Anita Jean Grob on 10/31/27 in Memphis. One of the most prolific studio backup vocal groups for Pop and Country artists during the '50s and '60s.				
2/17/62	81	3	1 Joey Baby	98 ■ RCA 7974
<b>ANKA, Paul **25**</b>				
Born on 7/30/41 in Ottawa, Canada. Performer since age 12. Father financed first recording, "Confess," on RPM 472 in 1958. 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 appearance in the 1983 movie The Longest Day and the 1992 movie Captain Ron. Longtime popular entertainer in Las Vegas.				
7/15/57	1	29	1 Diana	\$12 ABC-Para 9831
12/16/57	97	1	2 I Love You, Baby	\$12 ABC-Para 9855
1/20/58	7	17	3 You Are My Destiny	\$10 ABC-Para 9880
4/21/58	15	14	4 Crazy Love	

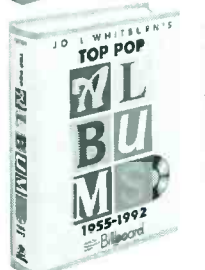
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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
JULY 2, 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
				*** No. 1 ***		
1	1	—	2	STONE TEMPLE PILOTS ATLANTIC 82607* (10.98/16.98)	PURPLE	1
2	3	2	30	ACE OF BASE ▲ <sup>4</sup> ARISTA 18740 (9.98/15.98)	THE SIGN	1
3	2	—	2	WARREN G VIOLATOR/RAL 52335*/PLG (10.98/15.98)	REGULATE...G FUNK ERA	2
4	5	4	13	TIM MCGRAW ▲ <sup>2</sup> CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
				*** GREATEST GAINER ***		
5	14	13	3	SOUNDTRACK WALT DISNEY 60858 (10.98/17.98)	THE LION KING	5
6	10	—	2	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
7	9	6	27	COUNTING CROWS ▲ <sup>2</sup> DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
8	6	3	12	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
9	8	5	13	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	2
10	4	1	3	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
11	12	10	10	ALL-4-ONE ▲ BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	10
12	13	7	14	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT	3
13	7	—	2	BOSTON MCA 10973* (10.98/16.98)	WALK ON	7
14	11	8	11	PINK FLOYD ▲ <sup>2</sup> COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
15	20	15	15	SOUNDGARDEN ▲ A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
16	18	17	16	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
17	15	9	4	JIMMY BUFFETT MARGARITAVILLE 11043/MCA (10.98/16.98)	FRUITCAKES	5
18	16	12	49	TONI BRAXTON ▲ <sup>4</sup> LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
19	17	11	32	R. KELLY ▲ <sup>2</sup> JIVE 41527 (10.98/15.98)	12 PLAY	2
20	19	19	10	COLLECTIVE SOUL ATLANTIC 82596/AG (10.98/15.98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	19
21	22	23	19	SOUNDTRACK ▲ RCA 66364 (10.98/16.98)	REALITY BITES	13
22	23	28	32	CANDLEBOX ● MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	22
23	24	22	47	SMASHING PUMPKINS ▲ <sup>2</sup> VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
24	25	18	4	AALIYAH BLACKGROUND 41533*/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
25	21	16	42	MARIAH CAREY ▲ <sup>6</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
26	26	25	32	CELINE DION ▲ <sup>2</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
27	27	27	8	REBA MCENTIRE MCA 10994 (10.98/15.98)	READ MY MIND	2
				*** HOT SHOT DEBUT ***		
28	NEW ►	1	1	SPIN DOCTORS EPIC 52907* (9.98 EQ/16.98)	TURN IT UPSIDE DOWN	28
29	28	24	4	JON SECADA SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
30	30	21	19	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
31	29	20	3	SEAL ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
32	34	35	21	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
33	37	34	61	AEROSMITH ▲ <sup>4</sup> GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
34	31	14	4	HEAVY D. & THE BOYZ UPTOWN 10998*/MCA (9.98/15.98)	NUTTIN' BUT LOVE	11
35	33	31	19	GREEN DAY ● REPRIS 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	29
36	36	29	8	OUTKAST LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	20
37	32	26	30	SNOOP DOGGY DOGG ▲ <sup>4</sup> DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
38	40	33	13	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
39	35	38	5	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	35
40	38	32	23	CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	9
41	44	41	57	JANET JACKSON ▲ <sup>6</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1
42	39	30	6	INDIGO GIRLS EPIC 57621* (10.98 EQ/16.98)	SWAMP OPHELIA	9
43	42	39	6	TRAVIS TRITT WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
44	43	36	39	NIRVANA ▲ <sup>3</sup> DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
45	41	37	36	SALT-N-PEPA ▲ <sup>2</sup> NEXT PLATEAU/LONDON 828392*/PLG (10.98/16.98)	VERY NECESSARY	4
46	51	74	3	VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO, VOLUME 5	46
47	46	40	5	JULIO IGLESIAS COLUMBIA 57584 (10.98 EQ/16.98)	CRAZY	30
48	48	—	2	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	48
49	47	47	40	MEAT LOAF ▲ <sup>4</sup> MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
50	56	53	83	KENNY G ▲ <sup>6</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
51	50	46	31	TOM PETTY & THE HEARTBREAKERS ▲ <sup>2</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
52	55	51	83	SOUNDTRACK ▲ <sup>11</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
53	52	42	34	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
				*** PACESETTER ***		
54	89	116	5	OFFSPRING EPITAPH 86432* (8.98/14.98) HS	SMASH	54
55	NEW ►	1	1	ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98)	ZINGALAMADUNI	55

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	54	44	5	ERASURE MUTE 61633/ELEKTRA (10.98/15.98)	I SAY, I SAY, I SAY	18
57	53	48	16	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
58	59	56	8	LIVE RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38
59	60	58	42	GARTH BROOKS ▲ <sup>4</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
60	63	57	69	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
61	45	—	2	STEVIE NICKS MODERN 92246/AG (10.98/16.98)	STREET ANGEL	45
62	49	45	4	TOAD THE WET SPROCKET COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
63	58	49	137	NIRVANA ▲ <sup>5</sup> DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
64	57	55	35	PEARL JAM ▲ <sup>5</sup> EPIC 53136* (10.98 EQ/16.98)	VS.	1
65	67	75	6	LORRIE MORGAN BNA 66379 (9.98/15.98)	WAR PAINT	48
66	66	64	6	HUEY LEWIS & THE NEWS ELEKTRA 61500 (10.98/16.98)	FOUR CHORDS & SEVERAL YEARS AGO	55
67	72	61	15	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
68	62	54	21	ALICE IN CHAINS ▲ <sup>2</sup> COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
69	70	80	18	JOSHUA KADISON SBK 80920/EMI (10.98/15.98) HS	PAINTED DESERT SERENADE	69
70	68	66	62	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
71	75	59	18	SARAH MCLACHLAN NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
72	61	43	16	HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	12
73	69	65	131	PEARL JAM ▲ <sup>6</sup> EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
74	85	105	89	ALAN JACKSON ▲ <sup>3</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
75	78	85	12	SOUNDTRACK MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	75
76	83	77	30	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
77	80	87	8	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HS	MARVIN THE ALBUM	77
78	71	67	14	MEAT PUPPETS LONDON 82848/PLG (9.98/13.98) HS	TOO HIGH TO DIE	62
79	64	52	6	SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98)	'N GATZ WE TRUSS	32
80	NEW ►	1	1	ANT BANKS JIVE 41534 (9.98/15.98)	THE BIG BADASS	80
81	74	60	6	PRETENDERS SIRE 45572/WARNER BROS. (10.98/15.98)	LAST OF THE INDEPENDENTS	41
82	NEW ►	1	1	SUICIDAL TENDENCIES EPIC 57774 (10.98 EQ/15.98)	SUICIDAL FOR LIFE	82
83	73	63	13	PANTERA ● EASTWEST 92302*/AG (10.98/15.98)	FAR BEYOND DRIVEN	1
84	81	79	149	METALLICA ▲ <sup>7</sup> ELEKTRA 61113* (10.98/15.98)	METALLICA	1
85	77	69	78	STONE TEMPLE PILOTS ▲ <sup>3</sup> ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
86	79	76	32	BRYAN ADAMS ▲ <sup>3</sup> A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
87	99	95	103	MARY CHAPIN CARPENTER ▲ <sup>2</sup> COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
88	86	81	51	THE CRANBERRIES ▲ ISLAND 514156/PLG (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
89	65	50	4	JERU THE DAMAJA PAYDAY 124011*/FFRR (9.98/17.98)	THE SUN RISES IN THE EAST	36
90	107	117	38	REBA MCENTIRE ▲ <sup>2</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
91	76	62	10	ROLLINS BAND IMAGO 21034* (9.98/15.98)	WEIGHT	33
92	88	84	31	MICHAEL BOLTON ▲ <sup>3</sup> COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
93	82	72	16	BECK ● DGC 24634*/GEFFEN (10.98/15.98)	MELLOW GOLD	13
94	87	70	26	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
95	98	90	7	ALLMAN BROTHERS BAND EPIC 64232 (10.98 EQ/15.98)	WHERE IT ALL BEGINS	45
96	105	114	21	COLLIN RAYE EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
97	96	91	8	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
98	91	68	7	BASIA EPIC 64255 (10.98 EQ/16.98)	THE SWEETEST ILLUSION	27
99	103	107	20	TORI AMOS ● ATLANTIC 82567/AG (10.98/15.98)	UNDER THE PINK	12
100	94	99	19	NEAL MCCOY ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	84
101	90	78	40	PATTY LOVELESS ● EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	63
102	93	86	175	ENIGMA ▲ <sup>2</sup> CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
103	111	109	45	BILLY JOEL ▲ <sup>4</sup> COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
104	126	124	52	SOUNDTRACK ▲ <sup>3</sup> EPIC SOUNOTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
105	113	112	12	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	85
106	101	96	29	CRACKER ● VIRGIN 39012 (9.98/13.98) HS	KEROSENE HAT	59
107	117	119	39	MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
108	97	82	9	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	12
109	84	73	6	SOUNDTRACK MCA 11045 (10.98/16.98)	THE FLINTSTONES	73

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \*Asterisk indicates LP is available. †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.



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**DEMAND IT.**



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	104	102	26	US3 ● BLUE NOTE 80883/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	31
111	92	88	28	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98/15.98)	DOMINO	39
112	108	98	19	ZHANE ● HILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	37
113	100	92	5	♀ NPG 71003*/BELLMARK (8.98/13.98)	THE BEAUTIFUL EXPERIENCE (EP)	92
114	NEW ►		1	DAVID BALL WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	114
115	102	89	32	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
116	136	—	2	DAVID SANBORN ELEKTRA 61620 (10.98/16.98)	HEARSAY	116
117	130	133	226	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
118	114	104	5	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	87
119	112	113	57	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
120	118	100	7	TRAFFIC VIRGIN 39490 (10.98/15.98)	FAR FROM HOME	33
121	109	94	8	JIMI HENDRIX MCA 11060 (10.98/16.98)	BLUES	45
122	106	—	2	MC BREED WRAP 8133/ICHIBAN (9.98/17.98)	FUNKAFIED	106
123	116	110	23	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	59
124	95	71	6	SOUNDTRACK 40 ACRES AND A MULE 11036/MCA (10.98/16.98)	CROOKLYN	59
125	152	148	8	JOHNNY CASH AMERICAN 45520*/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	110
126	110	97	6	SONIC YOUTH DGC 24632*/Geffen (10.98/15.98)	EXPERIMENTAL JET SET, TRASH AND NO STAR	34
127	161	160	6	KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	104
128	129	129	36	VARIOUS ARTISTS ▲ 2 COMMON THREAD: THE SONGS OF THE EAGLES GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
129	139	132	92	GEORGE STRAIT ▲ 3 MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
130	150	—	2	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	130
131	120	121	13	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	52
132	123	108	24	SOUNDTRACK ▲ EPIC SOUNDTRAX 57624/EPIC (10.98EQ/16.98)	PHILADELPHIA	12
133	131	125	24	SOUNDTRACK ● VIRGIN 88274 (10.98/15.98)	THE PIANO	41
134	122	93	10	HOLE DGC 24631/Geffen (10.98/15.98)	LIVE THROUGH THIS	55
135	147	130	11	BOZ SCAGGS VIRGIN 39489 (9.98/15.98)	SOME CHANGE	91
136	121	103	44	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
137	119	101	28	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	5
138	125	120	9	SOUNDS OF BLACKNESS AFRICA TO AMERICA: THE JOURNEY OF THE DRUM PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	109
139	144	144	33	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	76
140	140	135	92	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
141	138	136	20	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
142	127	122	94	VINCE GILL ▲ 2 MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
143	141	138	198	GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98)	NO FENCES	3
144	156	153	15	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	144
145	NEW ►		1	SOUNDTRACK CAST WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	145
146	137	115	11	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	103
147	132	127	17	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994	85
148	133	123	51	TOOL ● ZOO 11052 (9.98/15.98) HS	UNDERTOW	50
149	124	118	4	AL JARREAU REPRIS 45422/WARNER BROS. (10.98/15.98)	TENDERNESS	114
150	148	134	44	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	52
151	128	111	6	SWV RCA 66401* (7.98/11.98)	THE REMIXES (EP)	92
152	145	143	23	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTI SWING	96
153	155	145	135	ENYA ▲ 3 REPRIS 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
154	143	141	5	SOUNDTRACK HOLLYWOOD 61606 (10.98/15.98)	WHEN A MAN LOVES A WOMAN	133
155	149	139	56	ROD STEWART ▲ 2 WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	172	189	60	YANNI ▲ PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
157	135	106	3	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	106
158	115	83	4	BIOHAZARD WARNER BROS. 45595* (9.98/15.98)	STATE OF THE WORLD ADDRESS	48
159	142	131	34	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
160	134	128	54	RAGE AGAINST THE MACHINE ● EPIC 52959 (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	45
161	199	200	33	FRANK SINATRA ▲ 2 CAPITOL 89611 (11.98/17.98)	DUETS	2
162	160	173	214	VAN MORRISON ▲ POLYDOR 841970*/PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
163	151	140	5	NORMAN BROWN MOJAZZ 53030/MOTOWN (9.98/13.98)	AFTER THE STORM	140
164	154	149	65	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	25
165	180	167	95	ERIC CLAPTON ▲ 7 DUCK/REPRIS 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
166	146	126	60	TOBY KEITH ● MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	99
167	165	168	134	BROOKS & DUNN ▲ 3 ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
168	153	142	8	RANDY TRAVIS WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	59
169	159	151	22	ZZ TOP ▲ RCA 66317 (10.98/16.98)	ANTENNA	14
170	162	164	49	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
171	158	146	3	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	146
172	168	159	85	SADE ▲ 3 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
173	169	165	60	JIMI HENDRIX ● MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
174	167	147	3	VARIOUS ARTISTS THUMP 4020* (10.98/15.98)	OLD SCHOOL VOLUME II	147
175	195	—	49	BARBRA STREISAND ▲ COLUMBIA 44189 (10.98 EQ/16.98)	BACK TO BROADWAY	1
176	181	152	4	DAVID BYRNE WARNER BROS. 45558 (10.98/15.98)	DAVID BYRNE	139
177	157	157	30	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	131
178	170	162	23	JAMES MERCURY 514943 (10.98/15.98) HS	LAID	72
179	166	161	67	STING ▲ 3 A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
180	178	191	36	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	53
181	177	163	79	DR. DRE ▲ 3 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
182	179	181	63	THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS	80
183	176	177	217	GARTH BROOKS ▲ 5 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
184	RE-ENTRY		37	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
185	198	—	14	JOHN ANDERSON ● BNA 68232 (9.98/15.98)	SOLID GROUND	75
186	164	137	3	EL DEBARGE REPRIS 45375 (10.98/15.98)	HEART, MIND & SOUL	137
187	163	155	35	EAZY-E ▲ 2 RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA (EP)	5
188	183	170	90	ALICE IN CHAINS ▲ 2 COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
189	174	169	36	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
190	175	174	48	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
191	171	156	12	PHISH ELEKTRA 61628 (10.98/15.98)	HOIST	34
192	193	199	104	SPIN DOCTORS ▲ 3 EPIC 47461 (10.98 EQ/16.98) HS	POCKET FULL OF KRYPTONITE	3
193	186	188	76	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	27
194	187	182	42	BARNEY ▲ 2 SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
195	NEW ►		1	LUSH 4AD/REPRIS 45578*/WARNER BROS. (9.98/15.98) HS	SPLIT	195
196	189	178	16	SHERYL CROW A&M 0126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	94
197	184	186	31	QUEEN LATIFAH ● MOTOWN 6370 (9.98/15.98)	BLACK REIGN	60
198	NEW ►		1	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	198
199	RE-ENTRY		11	BILLY DEAN LIBERTY 28357 (10.98/15.98)	GREATEST HITS	148
200	190	175	14	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	96

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 159	Michael Bolton 92	Celine Dion 26	Julio Iglesias 47	MC Breed 122	Tom Petty & The Heartbreakers 51	Above The Rim 9	Toad The Wet Sprocket 62
Aaliyah 24	Boston 13	Domino 111	Indigo Girls 42	Martina McBride 198	Phish 191	The Bodyguard 52	Tool 148
Ace Of Base 2	Toni Braxton 18	Dr. Dre 181	Alan Jackson 74	Neal McCoy 100	Pink Floyd 14	Crooklyn 124	Traffic 120
Bryan Adams 86	Garth Brooks 59, 143, 183	Eazy-E 187	Janet Jackson 41	Reba McEntire 27, 90	Pretenders 81	The Crow 8	Randy Travis 168
Aerosmith 33	Brooks & Dunn 60, 167	James 178	Al Jarreau 149	Tim McGraw 4	† 113	Dazed And Confused 75	Travis Tritt 43
Alabama 139	Norman Brown 163	Enigma 30, 102	The Jerky Boys 182	Sarah McLachlan 71	Queen 140	The Flintstones 109	US3 110
Alice In Chains 68, 188	Jimmy Buffett 17	Enya 153	Jeru The Damaja 89	Meat Loaf 49	Queen Latifah 197	The Lion King 5	VARIOUS ARTISTS
All-4-One 11	Tracy Byrd 130	Erasure 56	Jodeci 94	Meat Puppets 78	Rage Against The Machine 160	Maverick 39	Common Thread: The Songs Of The
Allman Brothers Band 95	David Byrne 176	Melissa Etheridge 107	Billy Joel 103	Metallica 84	Bonnie Raitt 38	Philadelphie 132	Eagles 128
Tori Amos 99	Tevin Campbell 53	Aretha Franklin 147	K7 152	John Michael Montgomery 32, 193	Collin Raye 96	The Piano 133	MTV Party To Go, Volume 5 46
John Anderson 185	Candlebox 22	FRENTE! 77	Joshua Kadison 69	Van Morrison 162	Rollins Band 91	Reality Bites 21	Old School Volume II 174
Ant Banks 80	Mariah Carey 25	Vince Gill 6, 142	Toby Keith 166	NAS 108	Sade 172	Sleepless In Seattle 104	Rhythm Country & Blues 57
Arrested Development 55	Mary Chapin Carpenter 87	Jim Blossoms 70	R. Kelly 19	Steve Nicks 61	Salt-N-Pepa 45	When A Man Loves A Woman 154	
Babyface 136	Johnny Cash 125	Green Day 35	Hal Ketchum 171	David Sanborn 116	Soundtrack Cast 145		Clay Walker 150
David Ball 114	Eric Clapton 165	Warren G 3	Huey Lewis & The News 66	Adam Sandler 177	South Central Cartel 79		Angela Winbush 200
Barney 194	Collective Soul 20	Patti LaBelle 48	Little Texas 119	Boyz n the Muz 133	Spin Doctors 28, 192		Wu-Tang Clan 115
Basia 98	Confederate Railroad 131	Huey Lewis & The News 66	Live 58	Boyz n the Muz 133	Rod Stewart 155		
Beastie Boys 10	Counting Crows 7	Kenny Loggins 127	Offspring 54	Boyz n the Muz 133	Sting 179		Xscape 189
Beck 93	Cracker 106	Patty Loveless 101	ORIGINAL LONDON CAST	Boyz n the Muz 133	Stone Temple Pilots 1, 85		
Benedictine Monks Of Santo Domingo	The Cranberries 88	Lush 195	Phantom Of The Opera	Boyz n the Muz 133	George Strait 129, 184		Yanni 16, 156
De Sitos 12	Crash Test Dummies 40	Ice Cube 137	Highlights 117	Boyz n the Muz 133	Barbra Streisand 175		Dwight Yoakam 164
John Berry 105	Sheryl Crow 196		Outkast 36	Boyz n the Muz 133	Suicidal Tendencies 82		
Biohazard 158	Cypress Hill 190		Pantera 83	Boyz n the Muz 133	SWV 151		Zhane 112
Clint Black 170	Billy Dean 199		Patra 146	Boyz n the Muz 133	Aaron Tippin 180		ZZ Top 169
Blackhawk 141	El DeBarge 186		Pearl Jam 64, 73	Boyz n the Muz 133			



## RHINO RELEASES CD SET FROM POET ALLEN GINSBERG

(Continued from page 1)

the literary "beat generation." In 1965, the Word Beat imprint issued the Jack Kerouac Collection," a three-CD set comprising the novel, three long-out-of-print 1958-59 albums and scattered rare tracks. Two years later, the company released the e-CD set "The Beat Generation," which included works by such semi-writers as Kerouac, Ginsberg, William S. Burroughs, and related spoken word and musical performances (Billboard, June 19, 1993).

The sets performed well for the label. According to Rhino product manager Jock Elliott, the Kerouac collection sold close to 30,000 units, while "The Beat Generation" has sold more than 20,000. The beat era also was feted on Fantasy's 1993 four-CD box "Howls, Roars, & Howls," which included a reissue of Ginsberg's 1959 Fantasy album, "Howl And Other Poems." "Holy Soul" producer Hal Willner—who also cut Ginsberg's "Island/Great Jones album," "The For Real"—says the boxed set is "Doing an album with Allen in the late '80s] got very strange reviews from a lot of different places. Then, he's been idolized and respected by everybody. It's interesting, the attention given to this in the last two years."

### 'TREASURES IN HEAVEN'

Ginsberg—who served as executive producer for the set and contributed track-by-track annotation—says he recorded his works over the years with no notion of making money from them, but rather as a way of digging up treasures in heaven. "There was no particular commercial possibility... I realized that stuff was stored, archived, being taken care of for another generation later, if the planet rolls over, or the human part of it."

In contrast, Rhino sees the set as the best shot at increasing its business in the burgeoning bookstore market for spoken word product. "This is his flagship boxed set we've got coming out this year, and special markets, for the book business, this is our chance to approach the major retailers," says Elliott. "[On the consumer level] the idea is to get it exposed to the people who would normally buy his work, poems."

The new Rhino set (priced at \$49.98

for CDs and \$39.95 for cassettes) offers the deepest possible look at Ginsberg's rambunctious lyrical—and musical—talents.

### MUSICAL COLLABORATIONS

The first CD, titled "Moloch!," includes previously unreleased tapes of Ginsberg reading at beat novelist John Clellon Holmes' apartment in 1949 and recordings made at beat intimate/icon and autobiographer Neal Cassady's California home in 1954; it also contains a recently discovered tape of the first complete reading of Ginsberg's first masterpiece, "Howl," at the Town Hall Theater in Berkeley, Calif., in 1954. The second CD, "Caw! Caw!," is built around an hourlong reading of "Kaddish," Ginsberg's famed elegy for his mother, Naomi. The reading was released on LP by Atlantic in 1966 but has been out of print for years.

The other two CDs will be of great interest to music fans. Volume three, "Ah!," is fashioned around Ginsberg's musical arrangements of poems by the English titan William Blake; collaborators include such jazz artists as Bob Dorough and Don Cherry. Volume 4, "Ashes & Blues," includes previously unreleased musical collaborations with Ginsberg's longtime friend Bob Dylan, composer David Amram, punk/avant garde guitarist Rudolph Grey, and English punk standard bearers the Clash.

### HOLY GENESIS

Explaining how the idea of this massive career overview came about, Willner says, "When Allen was helping the promotion of the Kerouac box, he mentioned something to [Rhino senior director of A&R] James [Austin] of all the things he's record-

ed, and things that never came out, so that was the genesis of it, and I was brought into it."

"Holy Soul Jelly Roll" was originally conceived as a very different sort of project than what it became, according to Willner.

"Initially, Allen had a simpler view of what this would be—basically, reissuing Allen's records. Then, in the process, spending time around Allen, looking at his notes, I started noticing [unreleased] things that existed on tape... I thought, 'Jesus! This stuff is like history that no one's ever heard!' So I started opening doors, and we started finding those tapes, and I thought they were magical."

Ginsberg is more insouciant about the worth of some of the unreleased material on the set. "If I'd mention something like the live Clash tape ['Capitol Air,' recorded at Bonds in New York in 1980], which I didn't account as so important, Willner thought of it as being historically interesting, and picked up on it immediately," he says. "Maybe he had more tolerance for it than I did, 'cause that Clash tape is really brilliant in one moment, but builds up not so brilliant. We had five minutes rehearsal, so it's not really polished, but it has some spontaneous vigor."

Among the most amazing finds was the Berkeley reading of "Howl," recognized today as the first great landmark beat poem.

"Several tapes appeared, floated up to the surface, floated to shore," Ginsberg says. "That was also the first time I read 'America' and 'Sunflower Sutra.' It's kind of an interesting social study, 'cause I hadn't remembered—'America' sounds like a stand-up comedy act."

Some of the most astonishing new

material on the boxed set is derived from a 1971 Ginsberg studio session with musical backing by Dylan and Amram.

Ginsberg recalls, "A lot of the stuff with Dylan was originally done on John Lennon's word that it would be released on Apple... However, Lennon was unable to warn us that he was trying to cut ties with [manager Allen] Klein." The sessions ultimately went unreleased.

Ginsberg continues, "I went ahead and charged all these sessions at the Record Plant to my own bill, and didn't get paid back, so I was out about \$15,000, which was not very much money for 40 minutes of music... I slowly paid off the bill, and I said to Dylan, 'What do we do?' He said, 'Well, save the songs and sing 'em to your friends.' Which is okay, I thought that was good. I thought, 'Maybe I'll be a rock'n'roll star if I put out an album with him.' It was sort of an idiot sentimentality on my part. It actually probably was a good thing, in terms of my character, that we didn't get it out."

### LEARNING CHORDS

Ginsberg says music has been integral to his work since 1964, "when I came back from India. I was doing a lot of mantra chanting. It progressed from that kind of sacred introduction to sacred songs of William Blake. After I'd learned a little bit about two chords instead of just one—because a mantra is just one chord and I didn't know anything—with the Blake I began using a second chord. Then, when we were working together in '71, Dylan showed me, 'Well, there's three chords, you know,'" Ginsberg laughs. "So he showed me the three-chord blues sequence, though it took

me a little time to catch on."

Ginsberg, still indefatigable at age 68, plans a future collaboration with Philip Glass, who penned the music for the poet's operatic libretto, "Hydrogen Jukebox" (released by Elektra Nonesuch last year).

A joint venture with one modern rock power is also possible, Ginsberg adds. "I gave a tape to [Sonic Youth guitarist] Lee Ranaldo. He and I are friends. I've been looking at his poetry. They have a little label of their own."

Rhino will attempt to take advantage of the strong music hook in the "Holy Soul" collection at its regular music accounts, but product manager Elliott says the company also will be targeting conventional book chains like B. Dalton and Waldenbooks.

To that end, Rhino took a booth at the May American Booksellers Assn. confab in L.A. and will attend this week's American Library Assn. convention in Miami.

Personal appearances by Ginsberg, who had given his full cooperation to the project, will be key, says Elliott.

Ginsberg will make performance appearances in early September, including a show at McCabe's Guitar Shop in Santa Monica, Calif., the first week of the month and two readings at the Solo Mio Festival in San Francisco Sept. 17-18.

Ginsberg's publicity tour for his new HarperCollins collection, "Cosmopolitan Greetings Poems 1986-1992," has helped set up the project.

The set also will be supported by consumer advertising ("in a lot of the local coffee house magazines," Elliott says), university newspapers, prominent gay publications, and literary magazines like Poetry Flash and the San Francisco Review Of Books.

## SIRE'S 'ROE' SET COULD STIR CONTROVERSY

(Continued from page 10)

ment of artists such as R.E.M. and Natalie Merchant, the Ryko release failed to chart on The Billboard 200.

The dark nature of the Warner album's artwork, which depicts vacant baby faces intertwined with apparently dead, naked human bodies, is likely to get a mixed reception from pro-life and pro-choice groups.

The cover art, titled "Victims Of Our Games," was created by Boston-based artist Chawky Frenn and is meant to express the victimization of children born from unwanted pregnancies, according to Klein.

Advance graphics of the album cover will be released this week on the Warner Bros. Records section of the national computer bulletin board America Online.

Both the political theme and album artwork are likely to be met with resistance by more conservative retailers and rackjobbers, particularly at companies with a history of avoiding controversial titles.

"It hasn't made the rounds here yet, so we haven't had a chance to make a decision on it," says Wally Knief, who is manager of corporate communications for Blockbuster Music, which owns almost 500 music stores, including the Music Plus and Sound Warehouse chains.

A spokesperson for the Handleman Co., which racks Wal-Mart and Kmart, says the company has not decided whether it will stock the record.

Both the 1,954-store, Bentonville, Ark.-based Wal-Mart and the 2,409-store, Troy, Mich.-based Kmart have

expressed concern about controversial titles in the past, and would only carry altered versions of Nirvana's "In Utero" and Beck's "Mellow Gold" (Billboard, April 2).

"Just Say Roe" is the seventh volume of Sire's budget-priced "Just Say..." series, which averages about one release per year. Unlike previous volumes, which mostly offered samplings of Sire acts, this album contains several original tracks recorded exclusively for the compilation that are not scheduled to appear elsewhere. The 16 tracks on the disc include 11 new songs and five previously available album tracks.

The "Just Say..." series began in

1987 with the release of "Just Say Yes," which was "a response to Nancy Reagan's gross simplification of the drug abuse problem," according to Klein.

Subsequent volumes have, for the most part, avoided political themes, though a 1992 compilation, "Just Say Anything," focused on censorship. AIDS prevention information has been a routine part of the series' liner notes since the third volume, "Just Say Mao," was released in 1989.

There are no plans for a commercial single from the album, although a new uptempo Madonna track, "Goodbye To Innocence," is singled out by Klein as a likely candidate for

radio play.

The idea for the record originated with Todd VerBeek, a 29-year-old consumer from Grand Rapids, Mich., who liked the spirit of the "Just Say..." series. VerBeek wrote Klein in 1992 suggesting the "Just Say Roe" title and its pro-privacy rights theme.

"I was surprised when I got a response from Sire," says VerBeek. "I write a lot of letters to organizations and political figures, and just assume that they will ignore me. The right to privacy is vitally important to me and to all of us. Women's rights. Gay rights. All of our rights. It's really a good feeling to be a part of this."

## NARM STANDS BY ACOUSTO-MAGNETIC SOURCE TAGS

(Continued from page 10)

NARM's February 1993 recommendation of acousto-magnetics as a source-tagging standard was rejected in November 1993 by the Recording Industry Assn. of America, which represents U.S. music manufacturers. The RIAA said at the time that its tests showed that acousto-magnetic technology posed a risk to certain types of cassettes and presented logistical problems in the on-line application of tags.

NARM responded in January 1994 by rejecting the RIAA's tests on the basis of perceived inconsistencies in methods (Billboard, Jan. 22). No further action has been taken on source-tagging since then.

NARM's statement, released June 19, says its decision to stick with acousto-magnetics is based on feedback from manufacturers. However, the RIAA had no immediate response to NARM's announcement other than to acknowledge that "the ball is now in our court."

### DISTRIB EXEC 'DISAPPOINTED'

There is no evidence that the manufacturers' original reservations about acousto-magnetics have been addressed to their satisfaction, according to Jim Caparro, president of PolyGram Group Distribution. Noting that he is "disappointed" with NARM's move, Caparro says PGD is

no more willing to accept the acousto-magnetic standard now than it was last fall, suggesting that the source-tagging initiative may be inexorably stalled. Caparro adds that he "was very hopeful that we could see more progress than what we have."

Reactions to NARM's bulletin from the leading suppliers of electronic-article-surveillance systems were predictable: Sensormatic Electronics Corp. of Deerfield Beach, Fla., the proprietor of the acousto-magnetic system NARM has endorsed, supported the association's decision, while Thorofare, N.J.-based Checkpoint Systems Inc. assailed the move in a two-page statement.

## APPEAL LIKELY IN GEORGE MICHAEL CASE

(Continued from page 1)

court will then rule on whether it will accept the appeal.

In a tense, 15-minute High Court hearing here June 21, Judge Jonathan Parker dismissed all of the star's restraint of trade claims against Sony Music Entertainment, and vindicated Sony Music and its treatment of Michael in the U.S.

Parker also singled out Michael's manager, Rob Kahane, as having inflamed the dispute for his own personal gain and for being a "wholly unreliable witness."

Parker told those gathered at a packed Court 39 in London's High Courts of Justice, at the conclusion of the action first brought in the fall of 1992, that he was satisfied that the terms of Michael's 1988 agreement had been reasonable and fair, and that the agreement had not been an unreasonable restraint of trade.

Parker said, "It would be unjust to Sony if the 1988 agreement were to be now treated as unenforceable or void, given that Michael at all material times had expert legal advice ... and was well aware of the doctrine of restraint of trade."

Parker also noted that "by requesting an advance for the third album in February 1992, at a time when he knew that it was open to him to challenge the 1988 agreement on grounds

of restraint of trade, George Michael affirmed the 1988 agreement, and he cannot renege from that affirmation."

Parker also rejected Michael's charge that Sony had "conducted its affairs in relation to the 1988 agreement in a way which had operated unfairly against him." He said that Michael alleged—among specific complaints—that Sony had "failed properly to market and promote 'Listen Without Prejudice, Vol. 1' in the U.S., as the result of a deliberate policy decision to reduce its efforts on that album because George Michael had declined to appear in videos for the promotion of that album.

"I am satisfied ... that there is no substance in George Michael's claim of unfair conduct by Sony, or in any of the detailed complaints which he makes," Parker told the court. "In particular, I am satisfied that there was no such deliberate policy decision by Sony, as George Michael alleges."

The verdict was delivered to a courtroom teeming with journalists, fans, lawyers, and Michael's family, including his parents.

Sony executives were notable by their absence, leading to some premature speculation that Michael had in fact won his case.

The judge delivered a 178-page judgment and read out a six-page

document summarizing his findings. He rejected the two main planks of Michael's legal arguments.

The first was that the 1988 agreement between Sony and Michael amounted to restraint of trade under U.K. law. The judge argued that the 1988 agreement was a renegotiation of his 1984 agreement with CBS, which in turn was a settlement between his former act Wham! and its then-label, Innervision. Wham! claimed that the 1984 agreement was a restraint of trade, and the subsequent agreement which took its place could not in itself be challenged. It was therefore not open for Michael to challenge that agreement, as the new settlement was in itself a compromise of the original dispute.

Part two of Michael's argument was that the agreement was a distortion of competition under European law, or, more specifically, Article 85 of the Treaty of Rome, the European Community's equivalent of a constitution. The judge ruled that it did not distort competition between EC member states, nor did it aim to prevent competition within the market.

### MANAGER BERATED

Kahane, looking dapper and tanned but drained by the experience, was present in court but not at Mi-

chael's subsequent press conference. In his written judgment, Parker said that he had found Kahane a "thoroughly unreliable and untrustworthy witness. His evidence was colored to a significant extent by his intense dislike of Sony and all its works.

"I found him to be motivated to an unacceptable degree by self-interest and a desire to protect his own position—characteristics which he also manifested in the events leading to the present dispute."

Judge Parker also intimated that the ruckus might not have escalated to the degree it did had the record company seen more of the artist and less of the manager.

### MUSIC TO LAWYERS' WALLETS

The dispute has been described by observers as "music to the lawyers' wallets," and few here would disagree that the legal profession has been the principal beneficiary of one of the longest legal sagas in music industry history.

Michael's action opened in late October (Billboard, Oct. 30, 1993), and final legal pleadings ended in April (Billboard, April 9), some four months after the trial was expected to conclude. During the 75 days of court sittings, drama, humor, legal complexities, tedium, and moments

of irritation and ill temper were played out among the principal legal participants, particularly as the case staggered to its close.

The case is estimated to have cost a minimum of 3 million pounds (\$4.5 million dollars), with some estimates that it could cost Michael as much as 7 million pounds (\$11.5 million) should he lose an appeal.

Michael's legal action got off to a strong start with allegations against his U.S. record company in particular, among them the claim that Sony had not promoted his "Listen Without Prejudice" album in the U.S., that singles had been killed off in quick succession, and that there had been an attempt within the company to downgrade Michael's position. The star also alleged that Sony spent only \$23,000 on the marketing and promotion of "Listen Without Prejudice" during the first quarter of 1991.

Michael claimed that two of Sony's top U.S. executives, Sony Music Entertainment president/COO Tommy Mottola and Columbia Records president Don Ienner, had left his concert in Toronto before the show had actually finished. It was an action which Michael said "offended" him.

However, the tide appeared to turn in Sony's favor during the seventh week of Michael's legal action, when Sony heavyweights got their chance to respond to the various allegations that had been leveled against them in the previous weeks. Mottola, who flew from New York to London to take the witness stand, denied that there had ever been an intention "to teach George Michael a lesson," and vigorously denied an earlier suggestion by Kahane that he had connections with "unsavory organizations" (Billboard, Dec. 18, 1993).

Paul Russell, former Sony Music Entertainment U.K. chairman (now president of Sony Music Europe), spent a grueling 20 hours on the witness stand, during which he denied suggestions that there had ever been open warfare between himself and Mottola, or that he had ever described Michael or his music as being "lightweight."

There was particular high drama on the 70th day of the proceedings (March 23), when the case almost collapsed into chaos. Michael's counsel, Mark Cran, had claimed that the star's 1984 contract with Sony was "unenforceable," an allegation that had not been made previously at the trial and which drew a strong and rapid response from Sony's counsel, Gordon Pollock (Billboard, April 2). Pollock told the court, "If this is so, then we would have to start the whole trial all over again."

Parker, who had earlier admitted that he was "punch-drunk" from weeks of final legal pleadings, also warned, "What [Mark Cran] is saying turns the whole case on its head ... if Mark Cran wishes to raise this, it's a matter that must be pleaded, and it wasn't part of his original pleadings." After a brief court adjournment to consider the implications, Cran returned to tell the judge that the case should continue.

Media interest in the case waned after Michael's three days of evidence at the beginning of the court case, but its conclusion returned Michael to the headlines with extensive television and newspaper coverage of the outcome. Many tabloid papers seized on the multimillion-pound sums involved, and intimated that Michael's defeat was justified.

## MICHAEL DECISION LEAVES UNANSWERED QUESTIONS FOR RECORD COMPANIES

(Continued from page 1)

consuming battle.

Fundamental matters such as duration of contracts, rights to exploit recordings, and ownership of masters were not addressed in Judge Jonathan Parker's decision, which was confined to the narrower issues pertaining to the legality of Michael's deal with Sony.

In a statement to the press after the trial, Michael outlined his unresolved grievances: "Even though I both created and paid for my work, I will never own it or have any rights over it ... Most importantly, I have no rights to resign. There is no such thing as resignation for an artist in the music industry. You sign a piece of paper at the beginning of your career and you are expected to live with that decision for the rest of your life."

Speaking to Billboard immediately after the June 21 judgment, Dick Leahy, Michael's publisher and moral support through the case, said he believed that despite Michael's loss, record companies would change their tune in the future.

"[Record labels] will have to shorten the contract term if they want to avoid litigation such as this," Leahy said. "That's the biggest problem in the record business today: the way it's gone, in a short time, from saying 'Let's sit down and talk about it' to saying, 'Right, we've got you for this length of time.'"

Among other factors, Leahy attributes the change in the tone of the Michael negotiations to Sony's 1988 purchase of CBS Records. "A lot of the old management, the old record men such as [former CBS Records president Walter] Yetnikoff ... moved on. The link with CBS was broken and you had a new team in with a different agenda. It was at that time when George's grievances were being aired. No one enters into something like this lightly, but we tried talking to [Sony Corp. of America president/CEO] Michael Schulhof

before doing this. They have to understand we're not talking about hardware here."

### TOO PERSONAL

Independent observers suggest that Michael's litigation may have been too broad, mixing in his personal feelings about his relationship with Sony personnel. As a result, observers say, issues such as ownership of copyright and masters were not positioned as the central components of the case.

Other sources suggest that the label's inflexibility following the change in guard after the purchase by Sony Corp. led to a more confrontational attitude. In legal circles, it is acknowledged that Sony Music demands longer contracts from its artists than other record companies.

Damage Management's Ed Bicknell says he believes that action through a united body such as the International Managers Forum would not be able to resolve these grievances. "There are a lot of issues which artists are still very unhappy about, but I don't believe that anything will ever happen unless it's a consequence of litigation," Bicknell says.

Although press coverage was generally slanted against Michael, Sony Music's image in the artistic community has been affected by the revelations that came out in the trial. One attorney suggests that Sony now may have more difficulty attracting new artists.

However, Andrew Heath, managing director of publisher Momentum Music and president of the Music Publishers Assn. in the U.K., says, "I never thought I would find myself siding with a record company on an issue like this, but I'm relieved and satisfied at the judgment. I hope the record industry doesn't take it to be a signal to place excessive demands on artists in their contracts, some of

which are already questionable."

### TACTICAL ERRORS

The Michael case does not represent the first time a U.K. act has sued its record company for restraint of trade. In 1989, the Stone Roses were freed from a contract with Silverstone Records. Former Frankie Goes To Hollywood frontman Holly Johnson freed himself from ZTT in a similar instance.

One legal source who has been involved in other restraint of trade litigation observes that the Stone Roses' deal was "incredibly onerous compared with George Michael's. No one could claim that George was under-remunerated."

According to the legal source, the Michael camp made tactical errors including claiming that Sony failed to promote his "Listen Without Prejudice" album, which was well within the top 1% of sellers in the U.S. and sold some 5 million copies worldwide.

In regard to length of contracts, "I don't think anyone will start going up the ladder again," says the legal source. "The number of albums [required in contracts] has already come down."

There is consensus among many observers that the restraint of trade issue could still resurface if record companies abuse their dominant position and impose heavy conditions on artists.

### LITTLE IMPACT ON U.S. SUITS

In the U.S., Eagles Glenn Frey and Don Henley are both involved in contract dispute lawsuits with MCA and Geffen, respectively, stemming from deals made during their solo careers. Although both suits cite a statute in California law that limits residents' contracts to seven years, attorneys for the artists say that the Michael decision will have little impact on their cases because of differences in U.K. and U.S. law.

However, Henley's attorney, Don

Engel, says Michael's case brings a common complaint to light. "George Michael's complaints are typical of artists all over the world of these long-term contracts, because they are signed when the artists don't have clout or economic power. They become quite onerous to many artists."

Attorney Peter Lopez, who represents Frey, says, "I've yet to really look at the opinion, but in dealing with sources close to the situation, it seems the judge hearing this case focused more on a multimillionaire complaining about his record contract—whom he didn't have much sympathy for—as opposed to focusing on the restraint of trade issue."

Despite the fact that Michael did renegotiate his contract after he achieved superstar status, Engel contends that artists are still, by and large, constrained by the first contract they sign, and therefore may never reach the market value they could receive if they were free to negotiate anew at the peak of their careers.

Major labels in the U.S. contacted by Billboard, including EMI Records Group, PolyGram, Warner Bros., MCA, and BMG, either declined to comment or had no executive available for comment at press time.

Some attorneys noted that the verdict could strengthen record companies' positions in future battles. "In the long run, [George Michael's case] is only going to reinforce the record companies' power and arrogance, because they will read the case as ratifying behavior which is not always equitable or responsible," says Peter Thall of the New York-based law firm Levine, Thall, & Plotkin, who represents such clients as Elton John and Barry Manilow.

Ken Anderson, an attorney with the law firm Loeb & Loeb, says the decision in the Michael case "sends a message to record companies that, at

(Continued on next page)

# BETWEEN THE BULLETS



by Geoff Mayfield

**PAYING POWER:** Rock and rap albums that open with huge first-week sales usually see steep declines when the second week rolls around, but **Stone Temple Pilots** and rap rookie **Warren G** buck the trend. Although units for both acts drop—the Pilots by 22% and G by 15%—these declines are much smaller than the percentage losses that splash titles typically record. Thus far, 1994's out-of-the-box smash have seen much steeper erosions in week two: **Alice In Chains**' "Jar of Flies" (-35%, Feb. 19), **Soundgarden**'s "Superunknown" (-36%, April 16), **Pantera**'s "Far Beyond Driven" (-51.5%, April 16), **Pink Floyd**'s "The Division Bell" (-51%, April 30), and **Beastie Boys**' "Ill Communication" (-55%, June 25). With an impressive second-week stand, STP retains the crown on The Billboard 200, while Warren G—who moves to No. 1 at the Musicland Group, the largest U.S. music chain—holds court on Top R&B Albums.

**STRONG FRONT:** The top five of The Billboard 200 is especially strong this week, as the one-week totals on all five exceed 100,000 units. Stone Temple Pilots have a still-impressive 196,000 units, while a gain of less than 1% moves No. 2 **Ace Of Base** to more than 156,000 units. Warren G goes up more than 141,000 units, while another debut artist, **Tim McGraw**, continues to rule Top Country Albums with almost 110,000 units.

**THE MOUSE THAT ROARS** this week is the Walt Disney empire, and evidence of that can be seen on Billboard's charts. On just two screens, *The Lion King* in New York and another in Los Angeles, "The Lion King" banded in an astounding \$1.5 million. This limited run, attendant publicity and advertising for the June 24 wide release, and the continuing success of **John**'s lead single (which bullets at No. 2 on Hot Adult Contemporary and at No. 11 on Hot 100 Singles) help the soundtrack score The Billboard 200's largest unit gain for a second consecutive week. At the same time, an abbreviated version of the soundtrack, "The Lion King Sing-Along," bows at No. 145 with about 9,100 units. The "Sing-Along" edition contains six John/Tim Rice compositions but does not include John's rendering of "Can You Feel The Love Tonight." It also comes with a 20-page lyric book.

**ROLLING ON:** With first-week sales of almost 5,500 units, the **Rolling Stones**' "Some Girls" becomes the group's first special-edition Virgin release to appear on Top Pop Catalog (No. 32). The only other Stones title to appear on this 162-week-old chart is ABKCO's "Hot Rocks," which has spent two weeks on the list, last week and once during June of last year. Publicity for the band's next album and tour, and television ads from their sponsor Budweiser help spark the sales.

**HOUSEKEEPING:** "Some Girls" and the rest of the Virgin reissues are available on cassette. Conversely, the "The Lion King Sing-Along" is available on tape, but not on CD... What once was PolyGram Label Group is now officially Island (Billboard, May 7), but word of the name change came too late to be implemented in this week's charts. Island will place PLG on next week's listings.

**TURNING IT AROUND:** Instrumentalist **Yanni**, who already turned heads earlier this year when his "Live At The Acropolis" reached No. 5, staging a resurgence, as five of his titles show sales gains on three different point-of-sale charts. On The Billboard 200, his latest zips 18-16 a 12% increase, while his previous album also bullets on that chart 2-156 on a 23.5% gain. Both of his titles on Top Pop Catalog show gains of at least 15% (Nos. 16 and 23), and his "Acropolis" video retains the No. 1 slot on Top Music Videos with a 16.5% increase. Catalysts are sold-out tour, which recently has visited such Midwest stops as Chicago, Cincinnati, and Indianapolis, and repeat showings of his PBS special in key markets, including Los Angeles, Miami, and Philadelphia. Other, the PBS showings have been touted in TV Guide ads.

## MARKET WATCH

WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
2,812,000	12,476,000	UP 2.7%	12,009,000	UP 6.7%

YEAR-TO-DATE UNIT SALES		
YTD (1994)	YTD (1993)	CHANGE
284,661,000	269,585,000	UP 6%

### FOCUS ON SALES BY:

CONFIGURATION	ALBUM FORMAT	STORE TYPE
Albums 10,864,000 (84.8%)	CD 6,295,000 (57.9%)	Major Chain 5,861,000 (45.7%)
Singles 1,948,000 (15.2%)	Cassette 4,553,000 (41.9%)	Chain 1,677,000 (13.1%)
	Other 16,000 (0.2%)	Independent 1,738,000 (13.6%)
		Rack 3,536,000 (27.6%)

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

## OFFSPRING SUCCESS BOOSTS EPITAPH ACTS

(Continued from page 1)

also sparked radio and video programmers' interest in other Epitaph acts.

MTV designated the video for "Come Out And Play (Keep 'Em Separated)" a buzz clip the week of June 13 and upped it to Buzz Bin rotation, which gives it more plays per day, the week of June 20. In addition, the track has crossed over from modern rock radio to top 40, despite the fact that there is not a commercial single release.

Consequently, the band's album, "Smash," leaped from No. 89 to No. 54 with a bullet this week on The Billboard 200.

The week of June 25, "Smash" climbed from No. 116 to No. 89, making the Orange County, Calif., band a Heatseekers Impact Artist.

According to SoundScan data, the album has sold more than 75,000 copies.

"Come Out And Play" is still climbing the Modern Rock Tracks chart (Billboard, April 30), as it moves from No. 6 to No. 4 with a bullet this week.

The Offspring clip is only the second video from an independent label to be added to MTV's Buzz Bin. Nine Inch Nails' "Head Like A Hole" onTVT Records was first in 1991.

Rick Krim, VP of music and talent at MTV, says, "We loved it from the start. It's a great song. I heard it every morning coming in to work on the radio. It's not a groundbreaking video. It's simple and cheap, but it works. The fact that it was selling records without a lot of play from us says a lot."

According to Broadcast Data Systems, there were 71 detections of the song on seven top 40 stations during

the week ending June 20. WEZB (B-97) New Orleans was the first top 40 station to give a shot to "Come Out And Play."

B-97 PD Scott Wright says, "We got an immediate reaction when we began playing it. It started selling well here, too, but it's still just a nighttime record."

While the label says there is still a lot of life left in the song, five modern rock stations, including KROQ Los Angeles and WXRK Salt Lake City, and six album rock stations, including KIOZ San Diego and KOME San Jose, Calif., have already begun playing a second track, "Self Esteem." The label says the track won't officially be serviced until mid-July.

"This is a fluke," says Epitaph marketing director Andy Kaulkin. "It's a nice fluke, though. 'Come Out And Play' hasn't lost steam yet at alternative radio, and already top 40 has picked up on it."

Mike Jacobs of Jacobs/Naylor Promotions says he was waiting for MTV to kick in before going aggressively to top 40, but stations such as B-97, KUBE Seattle, and WHZ (Z-100) New York called first.

"The climate at radio now is if you have a really great record and it's what they call a buzz record, top 40 is forced to play it," says Jacobs. "Everything points to at least a gold record. The last alternative hold-out just added it this week, and it's increasing spins every week."

Kaulkin is also hoping the increased exposure on MTV, the upcoming tour, and top 40 support will take "Smash" at least to gold sales status.

Beginning in July, the Offspring

will embark on a nationwide tour, headlining small clubs. "We're going to do low-ticket-price shows and not let all this shit get to anyone's heads. They're punk, and just because there's a big hit, we shouldn't get away from their roots," says Kaulkin.

Epitaph has put together a special three-day concert, dubbed "Epitaph Summer Nationals," July 27-29 at the Hollywood Palladium here. Every Epitaph band will play the show, which, with its \$6 cover charge and no industry guest list, is aimed at giving something back to the label's supporters.

The Offspring, Pennywise, and NOFX will headline one night each. Special guests will include Bad Religion, L7, and Concrete Blonde's Jolene Napolitano.

Additionally, "Smash" will be in Musicland's "Back To School" program in August.

Kaulkin says the success of the Offspring has made modern rock programmers and MTV look more closely at other Epitaph acts.

"It's opened doors for us here," he says. "They're taking us more seriously now. MTV just added Pennywise's 'Homesick' [from the album 'Unknown Road'] to '120 Minutes.' And major stations are interested in our band Rancid that weren't interested prior to the Offspring's success."

Krim says, "We didn't accept Pennywise because of Offspring. They sign great bands. But it's safe to say that anything we get from Epitaph we look at now, because they set high standards for themselves."

## MICHAEL DECISION LEAVES UNANSWERED QUESTIONS FOR RECORD COMPANIES

(Continued from preceding page)

least in Britain, the courts recognize the necessity and the value of stability, and the reasonable expectations that a record company has that when it makes a deal that is honored without breach by the record company, that it has an enforceable agreement." Loeb & Loeb clients include Diana Ross and Frank Sinatra.

### MICHAEL'S FUTURE

The verdict has clarified some aspects of Michael's immediate future. Though the star is still legally signed to Sony, he has stated that he will not record for the company again.

Sony Music's only reply has been a terse statement which says: "We have great respect for George Michael and his artistry and look forward to continuing our relationship with him." Realistically, no one ex-

pects the two parties to work together again, and sources say there is discussion of an amicable "transfer fee" settlement to another label.

Leahy refutes that, saying Michael will not sign another long-term deal with anyone.

Leahy, whose Dick Leahy Music company owns the publishing rights to most of Michael's songs, says the decision will allow the star to finish recording his "Trojan Souls" album, which has Michael producing major-name stars covering his songs. "I think George will record again next year," says Leahy. "I don't think that you can say to someone for 22 years, 'You will record for this company.'"

"Trojan Souls" is to be released on Hardback Records, owned by Michael's cousin Andros Giorgiou and distributed internationally by Warner

Music (Billboard, Dec. 12, 1992). Warner/Chappell holds the publishing rights to Michael's songs outside the U.K. through a worldwide administration deal with Leahy.

Assistance in preparing this story provided by Melinda Newman in New York.

## AMA CALLS FOR NEW ENTERTAINMENT RATINGS

(Continued from page 6)

involved in full-scale lobbying or anything." She declined to elaborate.

In a prepared statement, the Motion Picture Assn. of America said, "While parental support for the motion picture rating system remains high, we always welcome constructive suggestions to make the system even better."

Bob Finlayson of the Video Software Dealers Assn. says changes in film ratings are "unlikely," since "everybody's happy with the MPAA system; we support it, and our individual retailers enforce it."

Tim Sites, Recording Industry Assn. of America VP of communications, says the group "has heard about the report tangentially, but we haven't seen it."

The AMA's proposed TV code would rate news and entertainment programs according to sexual and violent content, adjust the film rating system to include categories suitable for children ages 3-7, 8-12, and 13-17, and implement a labeling system that describes content: S for sexual content, SV for sexually violent content, and H for graphic horror.

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# UPCOMING IN Billboard

A glance ahead at Billboard Specials

## VIVA ESPANA

ISSUE DATE: JULY 9  
CLOSED

## FOLK/BLUE GRASS

ISSUE DATE: JULY 16  
CLOSED

## HEATSEEKERS

ISSUE DATE: JULY 16  
CLOSED

## 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

## TAPE DUPLICATION

ISSUE DATE: JULY 23  
AD CLOSE: JUNE 28

## VSDA SUPERSECTION

ISSUE DATE: JULY 30  
AD CLOSE: JULY 5

## MGM 70TH ANNIVERSARY

ISSUE DATE: JULY 30  
AD CLOSE: JULY 5

## JAPAN

ISSUE DATE: AUGUST 6  
AD CLOSE: JULY 12

## AUDIO BOOKS/SPOKEN WORD

ISSUE DATE: AUGUST 13  
AD CLOSE: JULY 19

## BLACK GOSPEL

ISSUE DATE: AUGUST 13  
AD CLOSE: JULY 19

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NASHVILLE: (615) 321-4294  
FLORIDA: (305) 441-7976  
LONDON: (071) 323-6686

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## MPI VID RUSHING SIMPSON 'CASE'

MPI Home Video is rush-releasing an O.J. Simpson video to stores by the first week of July, according to CEO Waleed Ali. Tentatively titled "The O.J. Simpson Case," the tape will consist mainly of an ABC News Nightline segment that aired June 17, the night of Simpson's capture. He was pursued on a Los Angeles freeway and later brought to face charges of murdering his former wife and a male companion. Other ABC News footage, such as Simpson's arraignment, may also be included. Retail price is \$19.98. Meanwhile, NFL Films says it has no plans to exclude a Simpson interview done for a special to air this September on Turner Network Television celebrating the NFL's 75th anniversary. "It will be an editorial decision if it's included, since there were 65 other interviews conducted for the show," says an NFL Films spokeswoman. A video will be released by PolyGram after the broadcast.

## B'BUSTER FILLS MUSIC POST

After a long search, Blockbuster Music has finally hired a VP of purchasing, tapping Mike Greene, formerly Cema's Cleveland branch manager, for the post. Green's hiring allays concerns in the sales and distribution camp that Blockbuster might go outside the music industry to fill the post.

## MUSICLAND FORMS LABEL

The Musicland Group is starting a

record label that will sign artists as well as release compilations of existing material. The company has named Owen Husney to the post of senior VP/GM for its label, which is still unnamed. Husney, whose career has included stints in artist management and concert promotion, most recently was VP of A&R and marketing at K-tel International.

## PHIL COLLINS UNPLUGS

Phil Collins plans to release an "Unplugged" album early next year after recording a late-August performance for MTV in London with his current touring band. Collins' current album, "Both Sides," has sold 795,000 units for Atlantic Records in the U.S., according to SoundScan, and 3.8 million copies worldwide, according to Warner Music International.

## JUDGE OKs ASCAP DISTRIBUTION

A New York federal judge has let ASCAP make its June performance fee distribution under its new formula, while reserving a decision on complaints from the estates of some of its older writer members that ASCAP discriminates against their copyrights in favor of songs played on hit radio, among other charges. Judge William C. O'Connor heard both sides of the issue at a hearing June 20. The hearing originally was scheduled for May 31, but was rescheduled after a court issued a show cause order to ASCAP following claims by representatives of the

older ASCAP copyrights that they did not have enough time to fully absorb the changes. The writers agreed with ASCAP, however, that the matter should not delay June distributions. ASCAP says that in the event that the court "does not finally approve of the changes, adjustments to future distributions will be made."

## PROMO GREET'S 'GREASE' CASTER

RCA Victor's original cast album of the revival of "Grease" reaches the bins Tuesday (28), at which time the label will conduct three days of special promotions in New York. On Tuesday, a block party/remote broadcast (featuring "Cousin" Bruce Morrow) takes place in front of the Eugene O'Neill theater; on Wednesday (29), a release party/reception is being held at the Hard Rock Cafe; and on Thursday (30), the cast has an in-store at a Sam Goody in midtown Manhattan.

## WATCHING MUSIC & HOOPS STARS

Attendees at the June 22 annual awards dinner of the music and performing arts unit of B'nai B'rith in New York, honoring Clint Black (humanitarian) and Vanessa Williams (creative achievement), were themselves rewarded with a special treat: On both a big projection screen and TV monitors, basketball fans could watch Game 7 of the NBA Finals between the New York Knicks and the Houston Rockets. The Knicks lost.

## 'Wild' Ride For Mellencamp & Me'shell

**W**ILL JOHN MELLENCAMP & Me'shell Ndegé-Ocello become the Marvin Gaye & Tammi Terrell of the '90s? They're on their way with their cover of Van Morrison's "Wild Night." The Mercury single has already bested the original on the Hot 100: Mellencamp and Ndegé-Ocello are bulleted at No. 22, while Morrison's version peaked Dec. 4, 1971 at No. 28. John & Me'shell are the first artists to bring "Wild Night" back to the Hot 100, although Martha Reeves gave it a gallant try when she recorded the song on her critically acclaimed solo album for MCA. Despite its inclusion in the film "Thelma And Louise" and subsequent release as a single, it failed to chart.

"Wild Night" will have to reach the top four to become the most successful remake of a Morrison song. That honor is currently held by Rod Stewart's "Have I Told You Lately," which peaked at No. 5 last year. In second place is "Gloria" by the Shadows Of Knight, a No. 10 hit 28 years ago. Of course, the new "Wild Night" has already surpassed Helen Reddy's cover of "Crazy Love," No. 51 in 1971.

**AND THE OSCAR GOES TO:** While 1994's Academy Award winner for best original song ("Streets Of Philadelphia" by Bruce Springsteen) is still in the top 20 on the Hot Adult Contemporary chart, two likely nominees for next year are holding down the top two positions. Madonna's "I'll Remember" from "With Honors" remains No. 1 after four weeks, but it faces a strong challenge from the first single from "The Lion King." Elton John's "Can You Feel The Love Tonight" has to be the leading contender to bring home the statue for its songwriters, John and Tim Rice. "A Whole New World" from "Aladdin," written by Rice and Alan Menken, picked up the Oscar in 1993, and Menken won with his late songwriting partner

Howard Ashman the previous year for the title song from "Beauty And The Beast."

With "The Lion King" playing just in New York and Los Angeles, the soundtrack rockets to No. 5 on The Billboard 200. That makes it the highest-charting disc of the three most recent Walt Disney Records' animated soundtracks. "Beauty And The Beast" was our guest at No. 19, and "Aladdin" flew to No. 6. With "The Lion King" opening nationwide Friday (24), will the soundtrack roar past the four challengers in its path and sit atop The Billboard 200? Watch this space.

Back to "A Whole New World" for a moment, James A. Geoghan of Manhasset, N.Y., notes that the Peabo Bryson & Regina Belle recording was the last single to spend only one week at No. 1 on the Hot 100—the issue dated March 6, 1993.

That was 16 months ago, and that is the longest period in the rock era during which every No. 1 single has had more than one week at the top. Previously, the longest span of time between one-week-at-No.-1 singles was 13 months and one week, from "Harper Valley P.T.A." by Jeannie C. Riley (Sept. 21, 1968), to "Suspicious Minds" by Elvis Presley (Nov. 1, 1969). How did Geoghan know this? He cited a source near and dear to my heart, but that book shall go nameless here.

**LONGER:** Making reference to that same book (boy, Chart Beat readers really know how to get mentioned in this column), Tom Gazdayka of Mountain View, Calif., acknowledges that Meat Loaf has the longest title of a top 40 song since 1984, but wants to know why no one mentioned the 41-word title of the No. 1 hit by the Dutch group known as Stars On 45. We would mention it, Tom, but we're outta room.

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by Fred Bronson

# The Event of the Century

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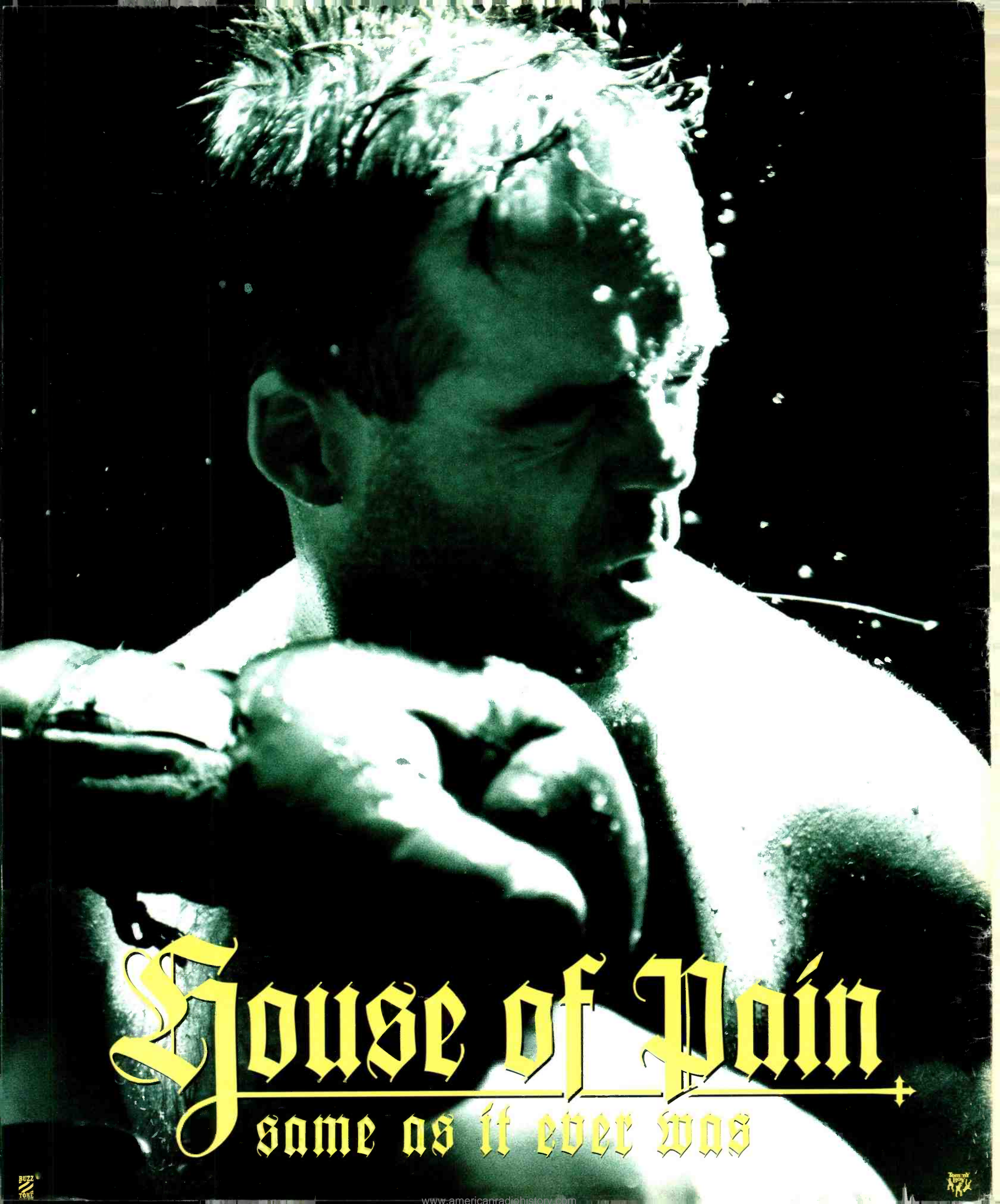
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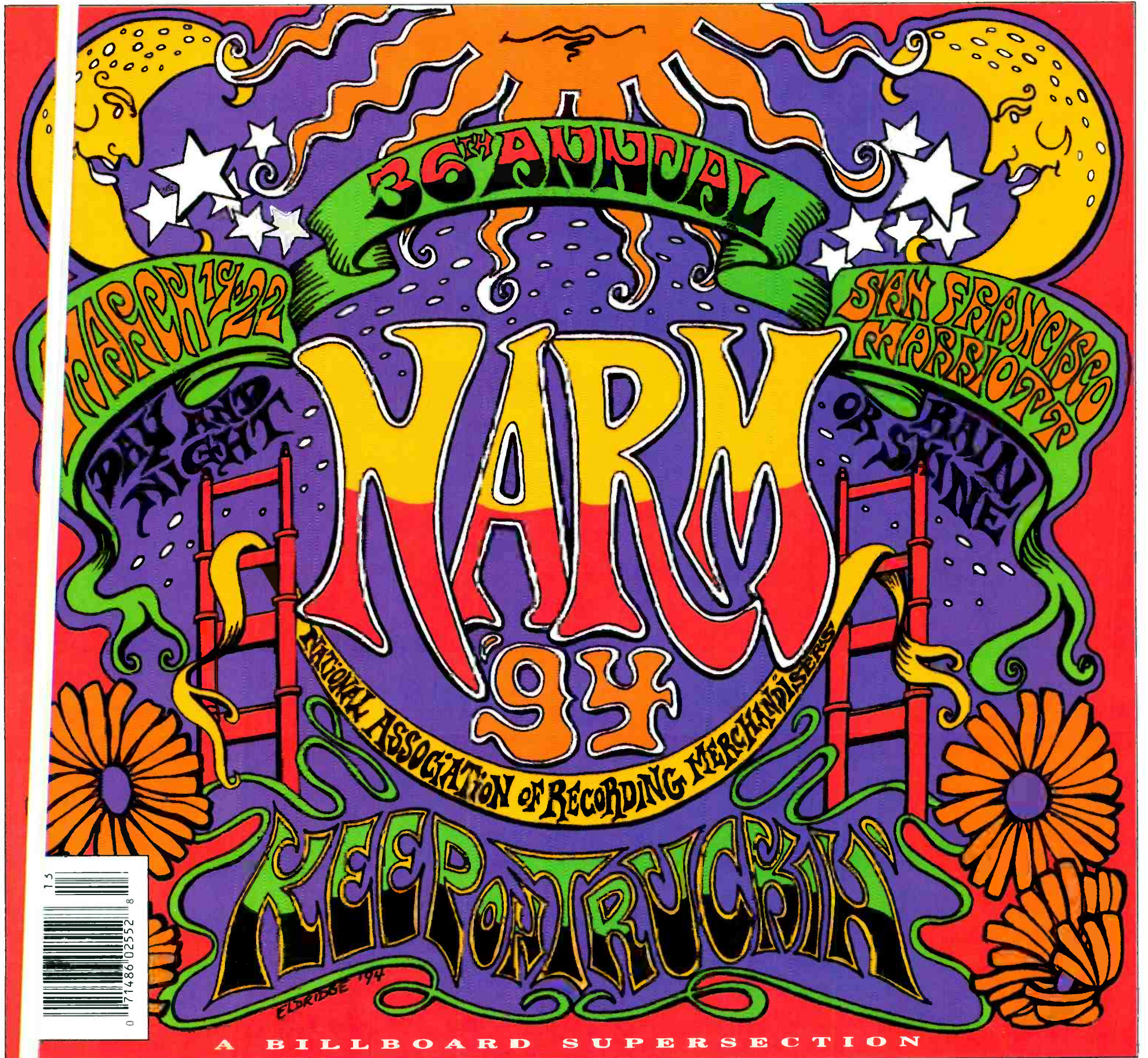
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