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## Blues Traveler Sets Sail For Radio, Retail

PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 20, 1994

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## PGD Policy Seeks An End To Front-Line Price War

BY ED CHRISTMAN

NEW YORK—Music merchants, bloodied by a year-long price war, are about to get some relief: PGD says it will suspend business with accounts if they sell its front-line product below cost.

Retail accounts, given advance word by phone one day before the distributor's policy letter was sent out Aug. 11, reacted positively to the PGD initiative, and called on other manufacturers to follow suit. Executives at the other majors decline to comment but privately some called the move "ballsy," and said it was good for the industry.

According to the PGD policy letter, effective Sept. 6, PGD "will no longer deal with any PGD customers" who sell its front-line titles to consumers at prices below cost. Retail accounts that violate the policy will be termi-

nated from buying any PGD product directly from the company for a 90-day period, commencing on the violation date.

Key ingredients of the policy are:

- It only applies to retail accounts, exempting one-stops and rack-jobbers which do not sell direct to consumers;
- "Cost" is defined strictly as boxlot prices, without factor-

## PolyGram

A BILLBOARD EXCLUSIVE

ing in deals or discounts;

- Mid-line and budget product are excluded from the policy;
- Accounts with sanctions against them can request to resume buying direct from PGD after the 90-day period ends.

The PGD policy also applies to cas-  
 (Continued on page 101)

## South African Quota Debated Biz Seeks Airplay For Local Music

BY ARTHUR GOLDSTUCK

JOHANNESBURG—This summer has seen an upsurge in activism by South African musicians, and unprecedented unity within the recording industry, over the long-standing issue of a local music quo-

ta on radio and television stations here.

Musicians marching through the streets and staging sit-ins at radio stations have brought the flavor of civil-rights protests to the quota issue, which is coming to a climax af-  
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## 'Totoro' Cuddles Up To U.S. Kids Fox Builds Awareness For Japanese Vid

BY TRUDI MILLER ROSENBLUM

NEW YORK—Walk into any toy store in Japan, and you are likely to find an entire wall devoted to a furry, cuddly creature called Totoro, star of the Japanese animated film "My Neighbor Totoro." Japanese children read Totoro storybooks, write with Totoro pen-and-pencil sets, eat from

Totoro lunch boxes, and sleep with plush Totoro dolls, while their parents can make calls with Totoro phone cards.

American kids, of course, are just beginning to learn of Totoro. Fox-



(Continued on page 99)

Small Ad. Big News.  
**Mazzy Star**  
 So Tonight That I Might See  
 • No. 1 SoundScan New Artist Album  
 • "Fade Into You" Exploding at Radio  
 • On Tour with the Jesus & Mary Chain This Fall  
 Capital

## Island's Cranberries Hope Hits Linger

BY THOM DUFFY

LONDON—After worldwide success with the gentle hit "Linger," the Cranberries are reasserting their Irish identity and their rock'n'roll roots with "Zombie," a melodic but hard-edged song about the political violence of Northern Ireland.

Slated as the first single from the Cranberries' second album, "No  
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O'RIORDAN

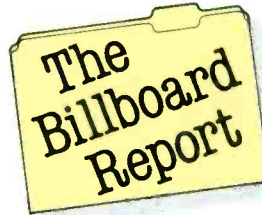
## The Beat Is On: Club Hopping Around The Pacific Rim

ping around the Pacific Rim.

TAIWAN: HEAVEN & HELL

TAIPEI—July 13, 1994, 11:33 p.m. The Taiwanese capital was experiencing its longest-ever live drum solo as Randy & Jah Roots, a pick-up band of foreign musicians who happened to be passing through town, were hit by a power blackout in mid-performance.

The darkness inspired the crowd of up-and-coming Taiwanese twentysomethings and already-arrived  
 (Continued on page 69)



When darkness falls in the cities of Southeast Asia, nightclub dancefloors begin filling up with sounds and sights that may seem both familiar and exotic to Western audiences. Consider: catching a reggae set in Taipei; a live shark swimming below the dancers in Bangkok; or ladies' night to the beat of Canto-pop in Hong Kong. Billboard correspondents Glenn Smith in Taiwan, Gary Van Zuylen in Thailand, and Mike Levin in Hong Kong are our guides to club hop-

## RCA's Jennings Gets Inspiration In L.A.

BY PETER CRONIN

NASHVILLE—His fellow Highwaymen Johnny Cash and Willie Nelson may have preceded him in the artistic pilgrimage, but with the Sept. 13 RCA release of "Way-



JENNINGS

more's Blues (Part II)," Waylon  
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## HEATSEEKERS

### Martina McBride Hits No. 1 With RCA Set

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# RIAA Reports 12.4% Hike in Shipments

## Retail Sales of Current Recordings Strong In 1st Half

BY PAUL VERNA

NEW YORK—Shipments of audio recordings to retail and other accounts by members of the Recording Industry Assn. of America amounted to 426.7 million units during the first half of 1994, a 12.4% increase over the same period last year.

In dollar terms, these shipments totaled a record \$4.8 billion, an 11.9% increase over the corresponding number from 1993, according to the RIAA.

Jay Berman, the association's chairman, attributes the double-digit growth to "the tremendous success of so many current hits" rather than to the strength of catalog sales. Berman says, "We did go through a period of years—and I don't know how many, exactly—when the CD eventually emerged as a configuration of choice [and] people began to replace either their vinyl albums or their cassettes with CDs, and we had an enormous catalog business.

"I don't think that's what's happening today in terms of our growth, and that's what I'm trying to emphasize—that we've had an enormously successful six months in 1994, and it is attributable to what's going on now."

The release of the RIAA's mid-year statistics follows a period of controversy over the accuracy of the numbers. Following the year-end 1992 report from the RIAA, two of its member companies—Sony Music Distribution and Cema Distribution—complained that the upbeat figures the association reported were inconsistent with their own less rosy findings (Billboard, April 10, 1993).

The RIAA responded by suspending the release of its 1993 mid-year figures while it conducted a review of its reporting methodology (Billboard, Oct. 16, 1993). Berman says the review yielded minor adjustments that have been implemented, allowing the RIAA to resume its semi-annual reporting schedule.

One visible change in the association's report is a breakout of shipments to retailers, which Berman says was included to quell complaints from retailers and distributors that RIAA figures did not always reflect the condition of the retail base.

"Retail still represents an overwhelming portion of our business," says Berman. "In the past, when we reported total numbers, some people said, 'Gee, that doesn't reflect my business,' so what we've tried to do—particularly since retailers tend to comment on our shipment numbers—is break

them out so that people will have a clearer sense of what the increase is attributable to."

Shipments to retail—which, the RIAA estimates, make up 84% of the music business—rose 8.8% in dollars and 5.5% in units during the first half of 1994 compared to the same period last year, according to the association. Dollars and unit totals for these retail shipments were not made public by the RIAA.

However, SoundScan's mid-year projected unit figures—which, Berman admits, prompted the RIAA's retail breakout—indicate that 309 million units were sold at retail during that period, a 6.1% increment over last year's mid-year total of 292 million units.

Other highlights of the RIAA report:

- A 26.2% increase in CD album units (up 20.9% in dollar value);
- A 4% decrease in cassette album units (down 4.8% dollar-wise);
- A dramatic, 80% increase in vinyl LP/EP units, which Berman attributes to a "nostalgia-driven" resurgence of the format;
- A healthy, 10.8% increment in CD single units (up 15.2% in dollars);
- A 4% increase in cassette single units, accompanied by a 3% decrease in dollar value for the format;
- A 21.8% decline in vinyl single units (down 19.3% in dollars);
- And a 26.5% rise in music video shipments (up only 4.2% in dollar value).

(Continued on page 101)

## Michael Announces Intention To Appeal High Court Verdict

BY DOMINIC PRIDE

LONDON—Fulfilling a promise made on the day of his defeat in the High Court here, George Michael has formally declared his intent to appeal the judgment in his restraint-of-trade case against Sony Music.

The notice of appeal has been drafted by Michael's counsel, Mark Cran of Sheridans, who handled the singer's case against Sony Music Entertainment (U.K.) Ltd.

Michael seeks to have the June 21 verdict by Justice Jonathan Parker overturned. The judge in the 75-day trial rejected both of Michael's central arguments: that his deal with Sony amounted to a restraint of trade, and that it contravened Article 85 of the Treaty of Rome, which deals with freedom of trade within the European Community (Billboard, July 2).

The appeal will be heard before three judges, and is likely to consist of legal arguments on the issues of restraint of trade and European law, rather than further gathering of evidence. Michael is understood to be seeking a hearing as early as possible next year, and it is anticipated that the appeal will last at least four weeks.

If Michael's appeal is unsuccessful, he

may take the case to the highest court in the land, the U.K. Parliament's upper chamber, the House Of Lords. Yet another stage of appeal after that would be to take it to the European Court of Justice in The Hague, Netherlands.

Michael's publisher, Dick Leahy, who has acted as the artist's spokesman and aide during the trial, says the next course of action has not been considered. "We're not even thinking beyond the appeal. We all feel that the arguments were not properly considered, and we're confident that when these arguments are presented to three judges who are interested in making decisions on laws and on precedents, that we'll have a better chance."

Leahy adds, "It was always in our minds that we might fall at the first hurdle, the way the system works here."

Discussing Michael's current frame of mind, Leahy says, "All this delay is hurting him. He just wants to get on with recording an album, and he won't do that with [Sony]."

Leahy says there has been no contact between Sony and Michael since the trial. Executives from Sony were unavailable for comment at press time.

The costs of the appeal are understood to be substantially less than the full cost of a trial.

### THIS WEEK IN BILLBOARD

#### BMG BUYS ITALY'S BIGGEST INDIE

By purchasing a majority stake in the Italian independent label Ricordi, BMG almost doubled its share of the Italian market. It also sparked an uproar among European indies and within the nationalist Italian press. Mark Dezzani and Wolfgang Spahr cover all the angles.

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#### WORLD MUSIC, PUTUMAYO STYLE

Putumayo, the clothing and crafts retail chain that launched a series of world music compilations in 1992, is expanding its activities in that arena with a new distribution deal and an eight-city tour featuring leading acts in the genre. Paul Verna has the story.

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# Wal-Mart Wants To Deal Direct Vid Vendors Approached On Shipping Policies

■ BY SETH GOLDSTEIN

NEW YORK—Wal-Mart wants to eliminate the middleman in home video, at least for direct-to-sell-through releases and key catalog promotions.

In the wake of its sale of rackjobber subsidiary Western Merchandisers to Anderson News (Billboard, June 18), Wal-Mart has been approaching vendors for terms on direct shipment of product to its distribution centers. The studios, eyeing the sales Wal-Mart has generated for Disney as a direct account, are interested.

Disney, meanwhile, reportedly is strengthening its own direct relationships with a test of under-\$10 pricing that could rival promotions like the McDonald's \$5.99 offer skewed by studio chairman Jeffrey Katzenberg at the Video Software Dealers Assn. convention in Las Vegas (Billboard, Aug. 6).

Columbia TriStar Home Video has already made it known that it's interested in the Wal-Mart proposal, according to several trade sources, although the studio wasn't available for comment at press time. MCA/Universal Home Video is reported to have rejected a Wal-Mart pitch for direct delivery of "Jurassic Park," but may be open to a wider selection. Another supplier, considered to have a strong sell-through selection, told Billboard, "we're analyzing the concept." Conversations, initiated several weeks before the July 23-27 VSDA convention are continuing.

Some sell-through veterans think the studios would be smart to end talks now because none has the catalog necessary to sustain a direct account that demands a steady stream of new releases. "Except by sheer force of product, there's no way Wal-Mart is going to successfully run this program," one observ-

er maintains. "That's why there are rackrobbers."

Nonetheless, if Wal-Mart and the studios come to terms, home video executives anticipate similar proposals from Kmart, Caldor, and others. "It's not just Wal-Mart anymore," says one.

The development is good news and bad news for Handleman, which racks about 800 Wal-Mart stores, and Western Merchandisers, responsible for the remainder. Neither will enjoy surrendering any part of its business, but as another wholesaler points out, "Nobody makes money on the hits." Handleman lost a big chunk of revenues when Disney went direct with Wal-Mart and continued to register gains in home video, up 3% to \$389.5 million for the fiscal year ended April 30.

Wal-Mart, whose executives were unavailable for comment, doesn't have the computer systems in place to handle more profitable catalog product, so for the near term that portion of rack operations is secure, sources indicate. The future is a question mark, however.

Except for music and video, says a studio executive, Wal-Mart "doesn't deal with middlemen." He considers the current push for hit releases a step in the direction of eliminating the racks. Provided Wal-Mart staffers are savvy enough not to break street dates on new titles and know when to reorder, his company could benefit from "a tremendous lift in sales" by going direct. "Now you're a partner. We're looking at it." Wal-Mart is thought to account for 11%-14% of sales of major titles and as much as 15%-16% of Disney hits.

Disney has nurtured a special relationship with Wal-Mart and other direct accounts, servicing the stores with a thoroughness that other studios would not expect to duplicate. In the deals being contemplated, says a

studio executive, Wal-Mart "would probably get stock clerks to do" tasks that Disney currently handles.

The studios ought to tread carefully, however. "Over the long term, it's foolish" for most of the majors, warns a sell-through veteran who has had plenty of mass-merchant experience.

"They can't generate the sales volume to merit the inventory they would be putting in," he says. This source doubts that even Disney has sufficient catalog to continually replace tired titles with fresh ones. "There's a cost involved in all this," he adds. "It's why a rackjobber gets paid what he does. It can be very expensive."



**Setting A Record.** At the annual membership meeting of the National Music Publishers' Assn./Harry Fox Agency in Los Angeles, president/CEO Edward P. Murphy announced that the HFA exceeded a record \$300 million in distributions in 1993. Shown after the meeting, from left, are Irwin Robinson, chairman of the NMPA/HFA and chairman/CEO of Famous Music Corp.; Misa Watanabe, chairman of the Watanabe Music Publishers Co. and president of the Music Publishing Assn. in Japan; Murphy; and Bruce Lehman, assistant secretary of commerce and U.S. commissioner of patents and trademarks, who was keynote speaker for the meeting.

# Mickey, Tag Team Are New Disney/Bellmark Rap Team

■ BY CRAIG ROSEN

LOS ANGELES—With its soundtrack to "The Lion King" sitting on the throne of The Billboard 200 for the sixth consecutive week, Walt Disney Records and its star mouse will team up with another maverick independent, Bellmark, and its leading act, Tag Team, for "Mickey Unrapped."

The album, set for Sept. 13 release, marks Walt Disney Records' first foray into rap and the first time the label has paired with another company on a non-soundtrack release.

Disney will release the parody album, which includes performances by Whoopi Goldberg (also featured in

"The Lion King") and Color Me Badd, and such songs as "Ice Ice Mickey," "Ducks In The Hood," and "U Can't Botch This."

Bellmark will release the single of "Whoop! (There It Went)," a collaborative send-up of the duo's monster hit "Whoop! (There It Is)." The single, due Sept. 1 on cassette and CD, features Tag Team rapping with Disney characters.

Bellmark also plans a maxisingle, with at least four remixes, tentatively due in mid-October.

A videoclip, which Tag Team member Cecil Glenn describes as "Roger Rabbit-styled," is also in the works. Bellmark plans to promote the single at top 40 and R&B radio. "We have a lot of promotions on the drawing board, including trips to Disneyland and Disney World," says Bellmark Records president Al Bell.

The album will be a natural at the slowly growing children's radio format. Gary Landis, executive VP of programming at the Minneapolis-based Radio AAHS children's radio network, which has 18 affiliates across the country, has yet to hear the album, but is looking forward to the release. "I have confidence in Disney's product, and we have plenty of room for novelty songs," he says.

The "Mickey Unrapped" marketing blitz will kick off Monday (15), when Disney launches a month long direct-response campaign on cable television. The 60-second spot will star Tag Team and Mickey Mouse. Via an 800 number, consumers will be allowed to purchase the cassette or CD weeks before its official street date, and will receive a premium—a "Mickey Unrapped" baseball cap—not available at retail. The price through the direct-response offer is \$11.95 for cassette and \$16.95 for CD, approximately a dollar more than the suggested retail price.

Mark Jaffe, VP of Walt Disney Records, says the direct-response advance offer is "designed as more of a promotional vehicle. Sure we will have some sales over the phone, but the reason we are doing the direct-response campaign is to create broad-based awareness by the time the album hits the streets."

Steve Walker, senior VP of the Philadelphia-based, 170-store The Wall Inc. chain, says the album has good sales potential. "I wouldn't underestimate anything that Disney does." But he is unhappy about the label's direct-response campaign.

"Any situation where any album is  
(Continued on page 18)

# 'Four Weddings' Toasted For Surge in PolyGram Sales

■ BY DON JEFFREY

NEW YORK—Although PolyGram had few mega-selling albums in the first half of this year, it scored surprisingly well at the box office with the small-budget film "Four Weddings And A Funeral," a factor that helped boost net sales by 14% during this period. Profits also rose 14%.

For the six months that ended June 30, London-based PolyGram reports net income of \$132 million on sales of \$2.04 billion, compared with profit of \$115 million on sales of \$1.79 billion in the same period last year.

But PolyGram's income from operations (before taxes) rose only 6.6%, to \$192 million from \$180 million. Chairman Alain Levy attributes the modest gain to the paucity of blockbuster albums in the first half.

In the six-month period, PolyGram's labels had just two big hit albums in the U.S.: "Superunknown" by Soundgarden (A&M), which sold more than 2 million copies, and "Very Necessary" by Salt-N-Pepa (Next Plateau/London), which moved nearly 2 million units.

Worldwide, the company's biggest albums were "So Far So Good" by Bryan Adams (A&M), which sold 3.4

million units, and "The Sign" by Ace Of Base, which sold to 2.5 million units in the countries for which PolyGram holds the rights. (BMG's Arista label owns the rights in the U.S., Japan, and several other countries.) PolyGram says sales in Europe and the Far East "benefited from strong local releases."

Pop music accounted for 65% of PolyGram's total sales in the first half, or \$1.32 billion.

According to SoundScan, PolyGram's six-month market share in the U.S. was 11.34%. Levy estimates its U.S. share at 12%-13%. He says SoundScan "tends to underreport us because of the classics; they're not reporting full catalog sales."

PolyGram is the world's undisputed market leader in classical music. This year's biggest seller has been "My Heart's Delight" with Luciano Pavarotti, which has moved more than 400,000 units. Levy says the three Classical labels—London/Decca, Deutsche Grammophon, and Philips Classics—maintained market share and posted a "slight" sales increase. The genre accounts for 12% of PolyGram's sales, or \$245 million.

Though music was somewhat disappointing in the first half, the com-

pany broke out the champagne over the critical and box-office success of "Four Weddings And A Funeral," starring Hugh Grant and Andie MacDowell. Produced by Working Title Pictures and distributed by PolyGram's Gramercy Pictures, the film cost an estimated \$4 million and has grossed more than \$130 million worldwide so far. Levy says PolyGram booked only 40% of the revenues from the picture in the first half.

Harold Vogel, senior entertainment analyst with Merrill Lynch, says the movie did not contribute much to first-half profitability. "There's more to come," he says. "It will have a much more important impact in the second half." That's when it will work its way into all international theatrical markets and distribution channels such as home video, pay-per-view television, and cable and broadcast TV. Levy says PolyGram  
(Continued on page 103)

# Disney, Baby Bells Plan To Alter Airwaves

■ BY SETH GOLDSTEIN

NEW YORK—Talk about future shock: Walt Disney Co.'s information highway joint venture with three Baby Bell companies—Ameritech, BellSouth, and Southwestern Bell—may begin to affect home video this decade. Meanwhile, Disney plans to hold up its end at home video with probably the strongest studio effort yet on behalf of Rentrak's pay-per-transaction network of some 3,200 stores.

The as-yet-unnamed Baby Bell ven-

ture, announced two weeks after the Disney-Rentrak contract was unveiled (Billboard, Aug. 6), will go on the air in the first half of 1995 with a mix of traditional and interactive video programming, and could start generating "substantial revenues" in the next 3-5 years, according to Patrick Campbell, Ameritech executive VP of corporate strategy and business development. If true, the rollout of new services would be considerably faster than most observers, looking a decade out, have predicted.

Buying and renting cassettes is

"not going to go away overnight," says Campbell. He says retail is as healthy now as it was when he resigned as president of Columbia TriStar Home Video, but he isn't sure how long prosperity will last.

While none of the parties will specify the terms of Disney's participation, the studio is thought to be providing intellectual property, including access to its movie and cartoon library, management skill, and marketing flair. The joint venture, which Campbell says doesn't preclude part-  
(Continued on page 99)



# THOUGHT YOU MIGHT BE INTERESTED TO KNOW...

PAGE 30

ISTHMUS • THE CULTURE

JULY 1, 1994

## City NOTES

ON ARTS AND  
ENTERTAINMENT

### Paying the Price

*Will Madison tolerate  
Ticketmaster's charges?*

When **Eddie Vedder** and **Pearl Jam** decided to take on **Ticketmaster** earlier this year, they claimed to be jousting on behalf of their fans against the company's "unfair monopoly" of the ticket distribution business. But local promoters say that Madison concertgoers have actually been quite willing to pay for the convenience of purchasing tickets over the phone and at remote outlets. In fact, although service charges can be avoided by purchasing tickets in person at the box offices of the Dane County Coliseum, the Barrymore Theatre, the Madison Civic Center and Camp Randall Stadium (which uses the Union Theater and the UW athletic department as primary ticket outlets for concerts), thousands of local ticket buyers seem to prefer hitting the phones when major events go on sale.

"The phones are more popular than I ever would have believed," says **Herb Frank** of Frank Productions, which signed an exclusive contract with Ticketmaster

for Coliseum events 10 months ago. "People are captivated by using plastic, by using phones, by not wanting to get into their cars and driving to the ticket centers."

Locally, Ticketmaster service charges average about \$2.25 a ticket. However, the charges added on to tickets for big stadium events like this week's **Pink Floyd** concert are twice that, and fees for mailing tickets can also add to the price of admission.

Why do service charges increase for the big events? Frank says it's because hundreds of extra phone operators must be in place when 60,000 **Pink Floyd** or **Rolling Stones** tickets go on sale. But **Larry Solters**, the national spokesman for Ticketmaster, simply argues that like any other company, Ticketmaster has a right to set a price that will cover costs and guarantee a profit.

"I think it's fascinating that Eddie Vedder has decided that he can determine what a company can charge," says Solters. "They wanted us to charge \$1.80 on an \$18 ticket. We were ready to compromise on \$2.25, \$2.50, but they wouldn't take it. The bottom line is that computerized ticketing is a convenience. The public has embraced that convenience and basically turned it into a necessity. Now the lawyers are questioning whether people should have to pay for that necessity."

"Next time I go buy gas at a gas station, I'm gonna tell 'em I want to pay 25 cents per gallon," he adds sarcastically.



Does Eddie Vedder have the right to determine what Ticketmaster can charge?

Pearl Jam and its lawyers hope to break Ticketmaster's domination of the ticket distribution business and argue that, with more players in the marketplace, the real price of tickets will go down. But even if the courts ultimately rule against Ticketmaster, it seems unlikely that service charges, phone charges and other convenience charges will decrease for concerts and other live events held at large venues.

"I've gone to other firms and I've had them submit offers," says Herb Frank. "And let me tell you, it was frightening. Because they couldn't do the job, and they were more expensive than Ticketmaster. That's why Ticketmaster has no competition in our little environment here in Dane County."

Which isn't to say that some local promoters don't complain about Ticketmaster's fluctuating service charges. Like Pearl Jam, **Tag Evers** of Tag Team Productions argues that the company's convenience charges are too high. When he first got into the promotion business he contracted with the company, but he soon decided that it was cheaper to deal directly with ticket outlets for his smaller shows. "What does it take to operate a bank of phones?" Evers asks. "Once you have that capital investment, you're just raking in the dough.... But I plan on doing shows this fall at the Civic Center and maybe the Coliseum—both of which have contracts with [Ticketmaster]. So I'll have to deal with them."

Ticketmaster isn't the only operation that charges a fee for its services. Promoters also complain that the Barrymore Theatre—which has elected to process phone orders in-house—charges too much for the convenience of remote ticket buying. The Barrymore adds \$3.50 to the face value of the first ticket charged by phone and \$1 for every additional ticket—charges that the theater's managing director, **Sherri Wilder**, maintains simply cover the cost of processing orders.

Local promoters, however, think that the first \$3.50 is exorbitant, since it often represents nearly a third of a ticket's face value. Evers says the charge is "pretty steep," and **Chuck Toler** of First Artists, which regularly brings pop and alternative rock

acts to the Barrymore, calls it "insanity."

Evers has decided to live with the phone charge; Toler hasn't. Convinced that there had to be a cheaper way to distribute tickets, he started a company called Comp-U-Tix, which has developed an automated system designed to service the ticketing needs of smaller venues and cuts cost by eliminating the need for phone operators.

"I'm planning to charge no more than a dollar a ticket," says Toler, who plans to have the service up and running in Madison by September and is trying to sell it elsewhere. "It wasn't Ticketmaster that drove me, though. Looking around locally, we saw how tickets were being distributed, and we were unhappy with the [ticket] counts; we were unhappy with how they were distributed; we were unhappy with the way they were picked up. We talked with the outlets and they were unhappy too. So I founded a company that hopefully will take care of these problems."

As a promoter, Toler is very much aware of Pearl Jam's battle with Ticketmaster. In fact, when Vedder and company were toying with the idea of mounting a tour that would steer clear of venues that contracted with Ticketmaster, Toler reserved several days at the Pecatonica Fairgrounds for a Pearl Jam date, which ultimately didn't come through.

Unlike Pearl Jam's lawyers, Toler doesn't blame Ticketmaster for squelching the band's plans for its alternative tour. "There are all kinds of things that groups are doing to cut profits for promoters," he says. "And it's funny that everybody's looking at Ticketmaster. I wonder who's looking at Pearl Jam's bottom line?"

--Tom Laskin

FIRST IN A SERIES

TICKETMASTER



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# Commentary

## Moral Rights Laws Must Be Harmonized

BY LESLEY ELLEN HARRIS

Intellectual property is rapidly gaining a higher profile in the eyes of the general public and, of course, in the information, communications, and entertainment industries. Domestic and international pressure is influencing many countries, including the U.S., to increase the standards of protection for intellectual property rights, both for domestic and foreign creations. In fact, the harmonization of intellectual property rights is a theme of this decade, made necessary by increased technology and the information highway, and manifested by trade agreements like NAFTA (the North American Free Trade Agreement) and GATT (the General Agreement on Tariffs and Trade).

The U.S. no doubt felt this pressure when, in 1989, it adhered to the Berne Convention for the Protection of Literary and Artistic Works, the leading international convention on copyright, to which more than 100 countries adhere. In implementing its obligations under Berne, the U.S. made some amendments to the Copyright Act of 1976. However, with respect to "moral rights," which protect the reputation of the creator, there remains some debate as to whether the minimalist approach taken by the U.S. supports the spirit of the convention.

The milestone against which moral rights was measured was the French law that states, "*L'auteur jouit du droit au respect de son nom, de sa qualité et de son oeuvre.*" This means that the author enjoys the right of respect of his name, his professional standing, and his work. This right is "*perpetual, inalienable et imprescriptible.*" The wording of this right is very general, and French courts have interpreted it broadly to protect against modifications to a work that could

prejudice an author's reputation. People who reject implementing stronger moral rights in the U.S. argue that the French and U.S. entertainment businesses are clearly different, and that French law would be unsuitable for the U.S.

What has been forgotten in the search for a moral rights scheme in the U.S. is that an alternative already exists in North America. Moral rights have existed in Canadian legis-

rights and puts them no further ahead than if there were no such rights. This is not true. First, the existence of these rights in law establishes the government's support for these rights. Second, it reverses the presumption, granting rights to creators that can only then be waived through an express agreement. Lastly, codification of such rights gives bargaining strength to creators.

Any participants to a "moral rights" discussion in the U.S. must also be aware of the imbalance of protection because of a lack of stronger moral rights under U.S. law. For the most part, copyright is international and based on the principle of national treatment. This means that protection is given according to the laws where protection is claimed. Where a Canadian author claims protection in the U.S., he is protected under U.S. law; where an American author claims protection in Canada, she is protected under Canadian law. Therefore, if Canada has stronger moral rights than the U.S., protection granted to Canadian and U.S. authors in Canada will be stronger than the protection granted to the same Canadian and U.S. authors when their works are used in the U.S. A similar imbalance of protection occurs for U.S. and British creators, U.S. and French creators, and so on.

With advanced technology and the information highway, morphing, sampling, and other manipulation of images and sounds will become more commonplace and the importance of moral rights will increase. The harmonization of intellectual property laws must not ignore moral rights. How can we justify the harmonization of laws that ensure that creators economically gain from the exploitation of their works without similarly harmonizing laws that protect the reputations of creators?



**'The harmonization of intellectual property laws must not ignore moral rights.'**

Lesley Ellen Harris, a screenwriter and copyright lawyer, is the author of "Canadian Copyright Law" (McGraw-Hill Ryerson Ltd).

lation since 1924. In 1988, the country's moral rights laws were greatly enhanced to ensure not only that the author of a work has the right to have his or her name associated with the work, and to prevent prejudicial modifications to his or her work, but also the additional right to prevent any harmful use of the work in association with a service, cause, product, or institution.

There have been very few cases of litigation in Canada concerning these moral rights provisions. Unlike the French law, moral rights in Canada can be waived; that is, the creator can agree not to exercise his or her moral rights. This is similar to U.K. law. Some argue that allowing a waiver of moral rights virtually strips creators of their moral

## LETTERS

### GAY, NOT 'QUEER'

Larry Flick's article "Major Labels Court-ing Gay, Lesbian Market" (Billboard, July 30) contains this sentence: "In identifying the characteristics of the typical queer consumer, there is no definite picture to be drawn . . ."

As a non-typical "queer" (please read gay) consumer, and an advertising person, I find this phrasing in the '90s highly offensive. And, not counting members of "Queer Nation," I'm quite sure that most gays and lesbians will also feel offended.

Bill Feitz  
Feitz Advertising  
Los Angeles

*Flick's response: The use of the descriptive word "queer" for homosexuality has been embraced by a growing movement of men and women who hope to declare its prejudice and negativity by using it in an empowering, if somewhat confrontational, manner. Its use is not intended to offend, but to remind the world of the discrimination and hardship historically faced by homosexuals—the same way that our community uses the pink triangle symbol that gay people were forced to wear in Nazi concentration camps.*

### TARGETING THE GAY MARKET

While I agree with Larry Flick's story on the recording industry's efforts to target the gay and lesbian community, it should be noted

that this industry was among the very first to target this market back in 1979, when my company, Rivendell Marketing, was founded.

Rivendell Marketing Co., a firm specializing in the gay and lesbian market, was founded by Joe DiSabato at the height of the disco era. DiSabato, a former promotions manager with RCA and MCA, used his connections with record labels to handle their national advertising in the gay press around the country. Casablanca and Prelude were two early advertisers. Recently we have developed campaigns or placed advertisements for PolyGram and PolyGram Classics, Arista, Sony, Windham Hill, Atlantic, Elektra, BMG CD Club, and Columbia House CD Club.

As more information on this market becomes available from respected sources such as Simmons, MRI, and Yankelovich, record marketers will see in black and white what has long been suspected—that this community buys a lot of product. Hopefully, this will translate into even more regular attempts at targeting this community.

Michael Gravois  
President  
Rivendell Marketing Co.

### GAY ROLE MODELS NEEDED

In response to the Commentary written by Tom McCormack (Billboard, June 18): I, too, am a gay singer/songwriter, and I've noted the strange behavior the music industry has

toward gay-themed music.

The time has come for the next step. Artists like McCormack and myself want to be open right from the start and sing about our lives and the lives of approximately 10% of the world's population. In listening, the non-gay world may find that their fears are unfounded and that all the things gay and lesbian people strive for—like love, compassion, and happiness—are the same goals they have. They'll find we have much more in common than what divides us.

What's needed are more open gay executives and braver non-gay executives who won't dismiss gay-oriented music because of the content. Gangsta rap and satanic heavy metal didn't scare them off, yet it's amazing how a non-graphic song about two people of the same sex loving each other could be so volatile!

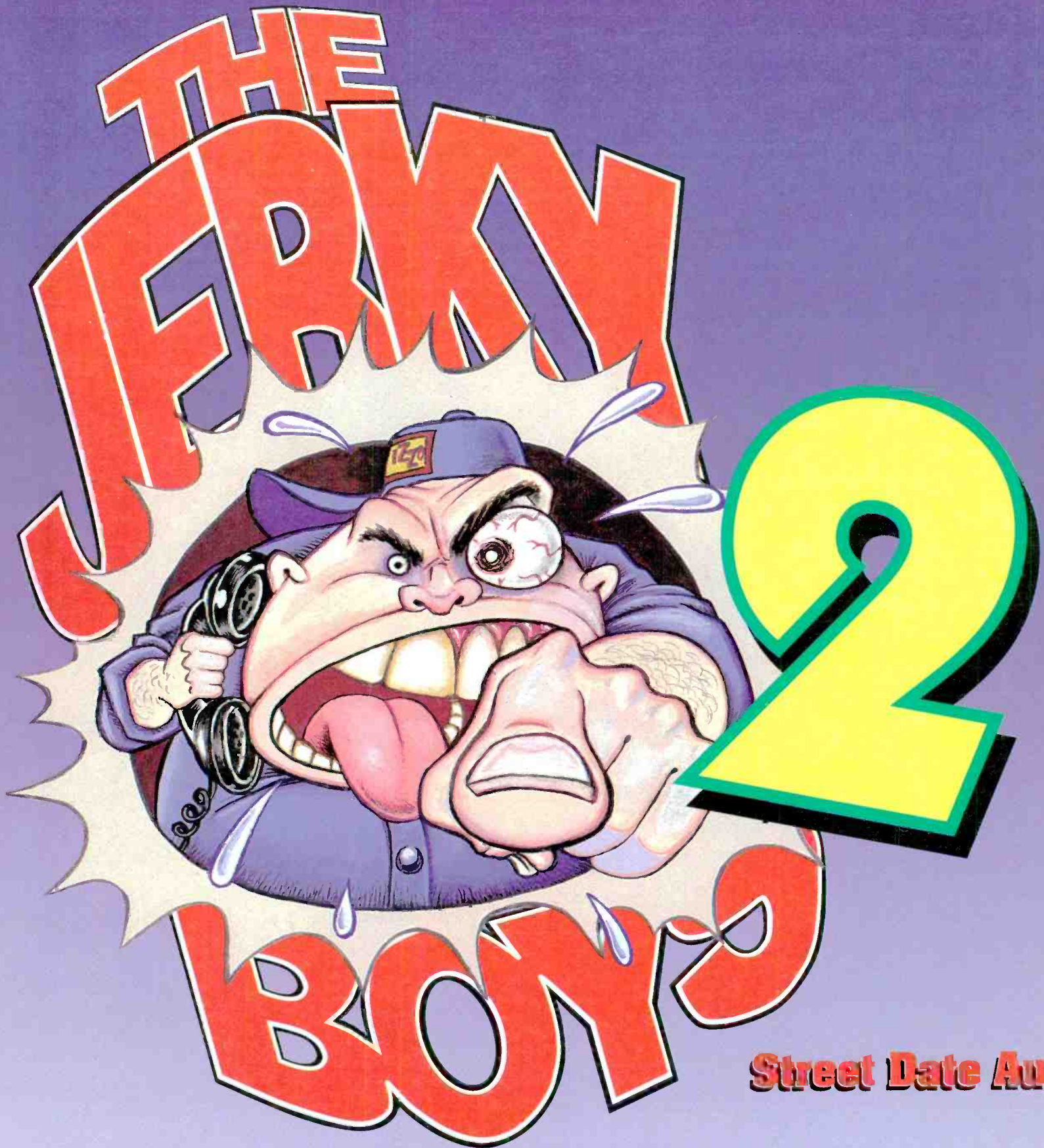
Finally, one of the most important reasons we need openly gay and lesbian artists is because there are young men and women coming to grips with their sexuality every day. They need guidance, assurance, and role models to let them know that they aren't "freaks" and that they can lead healthy, happy lives. If my music can stop one teen-ager from committing suicide because I helped her realize that she is not alone and that there is hope, then I've done my duty as a responsible artist.

Rus McCoy  
Long Beach, Calif.

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# Artists & Music

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## Blues Traveler's Direction Changes With A&M's 'four'

BY CARRIE BORZILLO

LOS ANGELES—After building a healthy fan base through seven years of touring, the members of Blues Traveler have set their sights on greater radio and video exposure for their fourth A&M album, appropriately titled "four," due Sept. 13.

The first single from the album, "Hook," will go to album rock, album alternative, and modern rock radio on Aug. 31. But it is the second single, the infectiously upbeat "Run-around," which A&M is banking on to push the act to new heights at rock stations and break

new ground at top 40.

Without much support from radio and video outlets, Blues Traveler has garnered a following of 250,000 fans from its constant touring since its inception in 1987, according to Jill Glass, VP of marketing at A&M.

The band's self-titled 1989 debut has sold 397,000 units since SoundScan began tracking sales in 1991. A sophomore set, "Travelers & Thieves," released in 1991, has sold more than 279,000 units.

The first two albums peaked on The Billboard 200 at No. 175 and No. 144, respectively; a third Blues  
*(Continued on page 106)*

## Peter Gabriel To Release A 'Secret' Virgin Album, Video Document Tour

BY ZENON SCHOEPE

BOX, England—Peter Gabriel's "Secret World Live," an in-concert album and video scheduled for simultaneous release Aug. 30, has been unveiled by the artist at his Real World Studios here in the southwestern English countryside.

Based on the 19-nation "Secret World Tour," Gabriel's first full concert swing since 1986, the 100-minute double CD on Real World/Virgin Records and accompanying live video capture Gabriel playing to the crowd, with material drawn largely from his best-selling albums "So" and "US." Since leaving Genesis and launching his solo career in 1975, Gabriel has sold 20 million albums worldwide, ac-

ording to Virgin.

In the U.S., his product is licensed to Geffen Records, which will release the album and video on Sept. 13.



GABRIEL

Captured in midtour flow, the band has Gabriel's longtime guitarist David Rhodes and bassist Tony Levin, joined by Manu Katche on drums, Jean Claude Naimro on keyboards,

Shankar on violin, and Paula Cole on backing vocals.

Highlights include powerhouse deliveries of "Come Talk To Me" (on the video, Gabriel opens the set in a traditional British public telephone box), "Sledgehammer," "Steam," and a sensitive rendition of "Blood Of Eden" (performed on video around a life-size tree). The video presentation of "Digging In The Dirt" finds Gabriel employing a head-mounted camera to project images to a giant, rotating onstage screen for a disturbing, if not unusual, close-up view of the artist.

Given his pre-eminence in video, Gabriel says he wanted the "Secret World Tour" to be highly visual.  
*(Continued on page 101)*

## Capitol Builds Relationships For BeBe & CeCe

BY J.R. REYNOLDS

LOS ANGELES—Relationships were the reason label executives were able to keep BeBe & CeCe Winans from leaving Capitol Records after the company's management transition. "Relationships" also is the title of the Grammy-winning duo's new album, due Sept. 20.

"After the experience we had with our last project [1991's "Different Lifestyles"], we were very dissatisfied with our relationship with Capitol," says BeBe. But that was before Gary Gersh became president/CEO of the label in July 1993.

According to Gersh, anyone at the



BeBe & CeCe

label, including artists, can now offer input on any aspect of a record project—from A&R to marketing to promotion.

Says BeBe, "We were involved in every aspect of 'Relationships,' which included being at several marketing and other label meetings."

Following Gersh's appointment, rumors were rampant that R&B would have a diminished role at the label. But Gersh says a paring down of Capitol's roster is key to the success of projects like "Relationships."

"We cut back on the number of acts so that we could concentrate 100% on that smaller list, as opposed to having a lot of acts and only being able to concentrate 10% on each."

Gersh quickly convinced BeBe & CeCe that they were an important part of Capitol's future. "He showed us by being personally involved with 'Relationships.' He came to the studio when we were recording, and to video shoots," says CeCe.

Gersh also demonstrated his willingness to work with the group by granting a request that Evan Lamberg, VP of East Coast creative for  
*(Continued on page 106)*



**AKA Paula Cole.** Paula Cole performed songs from her new Imago album, "Harbinger," to an SRO crowd at the AKA club in New York. Joining her after the set, from left, are Imago Recording Co. president Terry Ellis, BMG senior VP of marketing Rick Bleiweiss, and Imago VP of sales and marketing Jim Kelly.

## I.R.S. Looks To Generate New Movement For dada

BY JIM BESSMAN

NEW YORK—Like any band that makes a strong sales impact with its major-label debut, I.R.S. Records' dada faces a daunting challenge with its follow-up.

The band's tuneful and harmony-heavy 1992 entry, "Puzzle," sold 270,000 units domestically, according to SoundScan. A second I.R.S. album, "American Highway Flower," is slated for release Sept. 20.

"You hit big, and the question is, 'For my next trick, what do I do?'" says John Clay, program director at Phoenix modern rock station KEDJ, a dada stronghold due to the hit tracks "Dizz Knee Land," "Dim," and "Here Today, Gone Tomorrow."



DADA

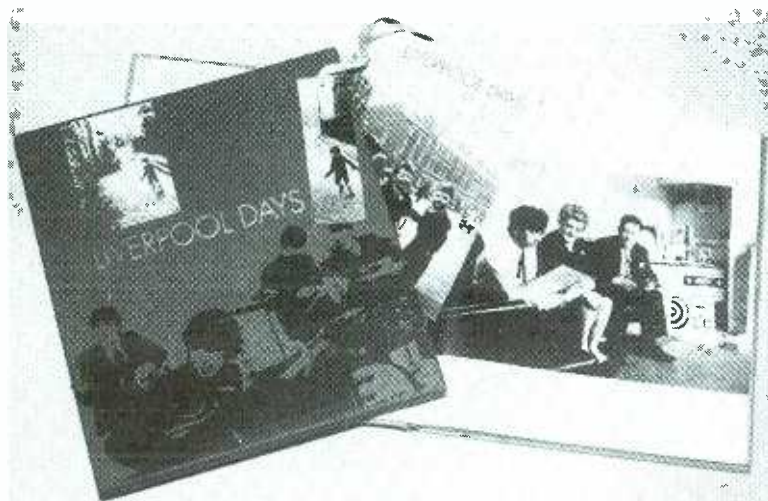
"For a lot of bands, all the elements that went into making the first album successful change once they hit the road," says Clay. "That unspoken, scary barrier of 'Now we have to top that' can hurt bands."

However, Clay notes that dada's  
*(Continued on page 106)*

## A&M Set Brings Carpenters Fans Out Of Woodwork

BY CRAIG ROSEN

LOS ANGELES—With an extensive marketing plan and unlikely pairings of artists and source material, A&M Records will attempt to make "If I Were A Carpenter," its modern rock homage to the brother-sister duo, stand out amid a flood of  
*(Continued on page 101)*



**Act Naturally.** "Liverpool Days," Genesis Productions, Ltd., limited-edition photo chronicle of the Beatles in their Merseybeat milieu, is now available in the U.S. The handsome coffee-table book is a disarmingly intimate 1964 look at the Fab Four as they bade farewell to the Cavern club scene they helped create, and began shooting their first film, "A Hard Day's Night." It is also a diaristic aperture on a fascinating, albeit fleeting, sphere, as experienced by renowned German photojournalists Max Scheler and Astrid Kirchherr (former fiancée of original Beatle Stuart Sutcliffe). They shadowed the world's most famous rock band on its home turf. Among the feast of unpublished portraits is one, above right, of Ringo Starr at his parents' home, complete with lava lamp. The drummer holds an album by James Ray, who first recorded "Got My Mind Set On You," a solo hit 23 years later for George Harrison. Each copy of "Liverpool Days" is signed by Scheler and Kirchherr and comes in a clothbound slipcase, with a choice of an original photo on the book's cover of John, Paul, George, or Ringo. Call 800-775-1111.



## Jersey City Doing That Blues Fest Thing Artists From Pickett To Bootsy To Berry Booked

■ BY JIM BESSMAN

NEW YORK—Using other city music festivals as a model, Jersey City is set to launch a blues-oriented, roots music event Sept. 17-18, featuring some 36 acts on three stages.

The lineup for the Jersey CITY-BLUES Fest comprises top names and lesser-knowns in blues, R&B, gospel, doo-wop, zydeco, jazz, and rock. The twofold concept, according to Jersey City cultural affairs director Wayne Anderson, is "one, ain't nothin' but a party, and two, to try and get the 'real thing' into people's mind-set."

Borrowing from the New Orleans Jazz and Heritage Festival and blues festivals in Chicago and Philadelphia, the Jersey City-sponsored event is looking to help ensure survival of roots music, Anderson says. The event, to be held at Jersey City's Exchange Place, is being produced in association with Tramps Productions, with staging by the New Orleans festival's Home Team Productions.

"You might know Wilson Pickett or Etta James, but you might not necessarily have heard of Clinton McCul-

loch," Anderson says. "We need the bigger names to allow that 'upper crust' to break through and filter down to people who don't know everything about the music, to make sure it survives as the masters die out."

The artists slated to play the festival are Chuck Berry, Cissy Houston, Wilson Pickett, Marcia Ball, Lucky Peterson, Etta James & the Roots Band, Booker T. & the M.G.'s, Koko Taylor, Buster Poindexter, Johnny Copeland, Bootsy Collins, McCulloch's Sounds Of Thunder, Fred Paris & the Five Satins, Beau Jocque, Song Catchers, Loup Garou, Milo Z, Magic Slim & the Teardrops.

Other acts include Vito Balsamo & the Cavaliers, the Uptown Horns, Big Jack Johnson, the Five Discs, Roscoe Gordon, Jersey City Mass Choir, God Street Wine, the Hatters, Chuck Brown & the Soul Searchers with the P-Funk Horns, Johnny Adams, the House with Bob Gaddy, Jimmy Spruill & Larry Dale, Pookie Hudson & the Spaniels, Big Jay McNeely, Little Buster & the Soul Brothers, and Coco Robichaux.

"We're stretching the blues idiom a bit, but it's all connected," says Terry Dunne, head of Tramps Productions, an outgrowth of the Manhattan nightclub that is a home to many of the festival acts. "It's significant because it's taking the blues a step forward for kids to learn and carry on this great culture."

The festival will seek to preserve the roots music tradition not only through sound but through an array of food that includes Chicago and New Orleans cuisine, as well as soul food from Sylvia's Restaurant in Harlem and Jersey City "home cookin'."

Says Anderson, "Ever notice that when people listen to the blues, they smile? The reason is because the music touches their soul. Most people here don't know anything about it—they've heard of the New Orleans and Chicago festivals but haven't been to them. So we put together

(Continued on page 103)

## CMT Programming Bound For Asia, Latin America

NASHVILLE—CMT will extend its reach into the Asia-Pacific region this September, and into Latin America by January 1995. The 24-hour music video service is already available in parts of Europe.

CMT programming will be carried in the new markets on PanAmSat satellites. Under the terms of a 10-year lease, CMT will have a channel on PanAmSat's PAS-2 satellite for the Asian market. The satellite, which is due to be operational this month, will beam signals into China, Japan, Australia, Taiwan, Hong Kong, Singapore, and the Pacific Islands.

In the first phase of its new rollout, CMT will link with cable television PTY Limited of Sydney, Australia. Cable operators in New Zealand and the Mariana Islands have been carrying CMT programming

on a tape-delay basis, but will use the satellite when it is ready.

For Latin America, CMT will use the PanAmSat PAS-3 satellite, which is due to go up in November.

Although CMT's reach into Asia will be modest at first, the region contains more than 350 million television homes. In Latin America, the total is 75 million TV homes.

According to A.C. Nielsen, CMT reaches 24.4 million homes in the U.S. In Canada—where CMT has gone to court in an effort to remain available after a domestically owned country channel debuts—its reach is estimated at 1.9 million homes. By CMT's own count, it is in 8 million European homes.

CMT is jointly owned by Gaylord Entertainment Co. and Group W Satellite Communications.

EDWARD MORRIS

## Farnham Aids Rwandan Orphans Concert, Telethon Raise Over \$2Mil

■ BY CHRISTIE ELIEZER

MELBOURNE—A hastily assembled concert and telethon staged Aug. 7 by top Australian singer John Farnham raised more than \$2.2 million (U.S.) for aid to Rwandan orphans.

The concert, attended by 5,000 fans, was simulcast live by the Austereo radio network and Channel 9 TV network, which donated \$25,000 to the cause and gave up its lucrative Sunday night program schedule. The show also featured guitarist Tommy Emmanuel; Toni Childs, who was in the country on a promo tour; David Soul, who is starring in a local production of "Blood Brothers"; jazz

trumpet virtuoso James Morrison; and Ross Wilson of the modern rock bands Daddy Cool and Mondo Rock.

The show was proposed only five days in advance by Farnham's manager, Glenn Wheatley. The artist, who has two pre-teen sons, agreed immediately.

"What followed was the most extraordinary display of generosity I've ever seen," says Wheatley. "People came out of the woodwork everywhere, offering their help. Everyone from big corporations like Red Rooster and Coca-Cola, who fed the 750 volunteers manning the phones; to dozens of technicians who waived their fees; to people who just turned up of-

(Continued on page 15)



The Dawning Of "Sunset." Andrew Lloyd Webber celebrates the upcoming release of "Andrew Lloyd Webber's Sunset Boulevard—The American Premiere Recording," which will be released Sept. 13 on Polydor Records and marketed and distributed by A&M Records. The two-CD boxed set features 18 original songs; dialog; a five-color, foil-stamped jewel box; and a 44-page booklet containing the libretto, lyrics, and stage directions of the production. Shown, from left, are Jimmy Devlin, managing director, Polydor U.K.; Nigel Wright, co-producer of the recording; Nick Gatfield, president, Atlas Records; Glenn Close and Alan Campbell, the stars of the play; Webber; and Al Cafaro, president/CEO, A&M.

## Judds Sue Their Former Booking, Promotion Firm

■ BY EDWARD MORRIS

NASHVILLE—The Judds have sued the president of their former in-house booking agency and promotion company—as well as the company itself—alleging fraud, breach of fiduciary duty and contract, and four other offenses.

The suit was filed Aug. 9 in Davidson County Circuit Court here against Steven D. Pritchard and Pro Tours, Inc. According to the complaint, Pritchard owns one third of Pro Tours, Wynonna and Naomi Judd jointly own one third, and Kenneth Stilts, the Judds' former manager, owns one third. Stilts, however, is not cited in the complaint.

(Continued on page 92)

## EXECUTIVE TURNTABLE

**BILLBOARD.** Billboard in Los Angeles names both **Lezle Stein** and **Deborah Robinson** Western advertising representatives. They were, respectively, an account executive at The Hollywood Reporter and a consultant.

**RECORD COMPANIES.** Sheila Eldridge is appointed VP of communications for Perspective Records in New York. She was owner of Orchid Communications.

**Bill Deutsch** is appointed director of A&R for Hollywood Records in Los Angeles. He was an A&R representative at Atlantic.

**Andrew Peter Thompson** is appointed marketing manager, international, for BMG Ariola A/S in Copenhagen, Denmark. He was managing director of European Marketing Consultants (DK).

Arista Records in New York promotes **Debbie Eisen** to manager of



STEIN



ROBINSON



ELDRIDGE



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LoCURTO



CHESNUT



ABRAMS

post-production and **Jimmy Powers** to associate manager of pre-production. They were, respectively, associate manager of post-production and production coordinator.

**Carlo Moralishvili** is named director of production for the Imago Recording Co. in Los Angeles. He was production manager for TVT.

**Winnie Wong** is promoted to East Coast director of publicity for A&M Records in New York. She was East Coast publicist.

EMI Latin in Los Angeles promotes **Jose Luis Borrego** to national

promotion manager and **Claribel Cuevas** to A&R manager. They were, respectively, promotion representative, Western region, and sales rep.

**Joe Cokell** is promoted to marketing director of MCA U.K. in London. He was GM of marketing.

**Ron Hill** is appointed associate director of sales for Capitol Records in Los Angeles. He was president of Sure Shot Marketing.

**Lisa Gottheil** is appointed manager of media for Columbia Records in New York. She was co-director of AutoTonic, an independent publicity,

promotion and management firm.

**PUBLISHING.** Life Music Group in Nashville promotes **Debra Rogers** to creative director and **Rod Parkin** to professional manager. They were, respectively, professional manager for Life Music Group and national promotion manager of Alpine Records, a sister company of Life Music Group.

**RELATED FIELDS.** VH-1 in New York appoints **Sal LoCurto** VP of programming and program planning and **Lee Chesnut** VP of music programming.

They were, respectively, VP of programming and scheduling for VH-1 and PD for WSTR Atlanta. (Details, page 36.)

**Stanley Steinberg** is appointed president of Sony Development, a newly established division of Sony Corp. of America, based in New York. He was executive VP of Walt Disney Imagineering, a subsidiary of The Walt Disney Co.

**Jeff Abrams** is promoted to VP of merchandising for Best Buy Co. in Minneapolis. He was merchandise manager.



## A New 'Strategem' For Big Head Todd Giant Decides More Is More In Marketing Band

■ BY GIL GRIFFIN

NEW YORK—In marketing the last Big Head Todd & the Monsters record, "Sister Sweetly," Giant Records' slow and steady approach did the trick. Instead of splurging on expensive videos, launching gaudy retail promotions, or bombarding mainstream rock radio with singles, Giant let the band do what it does best to sell itself—tour and establish a fan base.

"Sister Sweetly" has sold more than 600,000 units, thanks largely to the word-of-mouth buzz among thousands of fans who saw the Boulder, Colo.-based band play. Though the record never cracked the top 100 of The Billboard 200, it has spent more than 75 weeks on the Heatseekers chart, and Giant officials say more than 5,000 copies of the album are still being bought each week. (An additional three-song live EP has sold 75,000 copies, according to Giant officials.)

Giant executives will soon push Big Head Todd's follow-up album, "Strategem"—slated for Sept. 27 release—and say the marketing strategy will remain "simple" but more aggressive. "We're going to do everything we've

done in the past," says Giant GM Steve Backer. "We are thrilled about the performance of the last album. We did it without MTV or alternative or top 40 radio play. We want to keep the fan base with constant touring, but now we have to grow and make new fans. Platinum is the target."

While the plans to bring in new fans include television appearances, a European tour this fall and shipping singles to more radio formats, Big Head Todd



**BIG HEAD TODD & THE MONSTERS:** From left are Brian Nevin, Todd Park Mohr, and Rob Squires.

& the Monsters are doing what they've been doing best for the eight years they've been around: touring. For the second straight year, the band is playing road dates on the multi-act H.O.R.D.E. tour, hoping to maintain the same fan base it built last year. "It's going really well," says the band's lead vocalist/guitarist, Todd Park Mohr. "It's about double the audience as last year. We're still playing at 4:30 p.m., and we can tell we're playing to our fans because they're mostly the ones who are out there at that time."

But with Giant's aims to push the band into platinum land, the band will soon take a brief hiatus from the tour  
(Continued on page 14)



**The Killer.** Jerry Lee Lewis, fourth from left, mixes with Sire and Warner Bros. executives following the singer's show in Los Angeles. Lewis has signed with Sire/Warner Bros. and will have a new record out in the fall. Shown with Lewis, from left, are Bill Bentley, WB senior publicist; Howie Klein, Sire Records VP/GM; Peter Standish, WB product manager; Lewis; Craig Kostich, WB VP of contemporary music; producer Andy Paley, and Lewis' manager Mark Shimmel.

## Buddy Holly's Hometown Plans A Museum; Raitt, Hornsby Offer Up A Musical Feast

**HOLLY JOLLY LUBBOCK:** The town of Lubbock, Texas, is taking preliminary steps toward paying permanent homage to one of its most beloved native sons, **Buddy Holly**. On July 28, the city council voted to purchase \$175,000 worth of Holly memorabilia from a local corporation that had bought the items from Sotheby's a few years ago. Among the items of Holly-bilia now owned by the city are his suede shoes, some of his jackets, his original Stratocaster guitar, his record collection, and a notebook in which he wrote his lyrics.

According to the mayor of Lubbock, **David Langston**, the city has several possibilities for displaying the treasures. "We're in the process of holding an election for a \$50 million arena, and one of the things we're considering is calling it the Buddy Holly Arena, and what we would do is display this in the lobby of the arena," he says. Another possibility is the formation of a West Texas Hall of Fame, which would salute not only Holly, but the many musical figures from the area, including **Waylon Jennings** and **Roy Orbison**.

In the meantime, the city is pursuing a licensing agreement with the Holly estate, handled by the singer's widow, and is lining up a curator for the collection. "She's very supportive," Langston says. "I don't think we'll have a problem in getting it worked out."

Langston says the city is already hearing from people who say they have Holly artifacts for sale. "We have been contacted by a guy in Midland [Texas] who says he has the suit Buddy was married in, and some other people claim they have the bedroom suite he used as a little boy."

Unless the collection moves into an existing structure, such as the Fine Arts Museum, it won't be on display to the public until the arena and/or the museum opens, which Langston says will not be until 1997.

**DOUBLE SCOOP:** The twin bill of **Bonnie Raitt** and **Bruce Hornsby** that came to Radio City Music Hall last week was a true feast for music lovers.

Though some headlining artists might find it disturbing to once again be in the role of opener, Hornsby showed no reluctance. Quite the contrary, he seemed to revel in the freedom that warmup status afforded him. With the pressure off to perform all his major hits, Hornsby let loose with a free-form set that was much jazzier than most of his recorded compositions, with songs stretched out longer than his rangy, 6'5" frame. The improvisational nature of the evening served Hornsby's style well, and the appearance of bassist **Christian McBride** on several numbers only helped matters. Most importantly, the crowd seemed to dig it.

With rock star and guitar slinger posturing kept to a minimum, Raitt owned the stage from the minute she strutted onto it. In the quietest moments—when she sang the achingly sad "I Can't Make You Love Me" or the bracingly honest "Circle Dance"—she held the room spellbound as she voiced painful truths without flinching.

But she also knew how to turn the room "greasy," as she put it, sliding into blues tunes with ease, her gritty voice and guitar turning Radio City into one big smoky bar.

Raitt just gets better as the years pass, and she embraces her advancement into middle age with a comfort and warmth that we all could learn a thing or two from. It was that very attitude that made it so nice when she sang two songs with her dad, **John Raitt**, who, well into his 70s, still boasts the strong, robust voice he displayed when appearing on Broadway in such classics as "Oklahoma!"

After the evening was over, the undeniably joyous spirit displayed onstage by both Hornsby and Raitt remained. Both seem as though they have never forgotten for a nanosecond how lucky, how among the chosen few, they are to get to do what they do. In this world of uppity, attitudinal, the-more-blasé-the-better stars, what a welcome respite this was.

**LOOPY LOLLAPALOOZA:** So what do you get when you mix thousands of soggy moshers and some of the top alternative bands? Lollapalooza in New York, of course. Mainstage opener **Green Day** had barely gotten into its reverently cheesy version of "Eye Of The Tiger" when God turned on his garden hose and started watering the crowd. By the time **L7** took the stage, we were soaked. No bands were going on the second stage because of the angle of the rain, and a delay prompted **Nick Cave** to get bumped from the program, but eventually the show went on. By then, I was already home peeling out of my jeans, which took two days to dry . . . just in time for Woodstock '94.

**STAMP-EDE:** The U.S. Post Office will issue a new series of stamps in September honoring blues and jazz greats **Robert Johnson**, **Ma Rainey**, **Bessie Smith**, **Muddy Waters**, **Howlin' Wolf**, **Jimmy Rushing**, **Mildred Bailey**, and **Billie Holiday**. To promote the series, the post office is producing a video featuring several artists talking about the impact the honored performers had on them. Already confirmed to participate are **Bonnie Raitt**, **Jimmy Vaughan**, **Ruth Brown**, **Taj Mahal**, **Etta James**, **John Lee Hooker**, and **Robert Cray**. The video will be shown in 5,000 post offices nationwide throughout the month. (Talk about a captive audience.) It also will air at the Mississippi Delta Blues Festival.

## RCA Brings Matthews Band To Majors With 'Dreaming'

■ BY NIK DIRGA

NEW YORK—Selling more than 60,000 copies of its self-released debut made the Dave Matthews Band a textbook example of grass-roots selling power.

So when the band signed with RCA to record its first major-label release, "Under The Table And Dreaming," due Sept. 27, it surprised many industry observers to see the band move

away from its independent background. But Matthews sees it as the natural step.

"They've gotten behind us, and not in front of us," says Matthews. "They're not saying, 'OK, you have to wear this lime-green suit and jump up and down like this, and here's how we'll break you in Arizona' . . . whatever we decide, we do it together."

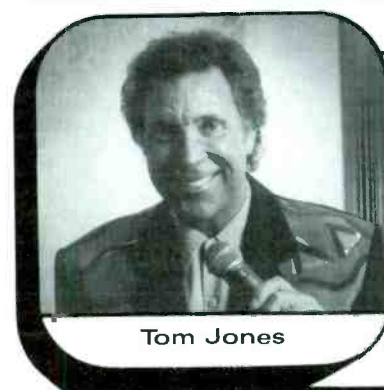
The Dave Matthews Band's fusion of hippie rock, saxophone-rich jazz, and violin-tinged folk, combined with its energetic live shows, has helped build the group's fan base into a force to be reckoned with.

The band, formed in 1991, began its career determined to spread its name around by any means possible. Concertgoers were encouraged to tape their shows, and were even provided with a cassette deck setup by the sound board for that purpose.

"These tapes would get bootlegged and spread around," says Bruce Flohr, RCA's senior director of A&R/artist  
(Continued on page 14)



**THE DAVE MATTHEWS BAND:** Carter Beauford, Dave Matthews, Leroi Moore, Boyd Tinsley, and Stefan Lessard.



Tom Jones

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## Becker's Solo Debut Hardly Out Of 'Whack' Giant Hopes Steely Dan Tour Provides Marketing Spark

BY CRAIG ROSEN

LOS ANGELES—"Walter Becker is one of the great characters of all time," says Giant Records chairman Irving Azoff. "At the first point that he said, 'I'm serious about making my own record,' I jumped on it right away."

Azoff is optimistic that Steely Dan fans will jump on Becker's "11 Tracks Of Whack," due Sept. 27 on Giant. It's the first solo album by the other songwriter in the '70s group known for its smart and polished pop.

Giant will create advance awareness of the Becker album by issuing a four-song sampler to album alternative ra-

dio stations Aug. 16. The sampler's arrival at radio will coincide with a month of Steely Dan dates, as Becker and longtime writing partner Donald Fagen return to the road.

"We want to make sure the music is out there, since they'll be on tour," says Giant product manager Connie Young. "The best visibility we can get with Walter is to have him on tour with Steely Dan."

"Everyone was excited when they reunited [in 1993], and we want to take advantage of the fact that Walter is on the road as much as we can," she adds.

In preparation for the album's release, Giant has issued an electronic press kit that provides the viewer with

vital information about the release while it entertains with sly humor. The EPK is being issued to press, retail, and radio.

The label also plans to produce a 30-minute TV special on Becker, which it hopes will air either on VH-1 and PBS, Young says.

In addition, the label plans to back the release with heavy print and TV advertising. Says Azoff, "The marketing plan will be all-encompassing... There will be TV ads [and ads in] consumer and audiophile magazines."

"11 Tracks Of Whack" marks the first full album with which Becker has been involved in a major artistic capacity since "Gaucho," Steely Dan's last album of new material, was released in 1980.

After moving to Hawaii and taking a few years off, he drifted back into the record industry as a producer. Among the acts he worked with were China Crisis, Rickie Lee Jones, jazz artists such as Bob Sheppard, and Fagen.

Although Becker occasional co-wrote material and played guitar on the albums he produced, he says his stint as a producer left him somewhat unsatisfied. "I always felt that I was in the room with someone that was having more fun than I was having, namely the artist, because they were getting to play and sing and make all kinds of important decisions. I started to become more and more jealous of

(Continued on page 26)



BECKER

## Restless Looks To Build On Kuepper's Cult Following

BY DAVID SPRAGUE

NEW YORK—In his native Australia, Ed Kuepper is seen as a punk-rock survivor by some and an underworld poet by others. His unique perspective—imagine Leonard Cohen after a long residency at CBGB—has seldom been aired in America, but that should change with the Sept. 27 release of "Character Assassination" by Restless Records.

"The fans Ed has over here are very vocal and very well-placed," says Rich Schmidt, Restless' director of marketing. "A lot of them are in the press, and we've learned that when the press really embraces an artist, it does sell rec-

ords."

Besides intensive fanzine and national campaigns, the label is mounting what Schmidt describes as a "three-pronged radio assault." College radio will be sent the entire album, while commercial modern rock and select album alternative stations will be serviced with a CD-5

of the single "Little Fiddle." Additionally, there is talk of pressing a promotional disc gleaned from Kuepper's ap-

(Continued on page 26)



KUEPPER

### MUSIC PUBLISHING

## THEY'RE PLAYING MY SONG

THIRD RATE ROMANCE  
Published by Fourth Floor Music  
(admin. by WB Music Corp. (ASCAP))

"The first time [producers] Buddy [Cannon] and Norro [Wilson] talked to me about cutting 'Third Rate Romance' was way back when we were recording the 'Haunted Heart' album," says Kershaw. "I didn't do it then because I didn't think I could do the song justice. It was such a great record with such a great feel, and it's hard to cover a song like that. If you do, you'd better hope that it's going to be just as good, if not better, and I was kind of scared of that. But when we started doing the 'Feelin' Good Train' album I was feeling maybe a little cocky. Well, they brought it up again and faxed the lyrics in, and we walked into the studio and cut it in about 30 minutes. It's a great country song. If you listen to the story, it's everything country is. The song had such a groove to it the way them boys cut it, and what we tried to do was go in there and copy that feel. We didn't try to make any big changes from the original record. Once a hit, always a hit. I don't mind bringing back a song that some people maybe have never heard. I'm a little worried about getting some resistance at radio. Back then, some stations refused to play the original version because of the lyric content. But it was a great record for a reason. You don't hardly hear the song much anymore, and I don't think you can buy the record anymore. So, hell, just bring it back the way it was."



KERSHAW

As cover songs go, the *Amazing Rhythm Aces'* "Third Rate Romance," which went to No. 14 on the pop charts and No. 11 on the country charts back in 1975, seems custom-made for Sammy Kershaw. The Louisiana native balked at the idea of covering the song the first time around, but decided to give it a shot on his new album, "Feelin' Good Train." He even brought the song's writer, former *Amazing Rhythm Ace* Russell Smith, into the studio to contribute background vocals and assure the right feel.

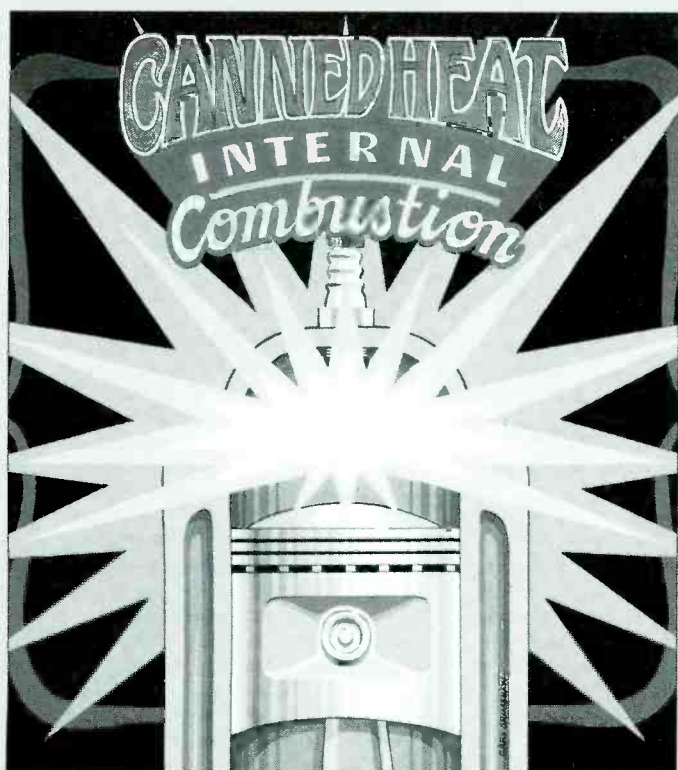
Edited By Peter Cronin

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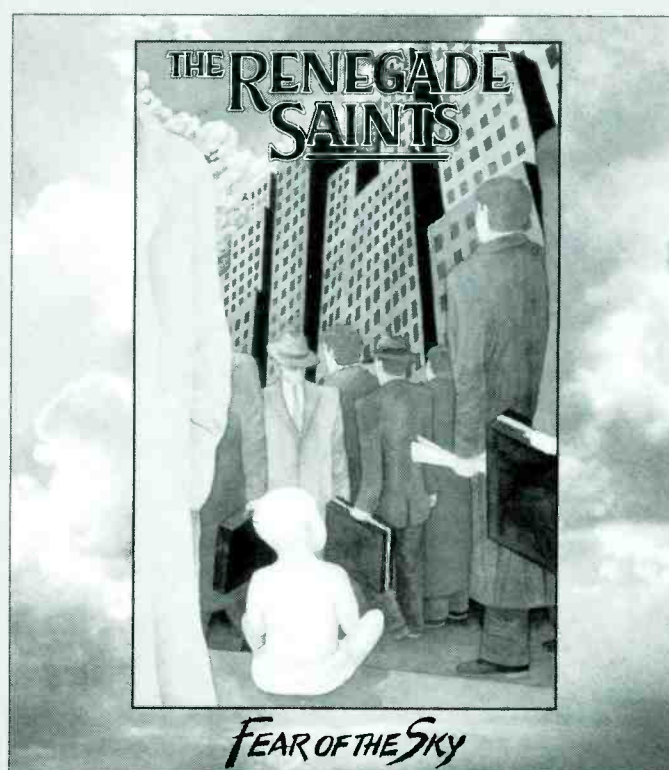
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## Greene Assumes Old Role In New Publishing Post

**THE FIXER:** Holly Greene, who was just appointed VP/GM for East Coast operations for PolyGram Music Publishing Group USA, has usually moved to a music publishing company with a mandate to reorganize aspects of the operations she's moved into.

After a four-year stint that launched her career in publishing at Screen Gems-EMI in the late '70s, Greene spent four years at Peer-Southern's New York office with the assignment to reactivate the old-line company's East Coast offices. She moved on to Jobete Music to achieve similar aims. Before joining PolyGram, she had a second stint in the EMI family, as VP/GM of creative services on the East Coast, albeit for a greatly expanded EMI publishing setup.

The man who ran all of Jobete when she was there was veteran publishing executive Lester Sill. Sill and another longtime publishing executive, Paul Tannen, were her bosses at Screen Gems-EMI. "Much more," she says, "they were my mentors. They taught me how to listen to a song, critique it and then find the best place for that song. They taught me how to pitch songs, something I regard as a lost art. They taught me the value of a catalog and the need to create tomorrow's standards."

Greene says she has obtained successful covers with such acts as Gladys Knight, Cyndi Lauper, Taylor Dayne, Starship, Bobby Brown, Air Supply, Paul Young, Regina Belle, the Pointer Sisters, Blue Oyster Cult and Vanessa Williams. During her second stay at EMI Music, she signed such creative talent as Easy Mo Bee, Aqil Davidson, Marly Marl, Main Source and Peter Holsapple.

"It's not always obvious these days that some of the freshest songs come from atypical collaborations," says Greene. "One of my favorite recent examples of this is when I was at EMI and hooked Mary Chapin Carpenter and Cyndi Lauper to co-write. The song, 'Sally's Pigeons,' was on Cyndi's last album and will appear on a Cyndi Lauper anthology album to be released shortly by Epic."

At PolyGram, Greene can turn to venerable oldies, such as songs by Jerome Kern, or more recent standards-writers such as Jimmy Webb, whose catalog PolyGram administers. Current major writers include Jon Bon Jovi, Richie Sambora, k.d. lang, Gavin Fri-

day, Nona Hendryx, Brian McKnight, Dan Reed, Andrew Lloyd Webber, and, most recently, Lyle Lovett.

Lovett is one of two recent signings, along with Dead Eye Dick (Ichiban Records), whom, Greene notes, PolyGram Music president David Simone "whisked down to New Orleans to sign after he heard [his] album." Greene, with no specific counterpart at PolyGram's headquarters in Los Angeles, sees herself as Simone's alter ego on the East Coast, where her key staffers include creative director Randy Sabiston and creative coordinator Kim Gilmour. With Lovett and

Dead Eye Dick pre-Greene signings, Greene says she is currently "in the midst of several negotiations with what I consider to be important writers and artists."

**READY, SET...** The Songwriters' Assn. of Washington, D.C., for which BMI has supervised judging panels at its offices in New York and Nashville, has launched its 11th annual Mid-Atlantic Song Contest. Open in the categories of alternative, pop, R&B, novelty, country, folk, jazz, adult contemporary, rock, and gospel, the contest has, among other awards, a grand prize of \$1,000 in cash, with the first runner-up receiving \$400 and the second runner-up receiving a gift certificate for tape duplication from Oasis Recordings. Deadline for entries is Aug. 31. For more info, contact Dolphin Talent in Williamsburg, Va. . . .

Also, BMI is now accepting applications for its BMI-Lehman Engel Musical Theatre Workshop. Composers are asked to submit three contrasting compositions to BMI on cassette with their applications, and lyricists are to supply three contrasting lyrics—one comedy, one ballad, and one uptempo. They should be sent to Norma Grossman at BMI's New York headquarters.

**IN ANNOUNCING** the new Billboard Song Contest in the July 30 edition of Words & Music, a category of music was erroneously left out. It's the wonderful world of country sounds. How could we?

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

1. White Zombie, La Sexorcisto
2. Candlebox
3. Pantera, Far Beyond Driven
4. Gin Blossoms, New Miserable Experience
5. Eagles, Complete.



by Irv Lichtman

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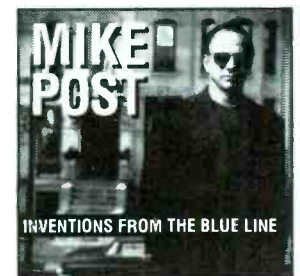
Mike,  
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*Chap*

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NAIRD



## RCA BRINGS DAVE MATTHEWS BAND TO MAJORS WITH 'DREAMING'

(Continued from page 11)

development. "In fact, the way I heard about the band is that an intern played them for me off one of those exact cassettes!"

Matthews was born and raised in South Africa, which he says may be one of the sources of his band's multicultural feel. "I call [our style] a stew," he says. "When I write songs, I use circular riffs that have an African bent."

The Dave Matthews Band comprises a diverse group of musicians, each ea-

ger to contribute his own ideas. Both Leroi Moore (sax/flute) and Carter Beauford (drums) are seasoned jazz veterans, while Stefan Lessard (bass) has been playing in clubs since age 15. Boyd Tinsley's classically trained violin skills complete the band's sound.

"I'm really lucky to work with these guys," says Matthews. "They can follow the crazy ideas I have and toss in crazy ideas of their own. I mean, I know nothing about jazz except that I

enjoy it, but Leroi can play this riff and I'm like, 'Yeah, yeah, that's it!'"

"Under The Table And Dreaming" was produced by Steve Lillywhite (U2, Talking Heads, XTC), and Matthews says the collaboration was a perfect fit.

"We had a choice of some terrific people to work with, but Steve was so adamant that he be the one," says Matthews. "I couldn't argue with him—my heart is easily stolen by eagerness."

## BIG HEAD TODD

(Continued from page 11)

to film what Backer says he hopes will be a "spectacular" video for the leadoff single, "In The Morning." The song has already received great exposure from its inclusion on the "Blown Away" film soundtrack. The videoclip will be directed by Josh Taft, who has also worked with Pearl Jam. "I don't believe MTV will be able to deny this," Backer says.

Big Head Todd & the Monsters' listeners won't be able to deny that "In The Morning" and other new tunes—such as "Kensington Line," "Magdalena," and "Angel Leads Me On"—sound markedly different from the ones on "Sister Sweetly." The last record was derivative of the blues Mohr and band mates Rob Squires and Brian Nevin are so fond of, but "Strategem" is more of a raw, straight-ahead, earthy rock'n'roll album.

"We're not a blues band," Mohr says. "I once classified us as a white band that couldn't play blues, so we played rock'n'roll. I think ['Strategem'] is a great record. It's more of a band record, and we produced it ourselves and paid for it out of our own pockets."

"It was a painful album to write," he adds, "because it was such an isolated experience for me."

In recording "Strategem," the band returned home to Boulder for two months this spring and rented the Boulder Theatre to use as a recording studio. Jeff Aldrich, Giant's head of A&R, says the band benefited greatly from being in familiar surroundings. "They were able to produce a record in an environment where they were comfortable and had a long history of performing," he says. "They wanted to come up with something more representative of their live sound, and this album is more natural and organic sounding."

Backer hopes more than album rock listeners will be able to hear these new sounds. While album rock radio will continue to be the "mainstay" for playing Big Head Todd, he says, efforts will be made to get the new music on alternative and mainstream radio as well. "We'll be working alternative radio, and when top 40 has a reason to play it, we'll take the song to top 40," he says. "Top 40 radio play does not connote selling out."

Backer says that retail has been a big supporter of the band in the past, but adds that Giant won't rest on its laurels in making Big Head Todd's presence felt at those outlets. "We will set up tremendously at retail with displays," he says. Giant will also add two new titles, as it will distribute the group's first two independent releases from several years ago, "Another Mayberry" and "Midnight Radio."

Lillywhite attempted to showcase the Dave Matthews Band for a wider audience without distilling its distinctive sound. "He had a sense of how we wanted to go, definitely," says Matthews. "He brought a calmness to the record. It's still pumpin', but now it's more focused."

RCA hopes the Dave Matthews Band can expand the label's alternative appeal, which has been limited.

"I think this record is a marketing person's wet dream," says Flohr. "That's the beauty of a fan base of this size: They know when the song's on radio, they know when the album's out, they know what the album cover art looks like even before I do. For us to come in, say, 'Thanks for the fan base,' and then take over—that's when we'd lose them."

RCA will target the band to many radio formats, from modern rock outlets to album rock—even R&B stations. A first single has not been se-

lected.

RCA will market the record selectively at first, "letting the record fuel its own fire," says Flohr. For retail, "we'll look at listening posts and some new-artist programs, but the biggest thing going into the retail side is the right accounts. We have a track record from the first record, and that's where the focus is."

RCA plans to market the band first through its established base in the South and on the East Coast, relying on touring—more than 200 dates through 1994—to raise awareness.

The Dave Matthews Band also is taking part in the H.O.R.D.E. tour this year, hitting the road with such acts as Blues Traveler, the Allman Brothers, and Big Head Todd & the Monsters. "You can learn something by being around [the other bands]," Matthews says. "Looking at Blues Traveler and seeing where they are, and saying, 'That's where I wanna be.'"

## "ONE SUMMER NIGHT"



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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL ELTON JOHN	GIANTS STADIUM EAST RUTHERFORD, N.J.	JULY 22, 24, 26, 28-29	\$14,889,127 GROSS RECORD \$85/\$46	293,539 FIVE SELLOUTS	DELSENER/SLATER ENTERPRISES
THE ROLLING STONES COUNTING CROWS	ROBERT F. KENNEDY MEMORIAL STADIUM WASHINGTON, D.C.	AUG. 1, 3	\$3,990,966 GROSS RECORD \$50/\$25	108,960 TWO SELLOUTS	CONCERT PRODS/INTERNATION AL USA
GRATEFUL DEAD	ROBERT F. KENNEDY MEMORIAL STADIUM WASHINGTON, D.C.	JULY 16-17	\$3,536,568 \$31.50	112,272 TWO SELLOUTS	CELLAR DOOR
BILLY JOEL ELTON JOHN	ROBERT F. KENNEDY MEMORIAL STADIUM WASHINGTON, D.C.	JULY 20	\$2,250,520 \$75/\$40	51,762 SELLOUT	CELLAR DOOR
LLOLLAPALOOZA '94: SMASHING PUMPKINS BEASTIE BOYS GEORGE CLINTON & THE P-FUNK ALL-STARS THE BREEDERS, L7 A TRIBE CALLED QUEST NICK CAVE & THE BAD SEEDS	FDR PARK PHILADELPHIA	AUG. 1	\$1,227,239 \$28.50	43,061 SELLOUT	ELECTRIC FACTORY CONCERTS
AEROSMITH JACKYL	WORLD MUSIC THEATRE TINLEY PARK, ILL.	AUG. 6	\$724,605 \$45/\$30/ \$20	29,127 SELLOUT	TINLEY PARK JAM CORP
JANET JACKSON	RADIO CITY MUSIC HALL NEW YORK	JULY 26-27	\$618,060 \$75/\$60/ \$50/\$40	11,134 11,828 TWO SHOWS	RADIO CITY MUSIC HALL PRODS
METALLICA FIGHT CANDLEBOX SUICIDAL TENDENCIES	BROWN FIELD DTAY MESA, CALIF.	JULY 31	\$574,906 \$24.50	23,473 30,000	BILL SILVA PRESENTS
PHIL COLLINS	MGM GRAND GARDEN LAS VEGAS	JULY 30	\$506,160 \$32/\$15	13,486 SELLOUT	EVENING STAR PRODS
METALLICA FIGHT CANDLEBOX SUICIDAL TENDENCIES	SAM BOYD STADIUM UNIVERSITY OF NEVADA, LAS VEGAS	JULY 30	\$493,875 \$27/\$20	18,288 22,000	FEY CONCERT CO

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## EastWest Single Helps U.K. Biz Build Bridge To Rwanda

■ BY THOM DUFFY

LONDON—A benefit single for Rwandan relief, with a London children's choir singing the Judds' song "Love Can Build A Bridge," is set for release Aug. 29 on EastWest Records U.K., while plans proceed for an additional all-star recording and benefit concert in Britain.

"There's a whole generation of acts that were never involved in Live Aid," says Christian Ulf-Hansen, associate director of BMI in London, referring to the 1985 transatlantic benefit for African famine relief. Together with Nigel Rush of Madcat Management, Ulf-Hansen has been soliciting artists from both the U.K. and the U.S. for an all-star single for early-September release, and a stadium benefit for later next month.

The artists committed to the project are said to range from newcomers to superstars, but none have yet been announced. Details on the benefit single, conceived as a three-track EP, are expected by mid-August.

Observers, including Ulf-Hansen, have expressed surprise that the music industry, often known for its so-

cial consciousness, has not responded more quickly from either side of the Atlantic to the massive tragedy in Rwanda.

"I just started to phone a couple of people and say, 'Let's make something happen,'" says Ulf-Hansen.

Max Hole, managing director of EastWest Records U.K., gives credit to Avril McCrory, head of music at BBC Television, for conceiving the "Love Can Build A Bridge" benefit single.

"It's a brilliant single with a brilliant lyric for what we're trying to do," says Hole.

Recorded by the choir from the Bright Sparks Stage School, the single was produced by Bob Sargeant, with string arrangements by Ed Shearmur. Marc Fox, head of A&R at EastWest, brought together a band that includes former Police member Stewart Copeland and musicians who have played with Dire Straits, Big Country, Sting, Madonna, and others.

Recording and mixing services were donated by the Angel, Abbey Road, Olympic, and Metropolitan studios. A promotional video was filmed by Partisan, and London Transport donated a bus to shuttle children to the studio.

All involved with the "Love Can Build A Bridge" benefit single donated their services, says Hole, who adds that all royalties will be directed to Rwandan aid charities through Save The Children.

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### FARNHAM CONCERT

(Continued from page 10)

fering their time and skills."

Wheatley's business partner, the international sports promotion company IMG, provided facilities and staff. The National Tennis Centre waived its rental as a concert venue. The premier of the state of Victoria, Jeff Kennett, put his political weight behind the project, commandeering 400 phone lines from the TAB betting system for the telethon, in addition to 350 lines installed by Telecom in Australia.

Proceeds were donated to CARE Australia, whose national director, Ian Harris, confirmed that the proceeds would pay for drugs and diapers for 6,000 Rwandan orphans and fund visits by pediatricians and therapists.

### Yoakam's 'Fast As You' Draws C'right Suit

A Los Angeles songwriter and singer has sued Dwight Yoakam, his publishing company, record company, and producer, alleging that they are guilty of copyright infringement.

Jamie James, in a suit filed Aug. 2, contends that Yoakam's 1993 hit single "Fast As You" infringes on his 1979 composition, "My Mistake."

The complaint says James recorded "My Mistake" with the Kingbees on RSO Records, and that it was registered for copyright March 27, 1980. "Fast As You," the complaint continues, "infringes upon and incorporates portions" of "My Mistake."

Also named as defendants in the suit, filed in the U.S. District Court for Central California, are producer Pete Anderson, Coal Dust Music, and Reprise Records. The suit asks for an accounting and payment of "all gains, profits, and advantages derived" from the alleged infringement, plus damages. **EDWARD MORRIS**

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

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	47	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
2	3	42	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
3	8	7	MELVIN RILEY MCA 11016 (9.98/15.98)	GHETTO LOVE
4	10	23	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
5	7	4	L7 SLASH/REPRISE 45624*/WARNER BROS. (10.98/15.98)	HUNGRY FOR STINK
6	6	2	LIGHTER SHADE OF BROWN MERCURY 522479 (10.98 EQ/15.98)	LAYIN' IN THE CUT
7	—	1	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98)	CREEP WIT' ME
8	9	3	BIG MOUNTAIN GIANT 24563/WARNER BROS. (10.98/15.98)	UNITY
9	4	6	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
10	5	5	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98)	CRACKED REAR VIEW
11	—	1	GEORGE HOWARD GRP 9780 (10.98/15.98)	A HOME FAR AWAY
12	14	34	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
13	13	76	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
14	11	11	AHMAD GIANT 24548/REPRISE (10.98/16.98)	AHMAD
15	—	1	IMMATURE MCA 11068 (9.98/15.98)	PLAYTYME IS OVER
16	17	2	WEEZER DGC 24629/GEFFEN (10.98/15.98)	WEEZER
17	12	9	PRIDE & GLORY GEFFEN 24703 (10.98/15.98)	PRIDE & GLORY
18	16	28	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
19	19	3	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98)	YAGA YAGA
20	23	8	FUGEES RUFFHOUSE 57426*/COLUMBIA (9.98 EQ/15.98)	BLUNTED ON REALITY

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

21	25	9	BORN JAMERICANS DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98)	KIDS FROM FOREIGN
22	20	6	LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
23	22	12	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
24	15	3	2 UNLIMITED RADIKAL 15421/CRITIQUE (10.98/15.98)	REAL THINGS
25	26	11	CAUSE & EFFECT ZOO 11056 (10.98/15.98)	TRIP
26	—	1	LOVE SPIT LOVE IMAGO 21030 (9.98/15.98)	LOVE SPIT LOVE
27	30	4	BONEY JAMES WARNER BROS. 45611 (10.98/15.98)	BACKBONE
28	32	6	SELENA EMI LATIN 28803 (8.98/12.98)	AMOR PROHIBIDO
29	—	1	B-TRIBE ATLANTIC 82593/AG (10.98/15.98)	FIESTA FATAL!
30	21	8	BLUR FOOD/SBK 29194/EMI (10.98/15.98)	PARKLIFE
31	31	6	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
32	35	4	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
33	18	3	NOFX EPITAPH 86435* (10.98/14.98)	PUNK IN DRUBLIC
34	36	4	311 CAPRICORN 42026 (9.98/16.98)	GRASSROOTS
35	29	4	EVERETTE HARP BLUE NOTE 89297/CAPITOL (9.98/15.98)	COMMON GROUND
36	—	4	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU
37	24	7	THE BEATNUTS VIOLATOR 1179*/RELATIVITY (9.98/16.98)	THE BEATNUTS
38	37	3	STEVEN CURTIS CHAPMAN SPARROW 51408 (9.98/13.98)	HEAVEN IN THE REAL WORLD
39	—	1	KILLING JOKE ZOO 11085* (9.98/15.98)	PANDEMONIUM
40	27	13	BLACKGIRL KAPER 66359/RCA (9.98/15.98)	TREAT U RIGHT

## POPULAR UPRIISINGS

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

**GETTING SERIOUS:** Following the release of their 1985 debut, "Kenny And John: The Whitehead Brothers," on Philly International, the album's namesakes took time off to get more serious about songwriting. Now, the **Whitehead Brothers** are back with an appropriately titled Motown set, "Serious."

The twentysomething sons of **John Whitehead**, who was half

Paris Eley, senior VP of marketing at Motown, says the increase in number of spins on the song in the first few weeks is reminiscent of how **Boyz II Men's** "Motownphilly" developed.

"When we heard the music, we heard all the usual elements of a hit, along with a certain edge," he says. "Because of its street appeal and the street metaphor in the title, we went to the streets first to market this."

Eley says the street promotion team first introduced the music to retailers and programmers. Once radio caught on, the team went back into the markets to introduce the act's visuals. A sniped poster campaign is in place in the top 10 markets for August and September.

Eley hopes to have the video for the song on MTV and BET by Labor Day. He also says there is "soundtrack interest in the band." Plans for a tour are being mapped out now. Meanwhile, the act will perform at a WGCI-FM Chicago-sponsored show in September.

**PERFECT PLAN:** Elektra's marketing efforts and **Freddy Johnston's** touring have been paying off for the artist's latest effort, "This Perfect World."

The album is No. 25 among Heatseeker titles in the West North Central region and No. 14 among titles in the Pacific re-



**Mo' Moe.** Former Velvet Underground drummer Moe Tucker is back with her first solo album in three years, "Dogs Under Stress," released July 26 on Sky/Ichiban. A single hasn't been chosen yet, but modern rock programmers should give the charming "Crackin' Up" a listen.

A similar sales pattern occurred in San Francisco. With advertising and in-store visibility campaigns at retail outlets, units on "This Perfect World" went from 157 to 499 after Johnston's Aug. 2 and Aug. 3 performances there.

Jones says modern rock airplay, in-store posters, and the album's inclusion in listening booths in retail outlets in Minneapolis have contributed to the album's good showing in the West North Central region.

the label plans to use a direct-mail campaign targeting Amnesty members in each market the tour hits.

The label also is using a seven-page article on the band, which is fronted by Aki Nawaz, in England's Select magazine as a tool to explain the band's philosophy to key press, retail, and radio representatives in the U.S.

Krumper says the label is in-

Airplay also has been picking up. According to Broadcast Data Systems, "Bad Reputation" has garnered 122 spins on 15 modern rock stations.

**POLITICS OF Music:** Beggars Banquet/Atlantic seeks to spread the word on England's politically conscious hip-hop act **Funda-Mental** on public radio news programs, and possibly by teaming with Amnesty International.

**Michael Krumper**, director of product development at Atlantic, says the label is discussing arranging a fall tour for **Funda-Mental** and other acts with Amnesty International.

The band's debut, "Seize The Time," due Sept. 20, delves into violence, racism, and fascism in England.

Since the band's political statements are a large part of what it is about, Krumper says that if the Amnesty tour hap-

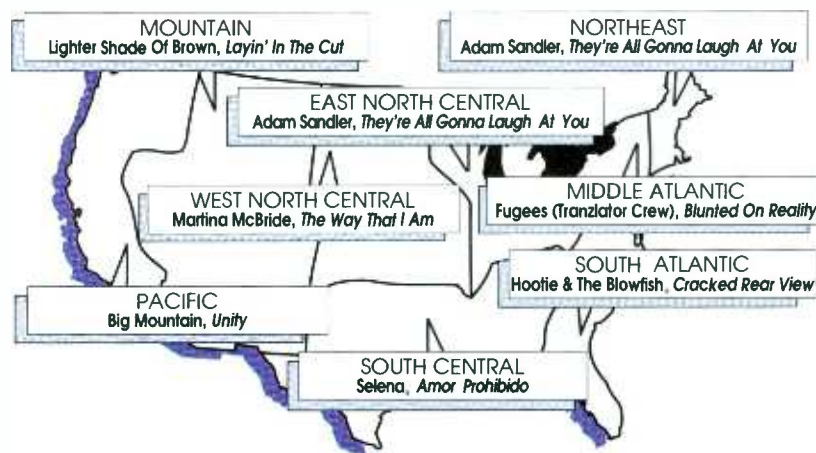


**Weeping Skies.** Seattle's ambient rock band Sky Cries Mary is seeing sales gains in the Pacific region as "This Timeless Turning," the band's fifth album, moves 15-12 this week among Heatseeker titles there. "Every Iceberg Is Afire," from the World Domination disc, is the first single for college and modern rock radio.

initially working the first single, "Dog Tribe"—which was re-mixed by **Joe The Butcher** of the **Butcher Brothers**—to college radio and National Public Radio news programs and world music shows. A 12-inch of the song will be serviced to clubs.

Assistance provided by Silvio Pietrolungo.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>SOUTH ATLANTIC</b>	<b>EAST NORTH CENTRAL</b>
1. Hootie & The Blowfish, Cracked Rear View	1. Adam Sandler, They're All Gonna Laugh...
2. Rachelle Ferrell, Rachelle Ferrell	2. Martina McBride, The Way That I Am
3. Sounds Of Blackness, Africa To Africa	3. L7, Hungry For Stink
4. Immature, Playtyme Is Over	4. Melvin Riley, Ghetto Love
5. Ill Al Skcratch, Creep Wit' Me	5. Rachelle Ferrell, Rachelle Ferrell
6. Melvin Riley, Ghetto Love	6. Sounds Of Blackness, Africa To Africa
7. George Howard, Home Far Away	7. George Howard, Home Far Away
8. Martina McBride, The Way That I Am	8. Ahmad, Ahmad
9. Born Jamericans, Kids From Foreign	9. Pride & Glory, Pride & Glory
10. D.J. Kool, 20 Minute Work Out	10. Ill Al Skcratch, Creep Wit' Me

gion this week.

**Jeff Jones**, VP of marketing at Elektra, notes that after Johnston's July 30 date at McCabe's Guitar Shop in Santa

Monica, Calif., and his Aug. 1 show at the Troubadour in West Hollywood, the album went from 107 units sold in the market to 272 units.



**Tickled Pink.** Epic hard rock band Satchel has just come off a West Coast tour in support of its debut "EDC." The album is cleverly peppered with movie sound bites from such celebs as Joe Pesci. The Seattle-based quartet is shooting a video for the first single, "Mr. Pink," within the next few months.

of the writing team of **McFadden & Whitehead**, are receiving a lot of attention for the new set's first single, "Your Love Is A... 187."

The song garnered 201 spins on 15 top 40/rhythm stations, and 443 spins on 33 R&B stations, during the week ending Aug. 8.



## Motown Honors Temptations With Boxed Retrospective

BY DAVID NATHAN

LOS ANGELES—As part of its ongoing tribute to its legendary cornerstone artists, Motown Records is releasing "Emperors Of Soul," a five-disc Temptations boxed set, Sept. 20.

With 109 songs, the deluxe set contains every top 10 R&B and top 40 pop single by the group, along with four newly recorded tunes. Also included is a pre-Motown single by original Temps member Otis Williams and his 1959 group, the Dis-tants.

Motown will release "Error Of Our Ways," one of the newly recorded

tracks, as a single Sept. 12.

Grammy-winning producer Harry Weinger, director of catalog development for PolyGram Records, produced the boxed set. His concept for the project was to convey the complete history of the group, "even if that meant going deep into album cuts, B sides, and going through the Motown vaults to find tracks that had been passed over."

According to Weinger, a 110th "hidden" track—a never-released version of a classic song—is also included in the package, but not listed in the credits. (PolyGram would not  
*(Continued on page 21)*

## Vandross Devotes New Set To Covers Album A Holiday-Season Priority For Epic

BY J.R. REYNOLDS

LOS ANGELES—Expanding on his practice of covering popular songs, Epic artist Luther Vandross has recorded an album consisting entirely of remakes.

Titled simply "Songs," the 12-track set features an eclectic array of songs popularized by artists from contemporary superstar Whitney Houston ("All The Woman That I Need") to the old-school soul of Aretha Franklin ("Since You've Been Gone") and Diana Ross & the Supremes ("Reflections").

Also on the album, which drops Sept. 20, are a few pop selections, including Barbra Streisand's "Evergreen" and the Broadway standard "The Impossi-

ble Dream."

"On each of my last nine albums, I've done a cover of a popular song," says Vandross. "It's always been something I've done live, and it's worked well, so we thought we'd take things one step further."



VANDROSS

The first single from the album, "Endless Love," which hits retail Aug. 30, features Vandross per-

forming a duet with fellow Sony artist Mariah Carey. The song originally was recorded by Diana Ross and Lionel Richie, and topped the Hot R&B Singles and Hot 100 charts in 1981.

Dan Beck, VP of product marketing for Epic, says the single will go to several radio formats simultaneously, with the R&B and pop promotion departments working together. "We're still reviewing how we're going after music video, but there will be video projects," he says.

Though the label's goal is to reach as broad an audience as possible, Vandross says he has not altered his style to gain pop acceptance. "I haven't sacrificed my base and will never sell out just to cross over."

Vandross emphasizes the importance of song selection in his work. "My singing is very instinctive," he says. "I try to keep myself in a condition where I'm not bored or irritated with things going on around me. The same goes for the music I sing, because I'll be doing those songs for the rest of my career if they become hits."

"Songs" was produced by Walter Afanasieff, with Vandross taking co-producer credits. "It was my first time working with Walter," says Vandross. "It was a lot of fun, which is very important fuel for me when I'm recording."

For the visuals associated with the new album, Vandross is using a more relaxed look, wearing jeans, T-shirts, leather jackets, raincoats, and an occasional Fedora to spice things up. Some of the publicity stills will be full-body shots, in part, to take advantage of the artist's trimmed-down physique.

The label also is issuing an electronic press kit that introduces the album and presents a Vandross career anthology.

Epic's Beck says radio will be targeted with trade advertising well in advance of the first single. Broadcast and cable television advertising also will be employed.

As for any role for Carey in the  
*(Continued on page 21)*

## Additions Bring Label A New Perspective; Rap Sheet Parties, Sets Hip-Hop Confab

**GAINING SOME PERSPECTIVE:** There is plenty of action at Perspective Records, with three key releases coming up in October. Meanwhile, we understand the label is adding two new A&R staffers to supplement the ears of label owners Jimmy Jam and Terry Lewis. No names yet, but word is that the positions are being created to accommodate the label's growing roster and stimulate more diversity.

Projects on the horizon at the label include Raja-Née (Billboard, July 30) and new sets from Barry White and Lo-Key?

White's long-awaited disc is titled "The Icon Is Love," and is scheduled to drop Oct. 4. Among the producers credited on the album are Jam and Lewis, Chuckii Booker, and Gerald Levert. The first single, "Practice What You Preach," is co-produced by White and Levert. Release date is Sept. 13.

White's Mercury-released "All-Time Greatest Hits," which went top 10 on the Hot R&B Albums chart, re-entered at No. 100 last week.

The sophomore effort by Lo-Key? is titled "Back 2 Da Hawse" and is due Oct. 18. A first single, yet to be determined, will be released Sept. 18.

The Lo-Key? album was produced by Perspective's B team (need you ask who is the label's A team?) and group members prof-t and Lance "L.A." Alexander. The group, formerly a fivesome, is now a quartet. (Darron Storey departed for personal reasons.)

On the film front, Perspective act For Real is appearing as a '50s girl group in the Showtime production "Shake, Rattle And Rock." The roles are described as "principal," and require a lot of singing.

Back on the records side, For Real's next single is "You Don't Know Nothing."

**SO YOU KNOW:** The hip-hop newspaper Rap Sheet, based in Santa Monica, Calif., celebrated its second year in business with a jam at Glam Slam in Los Angeles. The party was hosted by the Baka Boyz, DJs at top 40/rhythm-crossover KPWR (Power 106) Los Angeles (see story, page 94).

Rap Sheet also is holding a hip-hop caucus in Los Angeles Oct. 27-29 at the Hollywood Roosevelt Hotel. Titled "Working Towards A Unified Hip-Hop Nation," the

conference is touted as "the first free-standing rap caucus held by a national rap publication."

According to Rap Sheet editor-in-chief Darryl James, the caucus will feature workshops on publicity, promotion, management, publishing, contracts, and other topics. "Our goal is to elevate rap music to the status it deserves—both on the business and creative fronts," says James.

**NAVARRÉ'S 'MOB' TIES:** Lench Mob Records has signed a national distribution agreement with indie distributor Navarre. The label is owned by rapper Ice Cube, who serves as its president. Consulting the label is Miller London, who will remain president of Urban Network.

The first Navarre-handled release from the label is the single "Thought I Saw A Pussycat" by K-Dee. The single drops Tuesday (16); expect an album in October.

**STILL MOTORING:** Motown Records is relocating its corporate headquarters in January. The label, currently housed on Sunset Boulevard in Hollywood, will set up shop a few miles from the Miracle Mile business district of Los Angeles. The new space will have double the square footage of Motown's current, 30,000-square-foot HQ.



by J. R. Reynolds

merly known as Prince drops his newest solo project Tuesday (16)—under the name Prince. The title of the Warner Bros. album is "Come," and according to label officials, it is the last studio album recorded under the name Prince.

"Come" is being celebrated with parties in Los Angeles, Miami, and Minneapolis. A portion of the proceeds from the Minneapolis throwdown will be donated to the AIDS Action Foundation of Minnesota.

Prince's "Come" is not to be confused with "1-800-NEW-FUNK," a compilation album from the artist's NPG label, which is marketed and distributed by Bellmark.

The project, which showcases NPG-signed acts, also features some singing, producing, and arranging by the artist formerly known as Prince.

Got that?

**CHECK IT OUT:** The debut by Cold Chillin's Big Scoob & the Booty Bandits, "Suckaz Can't Hang," has a slick,  
*(Continued on page 32)*



## Force MDs Eye New Heights Group Returns On Own N.U.W.R. Label

BY HAVELOCK NELSON

NEW YORK—With hit singles in the '80s like "Forgive Me Girl," "Love Is A House," and "Tender Love," the Force MDs represented black pop's past, present, and future. They combined doo-wop, Motown, and hip-hop (street-corner styles from the '50s, '60s, and '80s) to create something fresh—a progressive blend that critics dubbed "doo-wop hip-hop."

The Force MDs' sound influenced a slew of new-jack performers, including Color Me Badd, Boyz II Men, and Silk. But the group itself never reached the heights of its musical progeny.

In early October, when the Force MDs release their self-titled fifth album (via their own, Ichiban-distributed N.U.W.R. label), they will begin tussling for chart attention in the very field they helped inspire.

"They were ahead of their time," says Kevin Harewood, who managed the group from 1986-89. "All the pieces of their concept never really came together."

Harewood, formerly with Hush Productions and the William Morris Agency, is helping with the album's marketing and promotion as an independent consultant to Onyx Entertainment, which has managed the group for the last few months.

The ballad "Stop Frontin'," released by the group in June, is the first Force MDs title since the group split with former label Tommy Boy



FORCE M.D.'S

Records. "After reflecting on the good and bad days with their former record company and their own track record, they felt that to get their name back out there, it would be more feasible to go with their own indie rather than a major," says Leonard Wright, label manager at N.U.W.R.

With little promotional thrust behind it, the single did not sustain long-term interest at radio. According to Harewood, an accompanying videoclip received moderate play on BET and local shows like Oakland's "Soul Beat" and Los Angeles' "Up-front."

The follow-up, "Feel The Funk," a midtempo shuffler that drops Sept. 22, should fare better for several reasons, not the least of which is the group's new national distribution deal with Ichiban. "The group had a few other distributors interested in them, but there just weren't any meetings of the minds," says Wright. The ar-  
*(Continued on page 24)*



# Billboard TOP R&B ALBUMS

FOR WEEK ENDING AUG. 20, 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	1	3	<b>MC EHT FEATURING CMW</b> EPIC STREET 57696/EPIC (10.98 EQ/15.98) 3 weeks at No. 1	WE COME STRAPPED	1
2	3	3	9	<b>WARREN G</b> VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
3	2	2	6	<b>DA BRAT</b> SO SO DEFI/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
4	5	7	11	<b>AALIYAH</b> ● BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
5	4	4	6	<b>KEITH SWEAT</b> ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	1
6	6	6	6	<b>BIG MIKE</b> RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
7	11	14	7	<b>BLACKSTREET</b> INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
8	7	5	3	<b>COOLIO</b> TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	5
9	12	10	39	<b>R. KELLY</b> ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
10	8	9	15	<b>OUTKAST</b> ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
11	10	8	11	<b>HEAVY D &amp; THE BOYZ</b> ● UPTOWN 10988*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
<b>***GREATEST GAINER***</b>						
12	19	23	7	<b>BONE THUGS N HARMONY</b> RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP	12
13	9	11	9	<b>PATTI LABELLE</b> MCA 10870 (10.98/15.98)	GEMS	7
14	13	12	3	<b>JAMIE FOXX</b> FOX 66436 (9.98/15.98)	PEEP THIS	12
15	18	21	10	<b>69 BOYZ</b> RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	15
16	15	16	45	<b>AARON HALL</b> ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
17	14	13	20	<b>SOUNDTRACK</b> ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1
18	16	15	4	<b>ABOVE THE LAW</b> RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	15
19	17	17	56	<b>TONI BRAXTON</b> ▲ LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
20	21	19	41	<b>TEVIN CAMPBELL</b> ▲ QWEST 45388*/WARNER BROS. (10.98/16.98)	I'M READY	3
21	25	24	34	<b>PATRA</b> EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	15
22	23	25	6	<b>TAKE 6</b> REPRIS 45497*/WARNER BROS. (10.98/15.98)	JOIN THE BAND	17
23	26	29	7	<b>MELVIN RILEY</b> MCA 11016 (9.98/15.98) HS	GHETTO LOVE	23
24	28	26	51	<b>BABYFACE</b> ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
25	24	22	37	<b>SNOOP DOGGY DOGG</b> ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
26	27	32	10	<b>EIGHTBALL &amp; MJG</b> SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
27	20	18	6	<b>HOUSE OF PAIN</b> TOMMY BOY 1089* (11.98/15.98)	SAME AS IT EVER WAS	12
28	22	20	17	<b>ALL-4-ONE</b> ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
29	34	41	80	<b>RACHELLE FERRELL</b> MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	29
<b>***HOT SHOT DEBUT***</b>						
30	<b>NEW</b>	1	1	<b>ILL AL SKRATCH</b> MERCURY 522661* (10.98 EQ/15.98) HS	CREEP WIT' ME	30
31	29	35	26	<b>ZHANE</b> ● HILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	8
32	<b>NEW</b>	1	1	<b>GEORGE HOWARD</b> GRP 9780 (9.98/15.98) HS	A HOME FAR AWAY	32
33	32	27	64	<b>JANET JACKSON</b> ▲ VIRGIN 87825 (10.98/16.98)	JANET	1
34	30	33	24	<b>ARETHA FRANKLIN</b> ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994)	23
35	38	39	16	<b>NAS</b> COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	2
36	33	38	9	<b>MC BREED</b> WRAP 8133/CHIBAN (9.98/17.98)	FUNKAFIED	9
37	41	36	13	<b>SOUTH CENTRAL CARTEL</b> G.W.K./CHAOS 57294*/COLUMBIA (10.98/15.98)	'N GATZ WE TRUSS	4
38	35	31	12	<b>NORMAN BROWN</b> MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
39	37	34	10	<b>BEASTIE BOYS</b> CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
40	39	40	49	<b>MARIAH CAREY</b> ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
41	40	37	16	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
42	31	30	4	<b>LUKE</b> LUKE 6996* (9.98/14.98)	FREAK FOR LIFE 6996	24
43	42	42	33	<b>JODECI</b> ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
44	43	44	10	<b>EL DEBARGE</b> REPRIS 45375*/WARNER BROS. (10.98/15.98)	HEART MIND & SOUL	24
45	<b>NEW</b>	1	1	<b>IMMATURE</b> MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	45
46	44	46	39	<b>WU-TANG CLAN</b> ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8

47	48	52	36	<b>ICE CUBE</b> ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1
48	47	—	2	<b>VARIOUS ARTISTS</b> NPG 71006*/BELLMARK (9.98/15.98)	1-800-NEW FUNK	47
49	36	28	3	<b>SIR MIX-A-LOT</b> RHYME CARTEL/AMERICAN 45540*/WARNER BROS. (10.98/15.98)	CHIEF BOOT KNOCKA	28
50	45	43	6	<b>NICE &amp; SMOOTH</b> RAL 523336*/ISLAND (9.98/15.98)	JEWEL OF THE NILE	13
51	46	45	12	<b>JERU THE DAMAJA</b> PAYDAY 124011*/FFRR (9.98/14.98)	THE SUN RISES IN THE EAST	5
52	53	58	28	<b>TOP AUTHORITY</b> TRAK 72576/SOLAR (10.98/15.98) HS	SOMETHIN' TO BLAZE TO	21
53	52	63	7	<b>TERROR FABULOUS</b> EASTWEST 92327/AG (9.98/15.98) HS	YAGA YAGA	52
54	55	60	92	<b>SADE</b> ▲ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
55	50	47	28	<b>CE CE PENISTON</b> A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20
56	59	54	90	<b>KENNY G</b> ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
57	51	48	4	<b>EVERETTE HARP</b> BLUE NOTE 89297/CAPITOL (9.98/15.98) HS	COMMON GROUND	44
58	54	—	2	<b>LIGHTER SHADE OF BROWN</b> MERCURY 522479 (10.98 EQ/15.98) HS	LAYIN' IN THE CUT	54
59	56	55	23	<b>HAMMER</b> ● GIANT 24545*/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	2
60	49	51	43	<b>SALT-N-PEPA</b> ▲ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
61	60	56	90	<b>SOUNDTRACK</b> ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
62	57	50	8	<b>ANT BANKS</b> JIVE 41534 (9.98/15.98)	THE BIG BADASS	10
63	67	65	9	<b>BORN JAMERICANS</b> DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98) HS	KIDS FROM FOREIGN	36
64	68	62	20	<b>INCOGNITO</b> TALKIN LOUD 522036/ERVE (9.98/13.98) HS	POSITIVITY	59
65	71	67	53	<b>WILL DOWNING</b> MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
66	61	59	33	<b>VARIOUS ARTISTS</b> THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
67	63	49	21	<b>ANGELA WINBUSH</b> ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	11
68	76	75	38	<b>QUEEN LATIFAH</b> ● MOTOWN 6370 (9.98/15.98)	BLACK REIGN	15
69	58	57	11	<b>AHMAD</b> GIANT 24548*/WARNER BROS. (10.98/15.98)	AHMAD	48
70	69	53	10	<b>VARIOUS ARTISTS</b> THUMP 4020 (10.98/15.98)	OLD SCHOOL VOLUME II	35
71	62	72	8	<b>FUGEES (TRANZLATOR CREW)</b> RUFFHOUSE 57462*/COLUMBIA (9.98 EQ/15.98) HS	BLUNTED ON REALITY	62
72	72	70	45	<b>E-40</b> SICK WID' IT 41537/JIVE (8.98/11.98) HS	THE MAIL MAN	13
<b>***PACESSETTER***</b>						
73	85	77	3	<b>RAPPIN' 4-TAY</b> RAG TOP 4000 (9.98/15.98)	DON'T FIGHT THE FEELIN'	73
74	64	61	7	<b>THE BEATNUTS</b> VIOLATOR 1179*/RELATIVITY (9.98/16.98) HS	THE BEATNUTS	28
75	70	76	7	<b>SHANICE</b> MOTOWN 0302* (9.98/13.98)	21...WAYS TO GROW	46
76	80	84	39	<b>A TRIBE CALLED QUEST</b> ● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	1
77	77	78	24	<b>GERALD ALBRIGHT</b> ATLANTIC 82552/AG (10.98/16.98)	SMOOTH	25
78	81	97	86	<b>DR. DRE</b> ▲ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	1
79	66	64	11	<b>AL JARREAU</b> REPRIS 45422*/WARNER BROS. (10.98/15.98)	TENDERNESS	25
80	65	80	13	<b>BLACKGIRL</b> KAPER 66359/RCA (9.98/15.98) HS	TREAT U RIGHT	46
81	78	81	41	<b>ZAPP &amp; ROGER</b> REPRIS 45143*/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
82	82	66	9	<b>WAR AVENUE</b> 71706* (10.98/15.98)	PEACE SIGN	52
83	<b>NEW</b>	1	1	<b>SINISER</b> INTERSCOPE 92401/AG (9.98/15.98)	MOBBIN' 4 LIFE	83
84	75	69	13	<b>SWV</b> ● RCA 66401* (7.98/11.98)	THE REMIXES (EP)	9
85	88	79	9	<b>DAVID SANBORN</b> ELEKTRA 61620 (10.98/16.98)	HEARSAY	39
86	83	90	43	<b>BLACK MOON</b> WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	33
87	79	73	10	<b>LALAH HATHAWAY</b> VIRGIN 39542 (9.98/15.98) HS	A MOMENT	40
88	<b>RE-ENTRY</b>	7	7	<b>SEAGRAM</b> RAP-A-LOT 53908/PRIORITY (9.98/15.98) HS	REALITY CHECK	53
89	74	71	10	<b>VARIOUS ARTISTS</b> TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO VOLUME 5	42
90	87	74	12	<b>NPG 71003*/BELLMARK</b> (8.98/13.98)	THE BEAUTIFUL EXPERIENCE (EP)	29
91	<b>RE-ENTRY</b>	54	54	<b>TONY! TONI! TONE!</b> ▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
92	99	—	3	<b>D.J. KOOL</b> CLR 7201 (9.98/14.98)	20 MINUTE WORK OUT	92
93	<b>RE-ENTRY</b>	44	44	<b>SCARFACE</b> ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
94	84	98	5	<b>GIL SCOTT-HERON</b> TVT 4310* (9.98/15.98)	SPIRITS	84
95	91	—	47	<b>EIGHTBALL &amp; MJG</b> SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40
96	96	91	50	<b>MAZE FEATURING FRANKIE BEVERLY</b> ● WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
97	73	68	8	<b>ARRESTED DEVELOPMENT</b> CHRYSALIS 29274*/EMI (10.98/16.98)	ZINGALAMADUNI	20
98	89	100	41	<b>TOO SHORT</b> ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
99	100	—	8	<b>BARRY WHITE</b> MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	82
100	94	86	22	<b>GANG STARR</b> CHRYSALIS 28435*/EMI (10.98/15.98)	HARD TO EARN	2

○ 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. ■ indicates past or present Heatseeker title. ©1994, Billboard/BPI Communications, and SoundScan, Inc.

## DISNEY, BELLMARK TEAM MICKEY MOUSE WITH TAG TEAM

(Continued from page 4)

offered for sale [via direct-response] without an opportunity for a specialty retailer to sell product is a poor situation," Walker says.

Disney hopes to smooth any ruffled retail feathers with dump bins and posters. The label also plans to hold in-store display contests in conjunction with the release, Jaffe says.

"Mickey Unrapped" was inspired, in part, by the success of "Mickey Mouse Disco," a 1980 album that reached No. 35 and was certified by the RIAA for sales of more than 1 million copies.

According to Jaffe, Bellmark became involved in the project after Disney inquired about covering "Whoomp! (There It Is)." After discussions, it was decided that Tag Team should be featured on the remake of the song.

Says Bell, "It moves Tag Team, as a rap performing act, into a whole other arena. No other rap act has been associated with Mickey Mouse before. It will give them all-American appeal."

The association with Disney can only be positive, Bell says. "I don't

see any negative," he says. "Rap is often portrayed in an unfair light. With Tag Team involved with Mickey Mouse, it will put a positive slant on rap music. It may also be appreciated by a consumer who may not have been amenable to it in the past."

The duo is preparing its own remix EP, tentatively due in late September, and is working on its next album. Bell says Tag Team's association with Disney "will help keep their name out there" while the duo finishes its own projects.

"It also enhances them from a mer-

chandising standpoint and a concert standpoint," Bell adds. "Venues where other rap acts haven't been able to play in the past, like county fairs, may have second thoughts now."

Tag Team's Glenn, who goes by the stage name D.C., says he initially was hesitant about working on the recording with the Disney voice artists. "We walked in and we didn't know what to expect," he says. "We're hip-hop and trying to uphold an image that is true and real, but not necessarily hardcore."

But Glenn isn't overly concerned that the association with Disney will hurt Tag Team's credibility. "We realized that this is about business and marketing. It's silly and corny, but it's kind of cool," he says. "It's for the kids, which is a whole other market. If people can't understand that we did it for the kids as something positive, then the hell with them."

Glenn also is optimistic that the collaboration will open the door to work on other Disney projects in the future.




**TERRI ROSSI'S  
RHYTHM  
SECTION**

**STRAIGHT TO THE TOP:** "I'll Make Love To You" by **Boyz II Men** (Motown) jumps 18-1 on the Hot R&B Singles chart. "I'll Make Love" also debuts at No. 1 on the Hot R&B Singles Sales chart. At radio, it's No. 1 at six stations, including WZAK Cleveland, WQMG Greensboro, N.C., and WFSL Philadelphia. On the Hot 100, "I'll Make Love" jets to No. 2.

**TOP BRAT:** "Funkdafied" by **DaBrat** (So So Def) holds onto the No. 1 spot on the Hot Rap Singles chart for a ninth week, breaking **Salt-N-Pepa's** record eight-week reign with "Expression." "Funkdafied" also is No. 1 on the monitored rap chart in the R&B Airplay Monitor.

**A LIMITED ENGAGEMENT:** This week's Hot Shot Debut comes from **Prince**, and yes, you can say Prince—for now, anyway. You can look for a book from the "Symbol" sometime in the near future. "Letitgo" (Warner Bros.) enters the chart at No. 54, and ranks top 10 at WROU Dayton, Ohio, WFXX New Orleans, KXOK St. Louis, and WMMJ Washington, D.C.

**FOSTERING HITS:** After only three weeks on the chart, "I'd Give Anything" by **Gerald Levert** (EastWest) breaks into the top 10. This is the fastest-breaking single of his solo career. "I'd Give Anything" is top 5 at eight stations and No. 1 at three others: WCDX Richmond, Va., KMJJ Shreveport, La., and WROU Dayton. "Anything" reaches No. 39 on the Hot 100. Levert's song was produced by **David Foster**, who has also produced smashes for **All-4-One** and **Whitney Houston**. Foster is clearly a producer who understands the chemistry between country and R&B.

**"A LITTLE BIT COUNTRY** and a little bit rock'n'roll" was the theme of **Donnie and Marie Osmond's** television show in the mid-'70s. The truth is that R&B and country music fans appreciate similar sentiments, and we both like a little foot . . . I mean, booty-shakin' in our music. There is a long and rich history of R&B and country artists singing, writing, and producing together. It didn't sink in until I looked at a Billboard chart that some of my favorite **Ray Charles** songs were from "Modern Sounds In Country And Western Music." "Georgia On My Mind" and "I Can't Stop Loving You" are really country music! Charles scored a country No. 1 with **Willie Nelson**, "Seven Spanish Angels." Charles isn't the only artist who loves that country sound and earned country chart success. In 1974, the **Pointer Sisters** earned a Grammy and a top 40 country hit with "Fairy Tale." **Anita Pointer** and **Earl Thomas Conley** went to No. 2 with "Too Many Times." The writer/producer most closely associated with country success is **Lionel Richie**, who gave **Kenny Rogers** two No. 1 hits, "Lady" and "I Don't Need You." Richie also did a duet with **Alabama** on the flip side of "Ballerina Girl," on Motown in 1986: "Deep River Woman" went top 10. We all know what **Whitney Houston** did for **Dolly Parton's** song. Did you know that **Dorothy Moore's** "Misty Blue" and "We're In This Love Together" by **Al Jarreau** were both penned by country writers? So the success of "I Swear" by **All-4-One**, and now the acceptance of **Gerald Levert's** "I'd Give Anything" is no surprise. The spectrum of music is wide, and the pleasures that music offers are enormous. So register today and meet me at the Billboard/Monitor Conference and Radio Awards, where radio from *all formats* will meet Sept. 8-11 at the New York Hilton.

**MOTOWN HONORS TEMPTATIONS**

(Continued from page 17)

reveal the title of the track.)

The Temptations have recorded more than 40 albums, and Weinger had more than 400 tracks from which to select material for the set. The end result spans 33 years and features classics from every period of the group's Motown history—from 1964 chart-topper "My Girl," through '70s gems "Just My Imagination (Running Away From Me)" and "Papa Was A Rollin' Stone," to the '80s hits "Standing On The Top," "Treat Her Like A Lady," and "Lady Soul."

An 80-page booklet containing rare photos, a complete discography, and essays by Weinger and writer Nelson George also are included.

Noting that the Temptations are cultural icons, Candace Bond, Motown's director of special markets and catalog development, says, "Their music has been the soundtrack for many people's lives, and they appeal to a very broad audience." Bond says the label is mounting a multifaceted campaign to promote and publicize "Emperors Of Soul."

Today's Temptations are original members Williams and Melvin Franklin, along with Ron Tyson and Ali Ollie Woodson, who joined the group in the '80s, and new addition Theo Peoples. Two other original members, Eddie Kendricks and Paul Williams, are deceased, as is David Ruffin, who became a Temptation in 1964.

The group will receive a star on the Hollywood Walk Of Fame Sept. 15, and Bond says the label seeks TV exposure



THE TEMPTATIONS

for the event. A booking for "The Today Show" has been set.

An across-the-board print campaign is planned, and point-of-purchase materials are being prepared. A number of syndicated radio specials are in the works. Says Bond, "We're exploring

several marketing possibilities to reach the 30-plus demographic, including on-line computer services and cinema spots."

Motown has hired an independent public relations firm to implement an intensive press campaign for the set.

Group member Williams is amazed by some of the material unearthed for the set. "There are songs we'd forgotten, like 'Witchcraft' [a 1963 cut] and a big-band version of 'Old Man River.'"

The four new recordings included on "Emperors Of Soul" were co-produced with Franklin and Dennis Nelson. They mark the beginning of a new 'lifetime' contract the group signed with Motown last December.

**VANDROSS DEVOTES NEW SET TO COVERS**

(Continued from page 17)

"Endless Love" campaign, Beck says, "We're still reviewing opportunities for Mariah to physically participate."

The label also seeks TV exposure for Vandross on morning and late-night shows. "Luther will be actively involved in the presentation of the record," says Beck. "We feel he is as enthusiastic as we are, and is involved in the setup plans for the record."

"Songs" will be a major holiday-season priority for Epic, and Beck says there is enough depth to the al-

bum to continue releasing singles well into 1995.

He also reports that Vandross' nine-album catalog will be emphasized at retail. "The Christmas season is coming, and underneath our efforts to push 'Songs' will be an account-by-account tailoring of catalog positioning," he says.

A tour is probable, though nothing is definite yet. "I see him going out, although management still is reviewing things," Beck says. "But I don't anticipate him going out before spring of '95."



by Jeff Levenson

**THIS IS A MANN'S WORLD:** Two years ago, flutist **Herbie Mann** began making plans for his own record company. He had not been associated with a major (or minor) label since he left Atlantic in 1979, and he felt a growing discontent with the ways and means of the music industry. What were his ideas for running his own show?

- "To record established artists with a tailored concept that showcases their talents in a distinguished manner;

- "To develop special new artists with a clear vision that is sensitive to their unique talents;

- "To pay more equitable (and accountable) royalties to featured artists;

- And "to pay sidemen royalties—an unprecedented (and long overdue) policy in the record industry."

Blasphemous thoughts for any jazz business, to be sure. Finally, however, Mann is getting his shot. His Kokopelli label (so named for the flute-playing Native American god of harmony, magic, and healing who is said to hang out near Mann's digs in Santa Fe, N.M.) kicks off with the release of "Deep Pocket," which stars Mann and buddies **Les McCann**, **Roy Ayers**, **Cornell Dupree**, **David "Fathead" Newman**, **Chuck Rainey**, **Buddy Williams**, and the late **Richard Tee** (to whom the record is dedicated); and "Opalescence," Mann's own take on Brazilian masterworks by the likes of **Ivan Lins** and **Gilberto Gil**. Coming in August: titles from **Jimmy Rowles** ("Lilac Time"), **Newman** ("Mr. Gentle & Mr. Cool"), and **Trio da Paz**

("Black Orpheus"). Expect them through Distribution North America.

**METAL PLAY:** "Between The Sheets" (wink), the Warner Bros. album from the group **Fourplay** (wink wink), has been certified gold with sales exceeding 500,000 units. The album has been hanging near the top of the Contemporary chart for close to a year. The group is set to begin recording its third album in the fall. Suggested title for the next disc (sure to please at least one quartet member): "Foreplay" (as in dimpled balls, freshly mown fairways, and undulating greens) . . . The self-titled debut recording from **Take 6**, issued in 1988 on Reprise, has been certified platinum for sales exceeding 1 million.

**SIGNINGS:** Columbia is recording the second batch of titles for its **Legendary Pioneers** imprint. The first included works by **George Wein**, **Doc Cheatham**, and **Alvin Batiste**; the second features pianist **Valerie Capers**, bassist **Milt Hinton**, and altoist **Lou Donaldson**. Expect to see them in January.

**MORE SIGNINGS** (From This Side Of The Atlantic): Altoist **Gary Bartz**, who isn't quite ready for old-time pioneer status, has been signed by Atlantic and enters the studio in September . . . Altoist **Wes Anderson**, who has achieved a fair bit of notoriety playing alongside **Wynton Marsalis**, has his debut scheduled for October. Eight of the album's nine compositions are his, and there's a strong sense this record will put his considerable writing skills on the map . . . Saxophonist **James Carter**, who has raised his stock plenty via his stints with the **Lincoln Center Jazz Orchestra**, is about to signed to the label. This comes at the precise moment that "JC On The Set," his Columbia/DIW issue, hits the racks . . . No new signing here, but pianist **Cyrus Chestnut** is readying himself for the studio to follow up his "Revelation."

**BUBBLING UNDER** HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	4	WRONG SIDE OF DA TRACKS	ARTIFACTS (BIG BEAT/ATLANTIC)
2	5	4	BOW WOW	JOHNNY "GUITAR" WATSON (WILMA)
3	3	4	ON POINT	HOUSE OF PAIN (TOMMY BOY)
4	2	11	LATE NITE CREEP (BOOTY CALL)	MC BREED (WRAP/CHIBAN)
5	—	1	IN THE PJ'S	BIG DADDY KANE (MCA)
6	—	1	GUCCI DANCE	SAM THE BEAST (SIREN)
7	13	3	CHECK THE VIBE	DRED SCOTT (1UFF BREAK/A&M)
8	1	3	CAUGHT IN THE MIDDLE	JULIET ROBERTS (REPRISE)
9	—	1	LIVE EVIL	FLATLINERZ (DEF JAM/RAL/ISLAND)
10	20	5	STRESS	ORGANIZED KONFUSION (HOLLYWOOD)
11	10	4	WINNIN' OVA YOU	MARGI COLEMAN (PRIORITY)
12	—	1	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)
13	9	3	BLACK SUPERMAN	ABOVE THE LAW (RUTHLESS/RELATIVITY)

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



# Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 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	3	15	SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)	1 wk at No. 1
2	1	14	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)	
3	2	16	I MISS YOU AARON HALL (SILAS/MCA)	
4	6	8	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)	
5	8	2	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)	
6	4	31	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)	
7	5	18	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)	
8	10	11	WHEN CAN I SEE YOU BABYFACE (EPIC)	
9	11	11	FUNKDAFIED DA BRAT (SO SO DEF/CHAOS/COLUMBIA)	
10	14	4	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	
11	7	14	THE RIGHT KINDA LOVER PATTI LABELLE (MCA)	
12	13	4	I'D GIVE ANYTHING GERALD LEVERT (EASTWEST)	
13	9	18	WILLING TO FORGIVE ARETHA FRANKLIN (ARISTA)	
14	12	36	YOUR BODY'S CALLIN' R. KELLY (JIVE)	
15	16	13	AND ON AND ON JANET JACKSON (VIRGIN)	
16	15	17	I'M NOT OVER YOU CE CE PENISTON (A&M/PERSPECTIVE)	
17	17	17	WHAT ABOUT US JODECI (UPTOWN/MCA)	
18	19	10	SLOW WINE TONY! TONI! TONI! (WING/MERCURY)	
19	21	5	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA)	
20	18	22	ANYTHING SWV (RCA)	
21	22	14	BOOTI CALL BLACKSTREET (INTERSCOPE)	
22	29	9	SUMMER BUNNIES R. KELLY (JIVE)	
23	24	11	NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA)	
24	26	8	SPEND THE NIGHT N-PHASE (MAVERICK/SIRE/REPRISE)	
25	20	15	90'S GIRL BLACKGIRL (KAPER/RCA)	
26	32	4	NEVER LIE IMMATURE (MCA)	
27	28	3	TURN DOWN THE LIGHTS SHANICE (MOTOWN)	
28	23	27	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)	
29	25	28	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	
30	30	16	SOMEONE TO LOVE MINT CONDITION (PERSPECTIVE)	
31	39	5	EVERYTHING IS GONNA BE... SOUNDS OF BLACKNESS (PERSPECTIVE)	
32	31	23	GOT ME WAITING HEAVY D & THE BOYZ (UPTOWN/MCA)	
33	34	12	FANTASTIC VOYAGE COOLIO (TOMMY BOY)	
34	33	7	THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)	
35	36	6	WEEKEND LOVE QUEEN LATIFAH (MOTOWN)	
36	27	19	REGULATE WARREN G & NATE DOGG (DEATH ROW)	
37	—	1	LETITGO PRINCE (WARNER BROS.)	

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

## HOT R&B RECURRENT AIRPLAY

1	2	4	TREAT U RITE ANGELA WINBUSH (ELEKTRA)
2	1	2	BELIEVE IN LOVE TEDDY PENDERGRASS (ELEKTRA)
3	4	3	BUMP N' GRIND R. KELLY (JIVE)
4	3	2	THE MOST BEAUTIFUL GIRL IN... ♣ (NPG/BELLMARK)
5	—	1	I BELIEVE SOUNDS OF BLACKNESS (PERSPECTIVE)
6	7	3	OLD TIMES' SAKE SWEET SABLE (STREET LIFE/SCOTTI BROS.)
7	8	4	ROUND AND ROUND GLENN JONES (ATLANTIC)
8	6	4	FEENIN' JODECI (UPTOWN/MCA)
9	5	2	PART TIME LOVER H-TOWN (DEATH ROW/INTERSCOPE)
10	10	16	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)
11	15	3	MY LOVE MARY J. BLIGE (UPTOWN/MCA)
12	9	7	AND OUR FEELINGS BABYFACE (EPIC)
13	11	8	U SEND ME SWINGIN' MINT CONDITION (PERSPECTIVE)
14	12	23	RIGHT HERE (HUMAN NATURE) SWV (RCA)
15	13	25	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)
16	14	42	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)
17	17	16	NEVER KEEPING SECRETS BABYFACE (EPIC)
18	19	2	WORKER MAN PATRA (EPIC)
19	16	12	GROOVE THANG ZHANE (ILLTOWN/MOTOWN)
20	18	8	GONNA LOVE YOU RIGHT AFTER 7 (BEACON/FOX)
21	20	23	ANNIVERSARY TONY! TONI! TONI! (WING/MERCURY)
22	22	23	SHOOP SALT-N-PEPA (NEXT PLATEAU/LONDON)
23	25	13	WHATTA MAN SALT-N-PEPA/VEGUE (NEXT PLATEAU)
24	23	3	HOW DO YOU LIKE IT? KEITH SWEAT (ELEKTRA)
25	—	19	DREAMLOVER MARRIAH CAREY (COLUMBIA)

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

51	TITLE (Publisher - Licensing Org.) Sheet Music Dist. 100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
23	90'S GIRL (Louis St., BMI/Scrap Pyle, BMI/Truetazin' Type Nite, ASCAP/Donril, ASCAP/Zomba, ASCAP/Mr. Peanut Butter, ASCAP/Smokin' Sound, ASCAP/WB, ASCAP) CPP/WBM
50	ACTION (EMI Blackwood, BMI) HL
31	AFRO PUFFS (Suge, ASCAP)
7	ALWAYS IN MY HEART (Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
29	ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM
2	ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
58	ANYTIME YOU NEED A FRIEND (Sony Songs, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
11	BACK & FORTH (Zomba, BMI/R. Kelly, BMI) CPP
24	BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM
41	BIGGEST PART OF ME (Windswept Pacific, ASCAP/Longitude, BMI) WBM
17	BOOTI CALL (Donril, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Troutman, BMI) CPP/HL/WBM
38	BOY GUN (ONE NATION) (Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
91	CAN IT BE ALL SO SIMPLE (Colgems-EMI, ASCAP)
64	CAN'T GET ENOUGH (Ecaf, BMI/Sony Songs, BMI/Brownstown Sound, BMI/Yab Yum, BMI/Sony, BMI)
62	CAN U GET WIT IT (DeSwing, ASCAP/EMI, ASCAP)
89	CAPTAIN SAVE A HOE (Zomba, BMI/Forty, BMI) CPP
81	COLOR ME BLUE (Songs From The Avenue, ASCAP/Lee Gee, ASCAP/Rons, ASCAP)
92	CROOKLYN (FROM CROOKLYN) (Special Ed, BMI/Misam, ASCAP/Target Practice, ASCAP/Varry White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
93	DEEP DOWN (Polygram Int'l, ASCAP/Maynes, ASCAP/Salt Dee Nutz, ASCAP/Lanoma, ASCAP/EMI April, ASCAP)
69	DIARY OF A MADMAN (Prince Paul, BMI/Berkeley, ASCAP/Wi-Tang, BMI/Hamilton, BMI/Colins, BMI/Reed, BMI)
95	DON'T FRONT (Potential, BMI/Missiones, BMI/T'Ziah's, BMI/Wikid & Evil, BMI/Tumblin' Dice, ASCAP)
90	DON'T LET IT GO TO YOUR HEAD/GIVE IT TO YA (Last Song, ASCAP/Third Coast, ASCAP)
67	DONT STOP (Donril, ASCAP/Zomba, ASCAP/Abdur Raiman, ASCAP/Smokin' Sound, BMI/EMI April, ASCAP) CPP
20	DO YOU WANNA GET FUNKY (Cote-Clivilles, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL
88	EASY COME, EASY GO (Harrindur, BMI/Joe Public, BMI/Ensign, BMI) CPP
94	EASY TO LOVE (WB, ASCAP/EMS, ASCAP/Aimo, ASCAP/Fourth Power, ASCAP) CPP/WBM
40	EVERYTHING IS GONNA BE ALRIGHT (Flyte Tyme, ASCAP/New Hidden Valley, ASCAP/Casa David, ASCAP) WBM
19	FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP) HL
25	FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs, ASCAP)
4	FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)
33	FUNKY Y-2-C (No Hassle, ASCAP)
45	GIVE IT UP (Suburban Funk, BMI/Bring The Noise, BMI/Def American, BMI)
49	GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL
61	HAPPINESS (Blue Water, BMI/EastWest, BMI/Wamer Chappell, BMI/Lanoma, ASCAP/EMI April, ASCAP) HL/WBM
86	HERE I AM (Lu Ella, ASCAP/EMI, ASCAP/Kemil, ASCAP)
97	HIP HOP RIDE (Marley Marl, ASCAP/EMI, ASCAP/Top Jam, BMI/Supreme C, ASCAP)
9	I'D GIVE ANYTHING (Full Keel, ASCAP/Farenuff, ASCAP/Faren Curbs, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/CurbSongs, ASCAP/Mike Curb, BMI) WBM
96	I GET THE JOB DONE (EMI April, ASCAP/So So Def, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) WBM
1	I'LL MAKE LOVE TO YOU (Sony Songs, BMI/Ecaf, BMI) HL
5	I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL
18	I'M NOT OVER YOU (Last Song, ASCAP/Third Coast, ASCAP)
46	I'M READY (Ecaf, BMI/Sony, BMI) HL
52	INFATUATION (Foxhole, BMI)
80	INNER CITY BLUES (Jobete, ASCAP) CPP
37	I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
100	IT'S A SUMMER THANG (Third Coast, ASCAP/Note By Note, ASCAP)
85	I WANNA BE YOURS (Pac Jam, BMI)
87	JOI (Young Bob, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Gimme Some Hot Sauce, ASCAP/Famous, ASCAP/Mo Better Groove, ASCAP)
74	JUICY/UNBELIEVABLE (Tee Tee, ASCAP/Janice Combs, ASCAP)
54	LETITGO (Controversy, ASCAP/WB, ASCAP)
60	LET ME LOVE YOU (Bam Jams, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
72	LOVE ON MY MIND (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM
68	THE MOON (Smoke Effects, ASCAP)
55	NAPPY HEADS (Tete San Ko, ASCAP/Obverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL
16	NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) CPP
70	NO GUNS, NO MURDER (Dope On Plastic, ASCAP/BAMB, BMI)
99	NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP) CPP
77	NOTHING HAS EVER FELT LIKE THIS (Aural Elixir, ASCAP/Rosalie, ASCAP)
26	NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duz-It, ASCAP) HL
83	OLD TO THE NEW (Nice & Smooth, ASCAP/Phat Kat, BMI/EMI Blackwood, BMI) HL
35	THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp. Of America, BMI/Gasoline Alley, BMI/Vandy, ASCAP/MCA, ASCAP/Petrol Lane, ASCAP/G.Spot, BMI/Yppahc, ASCAP/Sony, ASCAP) CPP
66	PUMP (Troutman, BMI/Saja, BMI/Rubber Band, BMI) WBM
82	RECOGNIZED THRESHOLDS OF NEGATIVE STRESS (Juggernaut Plastic, ASCAP/Rogit, ASCAP/EMI, ASCAP/Dysfunctional Family, ASCAP)
32	REGULATE (FROM ABOVE THE RIM) (Suge, ASCAP/Warren G, ASCAP/WB, ASCAP) WBM
10	THE RIGHT KINDA LOVER (Flyte Tyme, ASCAP/New Perspective, ASCAP) WBM
48	ROMANTIC CALL (Howie Tee, BMI/Inving, BMI/Zomba,

# 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	—	1	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)	1 wk at No. 1
2	2	4	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	
3	1	12	FUNKDAFIED DA BRAT (SO SO DEF/CHAOS)	
4	3	12	TOOTSEE ROLL 69 BOYZ (RIP-IT)	
5	8	4	THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)	
6	4	17	I MISS YOU AARON HALL (SILAS/MCA)	
7	5	14	FANTASTIC VOYAGE COOLIO (TOMMY BOY)	
8	20	2	FLAVA IN YA EAR CRAIG MACK (BAD BOY/ARISTA)	
9	13	4	NEVER LIE IMMATURE (MCA)	
10	16	9	BOOTI CALL BLACKSTREET (INTERSCOPE)	
11	7	15	BACK IN THE DAY AHMAD (GIANT)	
12	11	10	FUNKY Y-2-C THE PUPPIES (CHAOS/COLUMBIA)	
13	6	12	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)	
14	34	2	I'D GIVE ANYTHING GERALD LEVERT (EASTWEST)	
15	15	9	WHEN CAN I SEE YOU BABYFACE (EPIC)	
16	9	15	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)	
17	17	13	THE RIGHT KINDA LOVER PATTI LABELLE (MCA)	
18	10	18	WILLING TO FORGIVE ARETHA FRANKLIN (ARISTA)	
19	19	6	GIVE IT UP PUBLIC ENEMY (DEF JAM/RAL/ISLAND)	
20	12	17	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)	
21	18	13	YOUR BODY'S CALLIN' R. KELLY (JIVE)	
22	21	4	BOY GUN (ONE NATION) ICE CUBE (PRIORITY)	
23	39	2	AFRO PUFFS THE LADY OF RAGE (DEATH ROW)	
24	14	16	REGULATE WARREN G & NATE DOGG (DEATH ROW)	
25	26	12	90'S GIRL BLACKGIRL (KAPER/RCA)	
26	24	11	PLACE WHERE YOU BELONG SHAI (MCA)	
27	31	4	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA)	
28	29	7	SOUTHERNPLAYALISTICDILLACMUZIK OUTKAST (LAFACE/ARISTA)	
29	23	8	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)	
30	22	17	I'M NOT OVER YOU CE CE PENISTON (A&M/PERSPECTIVE)	
31	30	9	WHERE MY HOMIEZ? ILL AL SKRATCH (MERCURY)	
32	27	11	NAPPY HEADS FUGEES/TRANZLATOR CREW (RUFFHOUSE)	
33	44	3	ROMANTIC CALL PATRA FEATURING YO-YO (EPIC)	
34	49	4	ACTION TERROR FABULOUS (EASTWEST)	
35	28	14	SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)	
36	32	15	100% PURE LOVE CRYSTAL WATERS (MERCURY)	
37	37	8	NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA)	
38	33	8	DIARY OF A MADMAN GRAVEDIGGZ (GEE STREET/ISLAND)	
39	25	7	TAKE IT EASY MAD LION (WEEDEE/NERVOUS)	
40	38	5	WHEN I GIVE MY LOVE KEITH SWEAT (ELEKTRA)	
41	42	12	PUMP VOLUME 10 (IMMORTAL/RCA)	
42	36	12	INFATUATION JAMIE FOXX (FOX)	
43	35	8	WHOSE IS IT? MELVIN RILEY (MCA)	
44	40	4	SPEND THE NIGHT N-PHASE (MAVERICK/SIRE/REPRISE)	
45	50	6	WEEKEND LOVE/BLACK HAND SIDE QUEEN LATIFAH (MOTOWN)	
46	56	3	CAN U GET WIT IT USHER (LAFACE/ARISTA)	
47	57	2	SLOW WINE TONY! TONI! TONE! (WING/MERCURY)	
48	54	7	WHAT ABOUT US JODECI (UPTOWN/MCA)	
49	45	21	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	
50	41	10	ANYTIME YOU NEED A FRIEND MARRIAH CAREY (COLUMBIA)	
51	51	2	RECOGNIZED THRESHOLDS OF... BOOGIEMONSTERS (PENDULUM/EMI)	
52	46	3	SOMETHING'S WRONG... ASHANTI (STREET LIFE/SCOTTI BROS.)	
53	43	20	WORKER MAN PATRA (EPIC)	
54	48	12	CAPTAIN SAVE A HOE E-40 (SICK WID' IT/JIVE)	
55	69	24	BELIEVE IN LOVE TEDDY PENDERGRASS (ELEKTRA)	
56	—	7	LET ME LOVE YOU LALAH HATHAWAY (VIRGIN)	
57	60	23	PUMPS AND A BUMP HAMMER (GIANT)	
58	47	25	THE MOST BEAUTIFUL GIRL IN... ♣ (NPG/BELLMARK)	
59	71	2	WRONG SIDE OF DA TRACKS ARTIFACTS (BIG BEAT/ATLANTIC)	
60	59	4	NO GUNS, NO MURDER RAYGON (VP)	
61	53	14	CROOKLYN THE CROOKLYN DODGERS (40 ACRES/MCA)	
62	—	4	YOU DON'T HAVE TO CRY N II U (ARISTA)	
63	64	2	SOMEONE TO LOVE MINT CONDITION (PERSPECTIVE)	
64	63	2	NOTHING HAS EVER FELT LIKE THIS RACHELLE FERRELLE (MANHATTAN)	
65	62	8	CAN IT BE ALL SO SIMPLE WU-TANG CLAN (LOUD/RCA)	
66	55	14	WARRIORS DRUM KING JUST (BLACK FIST/SELECT)	
67	61	18	ANYTHING SWV (RCA)	
68	—	1	GUCCI DANCE LIVE SAM THE BEAST (SIREN)	
69	74	8	THE WORLD IS YOURS NAS (COLUMBIA)	
70	58	8	OLD TO THE NEW NICE & SMOOTH (RAL/PGD)	
71	65	20	PART TIME LOVER/I'M STILL... H-TOWN/AL B. SURE! (DEATH ROW)	
72	52	40	DUNKIE BUTT 12 GAUGE (STREET LIFE/SCOTTI BROS.)	
73	—	1	LIVE EVIL FLATLINERZ (DEF JAM/RAL/ISLAND)	
74	66	4	NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/LONDON)	
75	72	10	OH MY GOD A TRIBE CALLED QUEST (JIVE)	

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



# Laswell Keeps His Influences In Sight As He Introduces A New Funk Label

PRODUCER BILL LASWELL is a global groove sculptor with a purpose. His output, he says, attempts to "connect the points" of all of his musical influences. In the '80s, Laswell co-supervised "Rockit," Herbie Hancock's seminal fusion experiment.

"It was based on my experiences in New York, hanging out in the Roxy and meeting all the early DJs like Afrika Bambaataa and DST," he says. "The idea was to incorporate the turntable as an instrument while using the [street] rhythms I was hearing at the time, including the Kraftwerk electro stuff. The process wasn't based on any scheme. It involved mixing hip-hop beats with Afro-Cuban drumming, low-end bass, phrases influenced by Black Uhuru, and riffs from jazz records like Pharoah Sanders."

Laswell, who owns Axiom Records, views hip-hop as part of a gorgeous musical mosaic. "You can't listen to pop without hearing the influence of some form of hip-hop, and you can't listen to hip-hop without hearing some reference to something in R&B, jazz, or even straight back-to-Africa music," he says.

Laswell recently formed Black Arc Records, a label dedicated to electric funk. The label's first five titles are "Hell And Back" by the Buddy Miles Express, "Third Eye Open" by Hardware, "Under The Six" by the Slave-masters, "Lords Of The Harvest" by Zillatron, and "Out Of The Dark" by O.G. Funk.

Speaking about the O.G. Funk collective, Laswell says, "The original idea was to bring together the cornerstones of Funkadelic's psychedelic side and record some new music using repetitive phrases and riffs—a construction that's similar to hip-hop, except live instruments were used.



by Havelock Nelson

The emphasis was not on songwriting, but guests like [rappers] Melle Mel and Whipper Whip helped to create a structure. It's another experimental collaboration."

**NOTES:** Freeze Records, the label behind "The Frankie Cutlass Show" (the album that includes the frothy jam "Puerto Rico"), has entered a deal to begin distribution through Priority. The first single under the new agreement will be "Lazy Afternoon" by Nonchalant. The act will join Jigmasters, Grassroots, Lyrics, Chun-Li, Skitco, Rubberbandz (who rhymed on Shyheim's Virgin single "Pass It On"), and Sha-Now (formerly of the RCA crew Rumpeltitskins) on "Black Market," a compilation set that's due next month... Pallas Records has announced a remix contest involving the fly new single by Bushwackass, "Rough, Rugg'd & Raw." The winner will receive a \$1,000 cash prize, and 500 copies of the winner's recontextualization will be serviced to radio mix shows everywhere. Interested parties should contact Pallas in New York. The deadline for submissions is Aug. 26... We hear that Kool Keith from the Ultramagnetic MCs just signed with Capitol Records. The deal is said to be in the six figures... On "Step It Up" (Illkabokey Records, Brooklyn, N.Y.) by the Funk Children, storming, edgy rhymes get hung around a trance-y, bare-bones loop.

It's adequately groovy (which isn't adequate at all), and somewhat tedious. A more imaginative chorus would help to make "Step It Up" overwhelming... Prior to the emergence of Illegal and Shyheim, there was Olori Rock, a baby-faced mic fiend obsessed with the shadowy street scene. Back then, feeling he'd be crushed (like a jellybean) by big-boy MCs, it was suggested he soften up his style. But Rock stayed the course. Now signed to Longevity Records, he has released the aptly titled 12-inch "Rough & Tough." This slice of good-to-go braggadocio was layered by producer Steven Brown, a loose part from influential '80s dance band the NYC Peech Boys ("Don't Make Me Wait," "Life Is Something Special").

**HIGH INNERGEE:** We just received issue No. 2 of Innergee, the artful (both editorially and mechanically) newsletter published by Gee Street Records. The work of editor Vivien Goldman and assistant editor (and Gee Street publicist) Donna Torrence, this newsletter is notable in that it doesn't read like a press release.

The text is colorful and informative. Among the revelations this month: Bronx rapper Mysterme's real first name is Ulysses, and Brooklyn poetess Amber Sunshower is Gee Street's latest talent signing. Besides reporting that the main theme in her work-in-progress is love, the Sunshower entry advises readers that she's collaborating with PM Dawn's quirky sonic abstracter, Prince Be. I'm expecting their pairing to blow and glow like brilliant '90s psychodust. I'm betting that when she comes out, Amber Sunshower will break through clouds of (chronic and gun) smoke and shine.

## FORCE MDs EYE NEW HEIGHTS

(Continued from page 17)

rangement N.U.W.R. has with Ichiban is an "interim-type agreement which [runs for] one year, with an option. Technically, it's a two-year agreement."

Around the time "Stop Frontin'" came out, the group did some promotional touring, focusing on the Northeast, Harewood says. They taped identification tags for various radio stations and did a lot of press "to keep them in folks' faces," he says.

For the second single and beyond,

the focus will be on street marketing. Says Wright, "We'll be doing a lot of sniping in major markets, and a remix will feature Method Man from Wu-Tang Clan. For the video, we'll try and get King Just, Shyheim, and the [rest of the] Wu-Tang Clan. These are newer artists from Staten Island, which [hip-hop audiences] are now calling Shaolin."

Currently, the Force MDs are original members Steve "Steve D" Lundy, T.C. Lundy, and Jessie "Jessie D." Daniels, and more recent additions Shawn "Shawny-Shawn" Waters and Rodney "Khalil" Lundy.

The group formed in 1972; at the time, its members were just kids imitating the Jackson 5. The group sang in the streets and on the Staten Island Ferry, where it was discovered. In 1983, the act signed with Tommy Boy and subsequently recorded four albums: "Love Letters," "Chillin'," "Touch & Go," and "Step To Me."

The Tommy Boy years were marked by mixed success; some group members feel they were not allowed to totally be themselves. So before embarking on this new chapter

in their career, the members made several changes. After relocating to the Pocono Mountains in Pennsylvania ("We wanted a quiet place, away from the city, to collect our thoughts and raise our families, and regroup," says T.C.), the group added Waters and Khalil Lundy. "Shawn is a good friend of the family, and Khalil, my brother, was in the group from the very beginning," says Steve D. "But 10 years ago, he left to join a Muslim mosque in Brooklyn."

Then the Force MDs took steps toward controlling their own career. They built a recording studio in the basement of Steve D's Pennsylvania home and formed their label in conjunction with their management firm, Houston-based Onyx Entertainment.

Group member Daniels says the Force MDs' sound is unique. "What I hear [out today] is a lot of strong, piercing harmonies that are more gospel-y," he says. "I think we're coming with lighter harmonies [that are more rooted] in doo-wop from the late '50s. And I think that sound will catch on."

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	12	<b>FUNKDAFIED</b> ● (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA	◆ DA BRAT 10 weeks at No. 1
2	2	3	12	<b>TOOTSEE ROLL</b> (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
3	5	7	4	<b>THIS D.J.</b> (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND	◆ WARREN G
4	3	2	16	<b>FANTASTIC VOYAGE</b> ▲ (C) (M) (T) (X) TOMMY BOY 617	◆ COOLIO
<b>★★★ GREATEST GAINER ★★★</b>					
5	9	—	2	<b>FLAVA IN YA EAR</b> (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK
6	4	5	16	<b>BACK IN THE DAY</b> (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	◆ AHMAD
7	6	8	10	<b>FUNKY Y-2-C</b> (C) (M) (T) (X) CHAOS 77461/COLUMBIA	◆ THE PUPPIES
8	8	6	6	<b>GIVE IT UP</b> (C) (M) (T) (X) DEF JAM/RAL 853 316/ISLAND	◆ PUBLIC ENEMY
9	10	10	4	<b>BOP GUN (ONE NATION)</b> (M) (T) (X) PRIORITY 53161*	◆ ICE CUBE
10	17	—	2	<b>AFRO PUFFS</b> (C) DEATH ROW/INTERSCOPE 98233/AG	◆ THE LADY OF RAGE
11	7	4	16	<b>REGULATE</b> ▲ (C) DEATH ROW/INTERSCOPE 98280/AG	◆ WARREN G & NATE DOGG
12	13	9	7	<b>SOUTHERNPLAYALISTICDILLACMUZIK</b> (C) (D) (M) (T) LAFACE 2-4079/ARISTA	◆ OUTKAST
13	14	11	13	<b>WHERE MY HOMIEZ?</b> (C) (M) (T) MERCURY 858 462	◆ ILL AL SKRATCH
14	12	16	12	<b>NAPPY HEADS</b> (C) (M) (T) RUFFHOUSE 77643/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
15	20	36	3	<b>ROMANTIC CALL</b> (C) (M) (T) EPIC 77624	◆ PATRA FEATURING YO-YO
16	22	35	4	<b>ACTION</b> ◆ TERROR FABULOUS FEAT. NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260/AG	
17	16	13	8	<b>NUTTIN' BUT LOVE</b> (C) UPTOWN 54865/MCA	◆ HEAVY D & THE BOYZ
18	15	12	8	<b>DIARY OF A MADMAN</b> (C) (T) GEE STREET 854 062/ISLAND	◆ GRAVEDIGGAZ
19	11	15	7	<b>TAKE IT EASY</b> (M) (T) WEEDEE 20094*/NERVOUS	◆ MAD LION
20	18	14	19	<b>PUMP</b> (C) (M) (T) IMMORTAL 62844/RCA	◆ VOLUME 10
21	23	22	6	<b>BLACK HAND SIDE</b> (C) (T) (X) MOTOWN 2249	◆ QUEEN LATIFAH
22	24	39	3	<b>RECOGNIZED THRESHOLDS OF...</b> (C) PENDULUM 58184/EMI	◆ BOOGIEMONSTERS
23	19	18	23	<b>WORKER MAN</b> (C) (M) (T) EPIC 77289	◆ PATRA
24	21	19	13	<b>CAPTAIN SAVE A HOE</b> (C) (T) SICK WID IT 42230/JIVE	◆ E-40
25	30	21	24	<b>PUMPS AND A BUMP</b> ● (C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS.	◆ HAMMER
26	36	45	4	<b>WRONG SIDE OF DA TRACKS</b> (C) (M) (T) BIG BEAT/ATLANTIC 98285/AG	◆ ARTIFACTS
27	29	29	4	<b>NO GUNS, NO MURDER</b> (M) (T) (X) VP 5399*	◆ RAYVON
28	26	17	14	<b>CROOKLYN</b> (C) (T) 40 ACRES AND A MULE 54837/MCA	◆ THE CROOKLYN DODGERS
29	31	26	9	<b>CAN IT BE ALL SO SIMPLE</b> (C) (T) LOUD 62891/RCA	◆ WU-TANG CLAN
30	27	25	15	<b>WARRIOR'S DRUM</b> (C) (T) BLACK FIST 27491/SELECT STREET	◆ KING JUST
31	<b>NEW</b> ▶	1	1	<b>GUCCI DANCE LIVE</b> (M) (T) SIREN 109	SAM THE BEAST
32	39	27	10	<b>THE WORLD IS YOURS</b> (C) (T) COLUMBIA 77514	◆ NAS
33	28	20	8	<b>OLD TO THE NEW</b> (C) (T) RAL 853 238/ISLAND	◆ NICE & SMOOTH
34	25	23	38	<b>DUNKIE BUTT (PLEASE PLEASE PLEASE)</b> ● (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	◆ 12 GAUGE
35	<b>NEW</b> ▶	1	1	<b>LIVE EVIL</b> (C) (M) (T) DEF JAM/RAL 853 356/ISLAND	◆ FLATLINERZ
36	32	31	5	<b>NONE OF YOUR BUSINESS/HEAVEN OR HELL</b> ◆ (C) NEXT PLATEAU/LONDON 857 578/ISLAND	SALT-N-PEPA
37	37	37	10	<b>OH MY GOD</b> (C) (T) (X) JIVE 42212	◆ A TRIBE CALLED QUEST
38	<b>NEW</b> ▶	1	1	<b>IN THE P.J.'S</b> (C) (T) MCA 94884	BIG DADDY KANE
39	35	30	22	<b>SWEET POTATOE PIE</b> (C) (M) (T) OUTBURST/RAL 77350/CHAOS	◆ DOMINO
40	44	50	36	<b>FREAKS/I-GHT (ALRIGHT)</b> (M) (T) (X) GEE STREET 440 583*/ISLAND	◆ DOUG E. FRESH
41	33	38	6	<b>DON'T STOP</b> (C) (M) (T) (X) GIANT 18136/REPRISE	◆ HAMMER
42	47	—	3	<b>BLACK SUPERMAN</b> (C) (T) RUTHLESS 5516/RELATIVITY	◆ ABOVE THE LAW
43	42	40	3	<b>ON POINT</b> (M) (T) (X) TOMMY BOY 623*	◆ HOUSE OF PAIN
44	34	24	30	<b>PLAYER'S BALL</b> ● (C) (M) (T) (X) LAFACE 2-4060/ARISTA	◆ OUTKAST
45	43	—	8	<b>LATE NITE CREEP (BOOTY CALL)</b> (C) (M) (T) (X) WRAP 94225/ICHIBAN	◆ MC BREED
46	38	28	22	<b>GOT ME WAITING</b> (C) (T) UPTOWN 54815/MCA	◆ HEAVY D & THE BOYZ
47	41	32	29	<b>BORN TO ROLL</b> (C) (M) (T) DELICIOUS WINY/EASTWEST 98315/AG	◆ MASTA ACE INCORPORATED
48	40	33	16	<b>BUCKTOWN</b> (M) (T) WRECK 20069*/NERVOUS	◆ SMIF-N-WESSUN
49	<b>NEW</b> ▶	1	1	<b>THUGGISH RUGGISH BONE</b> (C) (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
50	49	—	2	<b>IT'S YOUR BIRTHDAY</b> (C) (M) (T) LUKE 176	◆ LUKE

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



## Clubland Gets 'Excuses' From Sandra Bernhard

**HUMAN BEHAVIOR:** It makes perfect sense that clubland would be the first stop on the trek of exposure and promotion for **Sandra Bernhard's** brash new musical venture, "Excuses For Bad Behavior, Part One."

A brutally frank observer of life and the pop culture that shapes it, she frequently leaves mainstream minds perplexed. But it is the cathartic realism of her reflections and comedic musings that has culminated in a body of work that makes a foray into the world of forceful and confrontational rhythms (where individuality is often warmly embraced) seem so natural.



BERNHARD

Even so, we would not be surprised if it takes a moment for clubheads to thoroughly grasp the commentary erupting from her recently issued 550/Epic 12-inch promo, "Phone Sex," beyond the slew of four-letter words popping from the speakers.

Amid a spiraling storm of cutting-edge house rhythms, courtesy of various mixes by **Phillip Damien** and **Johnny Vicious**, Bernhard pushes every possible sexual button during what is now said to be actual chats with 900-line callers. Each version of the song plays into the primal nature of Bernhard's delivery, which explores the fantastical, push-the-limits mind games pleasure-seekers play in the age of AIDS. "I don't think people feel at all free in their sex lives right now," she says. "They feel so restricted and repressed, but their brains are exploding with wild fantasies. The problem is that there is a lot of societal shame and embarrassment attached to those fantasies."

Contrasting the label's underground efforts with "Phone Sex" is the single's commercial A side, a smart revision of **Sylvester's** "(You Make Me Feel) Mighty Real." Besides offering a loving homage to the late performer, the track also looks to a period of carefree liberation with degrees of nostalgia, melancholy, and optimism. Slated for release later this month, "Mighty Real" has been tweaked and re-stitched to fit several club directions, ranging from fleshy house to bright pop/NRG, by **Damien**, **Marcus Schulz**, **C.L. McSpadden**, **Doug Deangelis**, and **the Manhattan Project**.

In assembling "... Bad Behavior," Bernhard teamed with long-time musical collaborators **Mitch Kaplan** and **Derek Smit** to co-write and co-produce sharp new material, as well as re-create a broad palette of pop nuggets. A lesbian take on **Paul Simon's** "50 Ways To Leave Your Lover" sizzles with female names and a jiggly jack-swing beat, and "Sympathy For The Devil,"



by Larry Flick

from the **Rolling Stones** book of classics, haunts in its new incarnation as a creeping ballad.

Of the original cuts, "Innocence" meditates on how AIDS has ravaged her circle of friends. Placed within a sweeping, dramatic arrangement, this is where Bernhard's theatrical, clearly well-trained voice is put to best use. To ears dulled by double-tracked cupie-dolls or deafened by lung-bursting divas, Bernhard's fluttering soprano is rife with the same expressive, connecting spirit that fuels her stage pieces and books.

Bernhard is putting together a show to support "... Bad Behavior," a move that goes against the grain of her usual pattern of recording an album to capture a show that has already run its course. Lucky New Yorkers got a rare peek at the artist on a bare stage during a Gay Games fundraiser, belting to the track of "Mighty Real." Though visibly nervous, her performance sparked with a raw and interactive electricity that triggered wishes for a brief jaunt of clubs.

Regardless, "... Bad Behavior" is



**Sure-Footed Shara.** EMI chanteuse Shara Nelson, pictured with producer David Morales, recently was feted at a New York eatery during a promotional stop. She is on a U.S. trek, stomping behind her debut album, "What Silence Knows." The Michael Peden-produced set has already scored several pop and club hits in her native U.K., and has spawned a stateside club hit with the current single "Down That Road." This fall, look for EMI to issue remixes of "Uptight," while the singer plans to begin writing and recording her second album.

a nourishing and challenging piece of work that expands on Bernhard's standing invitation to explore your mind and soul—and have a laugh at what you find. Now that she has made a stop in clubland, we may never let her leave.

**ON THE BEAT:** "Little" **Louie Vega** continues to assert himself as a formidable producer/remixer apart from his heralded **Masters At Work** partnership with **Kenny "Dope" Gonzalez**. Although the team remains intact, his strength on the solo tip is rightfully being propped, given the potency of singles like just-released "Guajira/Oye Como Va" by **Julio Iglesias**.

Clearly getting in close touch with his Latin roots, Vega has deftly combined cultural spice with hearty house friction—making for a tasty single that is on par with his work on the **River Ocean** smash, "Love & Happiness." Floating out there with relatively little fan-fare on Columbia, look for "Un Beso Dub" to be one of the sleeper hits of late summer. One spin and you will be sold.

As "Lifeforms" by **Future Sounds Of London** garners enough critical roses to keep **Lynn Anderson** happy, the folks at **Astralwerks** have begun to focus on "Paths 1-7" as a CD single. Enhanced by the presence of **Cocteau Twins** vocalist **Liz Fraser**, the blissfully ambient track is awash in soothing, forest-like sound effects and delicious, complex synth lines. A chill-out of the highest creative plateau.

And if "Lifeforms" is not bold and innovative enough for ya, brace yourself for the serious possibility of "Dead Skin Cells" being pulled as the next single, retraced with a full orchestra and operatic guest vocals. *Deep.*

**Manu Dibango's** classic "Soul Makossa" has been dusted off for the world-beat legend's new Giant opus, "Wakafrika." With **Youssou N'Dour** lending a fine vocal appearance, the track now has jazz/hip-hop leanings, thanks in part to brassy remixes by **Geoff Wilkinson** and **Mel Simpson** of **US3**. Radio-ready as they come, this single is essential programming for DJs who shade their sets with down-tempo funk or acid-jazz. Go directly to the "Freedom" version.

The venerable **Gwen McCrae** will likely enjoy renewed club interest now that New Jersey-headquartered **Radikal-Q Records** has issued "Funky Sensation." Her voice is like a visit from a dear old friend, while **Constantino Padovano** and **Maurizio Verbeni** contribute mixes that click with an insinuating tribal rhythm. Loads of great fun.

**Radikal-Q** is also the home of the latest musing by **X-Press 2**, "Rock 2 House," which glides with smooth electro-trance precision. Aaah...

New York's **Waako Records** is starting to make some pleasant



**Good Times Live.** Logic/BMG recording act **Sound Factory** is shown during a performance at **Les Poulets** in New York. The group will soon release its first full-length album, "Product," which is bolstered by a recent No. 1 club hit, "Good Times." Concert dates around the U.S. and a new single are also forthcoming. (Photo: Tina Paul)

noise around town with several tracks that plug into ongoing trends, while mining a few new sounds as well. The best (and latest) to hit the street is "Feel It (Love)," by **DJ Young Richard**, a newcomer with a savvy ear for easily mixable breaks and plush keyboards. Input from **Keith Kemper** and **DJ Giovanni** proves to be useful, as they inject trance flavors that cushion the tribal bottom of the track. Essential underground fare.

Once again, we're bathing in the enticing house waters of Sweden's **Clubvision Records**—this time with "Joy + Happiness" by **Stabbs**. The act is the brainchild of Finnish producer **Kosky**, who is revered for going against the popular Euro-rave sound of his homeland in favor of silky R&B/house. His romantic tune is nicely remixed by **Stonebridge** and **Nick Nice**, who toughen the track and render it accessible to punters in the U.S. Have a dip.

**WORD FROM THE THIRD FLOOR:** Contrary to rampant gossip, the crafty, San Francisco production/remix team of **DJ EFX** and **DJ Digit** is *not* making a permanent move to the U.K. However, they will be working there on and off for the next five months and are setting up an office there. The two will divide their time between turntable gigs throughout Europe and studio work.

The long-anticipated launch of **Freshly Squeezed Records**, **Digit** and **EFX's** custom label with **Strictly Rhythm**, is finally upon us. First fruits of the deal will be "The Hispanics," featuring **EFX** and **Ralphie Rosario**, and "Lift Me Up" by **Digi-Soul Featuring LZ Love**.

If that is not enough, **Tyler Stone**, who has been den mother to the pair, is making inroads as a producer and songwriter in her own right. She just completed tracks with Chicago siren **Shay Jones** and will mix "I'm In The Middle" by **Shawn Benson** for **Freshly Squeezed**. Also on the agenda is a possible collaboration with **Janice Robinson**, a fierce diva who just finalized a contract with **MCA Records** in the U.K.

**SIDEWALK TALK:** **Pet Shop Boys** will be serving a whole lot more than simply past hits on the forthcoming "Disco II," a 12-song collection on **EMI Records**. Tightly mixed like a club set, the album will include a **Junior Vasquez** remix of "Yesterday When I Was Mad," the next single in the U.K., as well as a previously unavailable recording of the **Noel Coward** standard "If Love Was All" and "Can You Forgive Her," which has been restructured as a **Sinatra-like** big-band/swing tune. You will be speechless upon hearing **Neil Tennant** croon with a sweeter vocal tone than he has ever displayed before. Due out around the end of October... The fire surrounding **Joi Cardwell's** lush **EightBall** single "Trouble" is out of control. The indie label reports pre-orders of more than 3,000 for an imminent double-pack re-pressing of the single, which now sports

(Continued on next page)

Billboard. **Dance**  
**HOT Dance**  
**Breakouts**

FOR WEEK ENDING AUGUST 20, 1994

**CLUB PLAY**

1. EVERYDAY THANG MELANIE WILLIAMS EPIC
2. TALK TO ME THIRD WORLD GREAT JONES
3. WHERE IS LOVE AND HAPPINESS? ANYTHING BOX ORANGWERKS
4. GOD'S EYE THE OVERLORDS ZOO
5. HIDE-A-WAY KELLI RICH FOCUS


**MAXI-SINGLES SALES**

1. IN THE PJ'S BIG DADDY KANE MCA
2. GUCCI DANCE LIVE SAM THE BEAST SIREN
3. THE DANCE SUBLIMINAL CUTS TRIBAL AMERICA
4. Y? KIWI DREAMS FEATURING DARRELL MARTIN TRIBAL AMERICA
5. WHAT ABOUT US JODECI UPTOWN

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	2	3	8	LIFTED BY LOVE SIRE 41379/WARNER BROS. 1 week at No. 1	K.D. LANG
2	3	9	7	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	MARIAH CAREY
3	4	6	8	BOMBADIN TOMMY BOY 629	808 STATE
4	11	20	4	ONE NIGHT IN HEAVEN EPIC 77613	M PEOPLE
5	6	11	8	FEEL LIKE MAKING LOVE 550 MUSIC 77556/EPIC	PAULINE HENRY
6	7	12	7	RIGHT IN THE NIGHT EPIC 77544	JAM & SPOON FEATURING PLAVKA
7	8	14	7	IS IT ALL OVER MY FACE? CAJUAL 213	DAJAE
8	10	16	8	NEW YORK EXPRESS STRICTLY RHYTHM 12254	HARDHEAD
9	1	2	9	BRING ME YOUR LOVE ELEKTRA 66223	DEEE-LITE
10	5	1	10	THE RIGHT KINDA LOVER MCA 54851	PATTI LABELLE
11	17	22	5	LOVE SO STRONG IMAGO 25067	WILD PLANET
12	12	5	10	CAUGHT IN THE MIDDLE REPRISE 41573/WARNER BROS.	JULIET ROBERTS
13	9	4	10	EMERGENCY ON PLANET EARTH COLUMBIA 77529	JAMIROQUAI
14	25	41	3	AIN'T NOBODY AVEX GROUP 15529/CRITIQUE	JAKI GRAHAM
15	19	25	5	ARE YOU SATISFIED? TRIBAL AMERICA 58142/IRS	THE DAOU
16	13	8	10	FEEL WHAT YOU WANT CHAMPION 95899/EASTWEST	KRISTINE W
17	22	32	4	DEEP FOREST 550 MUSIC 77578/EPIC	DEEP FOREST
18	15	17	7	SO CONFUSED GREAT JONES 530 630/ISLAND	COLONEL ABRAMS
19	28	36	4	BETTER LATE THAN NEVER CHAMPION 95898/EASTWEST	LAFAYETTE
20	14	7	10	ANYTHING 550 MUSIC 77495/EPIC	CULTURE BEAT
21	26	27	5	INNER CITY BLUES C-FOUR 1010	GARY
22	30	35	4	LET THE MUSIC (LIFT YOU UP) BIG BEAT 10156/ATLANTIC	LOVELAND
23	20	26	6	EVERYBODY UP A&M 8294	UNCANNY ALLIANCE
24	16	10	9	HOLIDAY DEEP CRAP 30060/CRAP	URBAN MOTION PROJECT II
25	29	34	4	COME TO ME, ECSTASY CONTINUUM 15303	RED RED GROOVY
26	33	40	4	IN THE DARK WE LIVE (THEE LITE) EMOTIVE 754	APHROHEAD
27	31	33	5	TROUBLE EIGHT BALL 040	JOI CARDWELL
28	18	15	11	THAT SOUND MIAMI SOUL 004 RALPH FALCON FEATURING DOROTHY MANN	
29	35	38	4	DOWN THAT ROAD CHRYSALIS 58036/EMI	SHARA NELSON
30	38	—	2	BRING ME JOY VIBE MUSIC 016	MEECHIE
31	27	28	6	EL BAILE DE LA VELA EPIC PROMO	CHEITO
32	24	21	9	ACTIVATOR (YOU NEED SOME) VICIOUS MUZIK 004/EPIC	WHATEVER GIRL
33	41	—	2	DO YOU WANNA GET FUNKY COLUMBIA 77581	C+C MUSIC FACTORY
34	32	19	26	JUMP TO IT ARISTA 1-2702	ARETHA FRANKLIN
<b>*** POWER PICK ***</b>					
35	48	—	2	ANOTHER NIGHT ARISTA 1-2725	REAL MCCOY
36	42	—	2	GIRLS & BOYS FOOD/SBK 58155/EMI	BLUR
37	34	23	9	I CAN'T LET YOU GO EIGHT BALL 041 THE MACK VIBE FEATURING JACQUELINE	
38	21	13	12	WHEN YOU MADE THE MOUNTAIN EASTWEST 95906	OPUS III
39	39	29	8	CLOSER TO GOD NOTHING/TVT/INTERSCOPE 95905/ATLANTIC	NINE INCH NAILS
<b>*** HOT SHOT DEBUT ***</b>					
40	NEW	1	1	TURN IT UP (SAY YEAH) FFRR 120 030	DJ DUKE
41	37	30	10	YOU WON'T SEE ME CRY ATLANTIC 85657	B-TRIBE
42	44	49	4	DANGER! CUTTING 300	ROCHELLE FLEMING
43	45	45	3	UNJUST WORLD MCA 54782	MORGAN HERITAGE
44	40	42	5	IT'S OVER NOW (IT'S ALRIGHT) ZOO 14138	CAUSE & EFFECT
45	NEW	1	1	RUN TO THE SUN MUTE 66208/ELEKTRA	ERASURE
46	36	24	11	NO LOVE LOST GROOVE ON 06/STRICTLY RHYTHM	CE CE ROGERS
47	NEW	1	1	FEET FFRR 120 036	SANDALS
48	NEW	1	1	INDEPENDENCE NOTT-US 0010	SPRING
49	50	—	2	DON'T STOP GIANT/REPRISE 41473/WARNER BROS.	HAMMER
50	23	18	13	LOVE COME HOME CHAMPION 95907/EASTWEST OUR TRIBE FEATURING FRANKE PHAROAH	

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 PDS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. 					
<b>*** No. 1 ***</b>					
1	1	1	8	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS 7 weeks at No. 1	MAD LION
2	2	—	2	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	CRAIG MACK
<b>*** GREATEST GAINER ***</b>					
3	16	—	2	BOOTI CALL (M) (T) (X) INTERSCOPE 95863	BLACKSTREET
4	7	3	4	THIS D.J. (M) (T) (X) VIOLATOR/RAL 853 237/ISLAND	WARREN G
5	6	4	4	DO YOU WANNA GET FUNKY (M) (T) (X) COLUMBIA 77581	C+C MUSIC FACTORY
6	5	8	4	NO GUNS, NO MURDER (M) (T) (X) VP 5399	RAYVON
7	3	10	10	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	DA BRAT
8	8	5	17	100% PURE LOVE (M) (T) (X) MERCURY 858 485	CRYSTAL WATERS
9	9	—	2	ONE NIGHT IN HEAVEN (T) (X) EPIC 77613	M PEOPLE
10	11	13	5	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161	ICE CUBE
11	4	6	13	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617	COOLIO
12	12	9	4	STROKE YOU UP (T) (X) SPOILED ROTTEN/BIG BEAT 10155/AG	CHANGING FACES
13	10	2	13	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA	FUGEES (TRANZLATOR CREW)
14	13	7	6	GIVE IT UP (M) (T) (X) DEF JAM/RAL 853 317/ISLAND	PUBLIC ENEMY
15	18	23	12	ANY TIME, ANY PLACE/THROB (T) (X) VIRGIN 38435	JANET JACKSON
16	24	22	7	TOOTSEE ROLL (M) (T) (X) RIP-IT 6911	69 BOYZ
17	17	11	4	ON POINT (M) (T) (X) TOMMY BOY 623	HOUSE OF PAIN
18	49	—	2	LOVE WOMAN SO! (M) (T) (X) BREAK A DAWN 8001/VP	MAD LION
19	20	27	4	LET THE MUSIC (LIFT YOU UP) (T) (X) BIG BEAT 10156/AG	LOVELAND
20	31	—	2	RAM DANCEHALL (M) (T) EPIC 77650	SHABBA RANKS
21	42	—	3	CUBAN PETE (M) (T) CHAOS 77587/COLUMBIA	JIM CARREY
22	26	24	7	THE RIGHT KINDA LOVER (T) MCA 54851	PATTI LABELLE
23	33	—	2	GIRLS & BOYS (T) (X) FOOD/SBK 58155/EMI	BLUR
24	14	18	21	MOVING ON UP (T) (X) EPIC 77417	M PEOPLE
<b>*** HOT SHOT DEBUT ***</b>					
25	NEW	1	1	ACTION (M) (T) EASTWEST 95900/AG	TERROR FABULOUS FEATURING NADINE SUTHERLAND
26	27	21	16	BUCKTOWN (M) (T) WRECK 20069/NERVOUS	SMIF-N-WESSUN
27	30	30	4	ANOTHER NIGHT (T) ARISTA 1-2725	REAL MCCOY
28	NEW	1	1	LIVE EVIL (M) (T) DEF JAM/RAL 853 357/ISLAND	FLATLINERZ
29	36	—	37	FREAKS/I-GHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583/ISLAND	DOUG E. FRESH
30	21	14	17	BACK & FORTH (T) (X) BLACKGROUND 42173/JIVE	AALIYAH
31	23	12	10	OH MY GOD (T) (X) JIVE 42211	A TRIBE CALLED QUEST
32	NEW	1	1	KAUGHT IN DA AK (M) (T) EASTWEST 95877/AG	DAS EFX
33	19	37	10	ANYTIME YOU NEED A FRIEND (M) (T) (X) COLUMBIA 77499	MARIAH CAREY
34	RE-ENTRY	2	2	TIME'S UP (M) (T) (X) WILD PITCH 58194/EMI	O.C.
35	35	32	4	FEEL WHAT YOU WANT (M) (T) CHAMPION 95899/EASTWEST	KRISTINE W
36	37	28	6	BLACK HAND SIDE/WEEKEND LOVE (T) (X) MOTOWN 4857	QUEEN LATIFAH
37	15	16	16	WHAT'S UP (T) (X) ZYX 6691	DJ MIKO
38	RE-ENTRY	7	7	CROOKLYN (FROM "CROOKLYN") (T) 40 ACRES 54883/MCA	THE CROOKLYN DODGERS
39	43	34	14	WHERE MY HOMIEZ? (M) (T) MERCURY 858 463	ILL AL SKRATCH
40	28	25	7	DIARY OF A MADMAN (T) GEE STREET 854 063/ISLAND	GRAVEDIGGAZ
41	22	15	6	GET IT TOGETHER (M) (T) (X) CAPITOL 58171	BEASTIE BOYS
42	40	19	7	OLD TO THE NEW (T) RAL 853 239/ISLAND	NICE & SMOOTH
43	25	35	8	LIFTED BY LOVE (T) (X) SIRE 41379/WARNER BROS.	K.D. LANG
44	RE-ENTRY	6	6	SOUTHERNPLAYALISTICADILLACMUZIK (M) (T) LAFACE 2-6010/ARISTA	OUTKAST
45	47	45	9	CAN IT BE ALL SO SIMPLE (T) (X) LOUD 62890/RCA	WU-TANG CLAN
46	45	36	6	RIGHT IN THE NIGHT (T) (X) EPIC 77544	JAM & SPOON FEATURING PLAVKA
47	34	—	3	CAUGHT IN THE MIDDLE (T) (X) REPRISE 41573/WARNER BROS.	JULIET ROBERTS
48	50	26	10	THE WORLD IS YOURS (T) COLUMBIA 77513	NAS
49	41	29	12	90'S GIRL (T) (X) KAPER 62882/RCA	BLACKGIRL
50	38	—	2	WRONG SIDE OF DA TRACKS (M) (T) BIG BEAT 10154/AG	ARTIFACTS

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

## DANCE TRAX

(Continued from preceding page)

yummy new mixes by Junior Vasquez, Satoshi Tomiie, the UBQ Productions posse, and the Deep Dish Production squad. Cardwell's first album for EightBall is tentatively due in October... We are thrilled to report ex-Electribe 101 chanteuse Billie Ray Martin just inked a solo agreement with Magnet/EastWest in the U.K. Her creamy, delicious voice will be heard on the single "Your Loving Arms," which is slated for December release. Can a full-length album be far behind? We feel hopeful

... Those innovative minds at Mute Records continue to broaden the horizons of dance music with "Trans Slovenia Express," a compilation of tracks by producers and musicians from the war-torn country of Slovenia, who explore and interpret the work of Kraftwerk. Though the album may initially seem like an odd project, it is interesting (if not thoroughly compelling) to examine the effect that one act had on a generation of people in one corner of the world. "The Robots" and "Man Machine" are among the composi-

tions featured, with re-dressed electro-punk, metallic pop, and frosty rave vibes. Unlike anything you have ever encountered in the past... Hanging on the compilation tip a moment longer, the U.K.-based Esoteric maintains its alliance with Florida's Bottom Line house label with a collection of its recent singles. The atmosphere is richly soulful and invigorating, with "Feel The Flow" by Flow Featuring Mikey Culture, "My Love & My Friend" by Barbara Dixon, and "Love Your Body" by M.J. White among the

standout tracks. Y'know, it is a real bummer that a label as consistently strong as this can only get interest in the U.S. via import releases. Time to expand your world to include more from the underdogs and true renegades of our community, kiddies... We confess to being more than a bit undecided on the quality of new music coming from the artist formerly known as Prince—especially when we are still feasting on older tracks that are starting to surface on Warner Bros. The album "Come" boasts an

array of salacious funk throwdowns that tickle the libido as much as they do the booty. The title jam slams a tough and relentless beat into a rack of brassy horns and sexy language that will melt the brains of conservatives. Other genius moments include the equally moist "Pheronome" and the house-inflected "Loose." Albums like this remind you why Mr. Thing is regarded as one of the great (and oh-so-quirky) artists of the past 10 years.



## RESTLESS LOOKS TO BUILD ON ED KUEPPER'S CULT FOLLOWING

(Continued from page 12)

pearance on Los Angeles NPR affiliate KCRW.

"Character Assassination" sounds like one of the rare albums that could leapfrog from format to format. Kuepper weaves sparse, acoustic songs (like the haunting "By The Way"), dramatically orchestrated pieces ("The Cock-Fighter"), and straightforward pop ("Take It By The Hand") into a richly textured sonic tapestry highlighted by his obsessive lyrical bent.

As a founding member of the semi-

nal Australian punk band the Saints, the Brisbane-born Kuepper began kicking out the jams in MC5-meets-the-Seeds fashion back in the mid-'70s. While never commercially successful in America, the Saints' underground influence has been profound enough to afford them a 1992 tribute album, titled "Neurotically Yours."

"I never thought of us as being part of the whole punk thing, since we formed a couple of years before that even started," Kuepper says. "Of

course, most people would disagree with me on that, but in some ways I think of what I've been doing as being in a little category of its own."

After leaving the Saints in 1978, the prolific singer/guitarist formed the noisy, free-wheeling Laughing Clowns, and released six increasingly unhinged albums in as many years. Upon the Clowns' implosion, he switched gears, gliding into the dusky, folk-tinged sound that has imbued his eight solo outings.

"It allows for a greater range of expression," he says of the subdued nature of the work contained on his latest disc and "The Butterfly Net," a compilation issued this summer by Restless. "I hear more subtlety in what I'm doing now, but I think it can be just as disturbing. I never want to get wrapped up in histrionics or overblown performances."

While Kuepper's reputation has long been stellar among a cadre of Australophile indie-rockers, his sole stateside

release before signing with Restless was "Everybody's Got To," which slipped out with little fanfare in 1988.

The support from his new label is certainly greater, but Kuepper—who was nominated for best album and won the best independent album honor at Australia's Aria Awards last year—seems prepared to start, once again, from square one.

"It would be more difficult if I had unreasonable expectations, but I know what I'm in for," he says with a laugh. "Going anywhere from what is, in essence, the most isolated place on the planet can be difficult psychologically as well as physically. If nothing else, it has kept me from feeling complacent."

## WALTER BECKER

(Continued from page 12)

the good time they were having. Finally, I said, 'That's it. I too am going to become an artist and make my own record.'"

Initially, Fagen was going to produce "11 Tracks Of Whack." The album was a year and a half in the making, with Becker taking a break for last summer's Steely Dan tour.

"Donald wasn't available for half the time, because I started work right after we finished his album ['Kamakiriad'] and he was still doing promotion and stuff. Because of his obligation and my desire to start, we just decided to keep our arrangement loose and just do whatever worked out for both of us." The two men share the production credit.

With Fagen initially tied up, Becker turned to another collaborator, guitarist Dean Parks. The two wrote and recorded three or four songs together, but only "Cringemaker" made it onto the album.

"Every collaboration has different dynamics to it," says Becker. "Working with Dean was very different from working with Donald. We worked together right at the beginning [of the album]. I wasn't exactly sure how to start, and having Dean there helped me. Dean brought a lot in terms of a different musical perspective from mine, and an ability to capture and articulate a vaguely described idea."

Most of his songwriting was done with the aid of a computer sequencer, Becker says. "That's helpful for someone that is not a real strong keyboard player... It's great to have those aids that allow you to edit and spruce up things after the fact."

Becker's new songs offer an assortment of twisted tales that are intriguing on the basis of their titles alone. The album includes such songs as "Junkie Girl," "Surf And/Or Die," and "This Moody Bastard."

"I decided to call the album '11 Tracks Of Whack' because I realized that songwriting is a place for me to do some lashing out, in a mild sort of way," Becker says.

But all of "11 Tracks Of Whack" isn't about lashing out. In the album closer, "Little Kawai," Becker pays tribute to his son. "That song became so popular in the family and within the group of people that knew my songs, I figured that if I put that song on the album I would get brownie points forever."

# A BILLBOARD SPOTLIGHT

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**Winners.** Kathy Mattea celebrates the success of her 10th album for Mercury Records—and sales of more than 5 million albums in her career—at a Music Row party. With her, from left, are Bob Titley, her manager; Josh Leo, producer of her current album, "Walking Away A Winner"; and Luke Lewis, Mercury/Nashville president.

## Track Launches Country Premiums Albums Tied To Driving, Fishing, Rodeos

■ BY EDWARD MORRIS

NASHVILLE—New York-based Track Marketing will make its splash in country music premium marketing via a Travis Tritt/Darrell Waltrip CD/cassette collection of songs about driving.

Also in the planning stages are a country music- and fishing- themed album, as well as an album tying in music with rodeos.

Paul Zamek, GM for Track's Nashville office, originated the idea for the racing-oriented premium piece. It will be sold to a corporate sponsor—such as an oil company—for use in attract-

ing customers. It will not, however, be available for direct sale.

The album is tentatively called "Put Some Drive In Your Country" (which is also the title of one of Tritt's 1990 hit singles) and will contain six country songs with driving motifs. Intercut with the songs will be conversations and commentaries by Tritt and NASCAR driver Darrell Waltrip on driving and racing. The sponsor's name is worked in at the beginning and end of the album.

According to Zamek, a premium album begins with a concept being "sold" to an artist who is somehow related to that concept. After the artist signs on, the proposal is presented for sponsorship to various appropriate corporations. Once a sponsor is secured, the album is recorded and manufactured.

Artists are guaranteed a specific fee per unit sold to the sponsor, and are sometimes given an advance against the anticipated royalties.

"We are speaking now to four or five prospective sponsors [for the Tritt/Waltrip project]," Zamek says. He says the target date for having the premium available for consumers is next February, in time for the Daytona 500.

Each premium sponsor provides the artwork for the album cover.

Finding a tie-in, Zamek says, is mainly a matter of observation. "If you

tune in TNN over the weekend," he says, "you see fishing, rodeo, and NASCAR. And the demographics almost merge back to back. Nine country fans out of 10 like NASCAR, and vice versa. So I tried to find a way to put those two markets together under one umbrella promotion."

Next up for Track is a "Gone Fishing" collection with MCA Records' Tracy Byrd, who is already connected with Tracker Marine and Bass-Pro. In addition to containing six songs about fishing, the album will feature Byrd giving fishing tips, revealing his favorite fishing spots, and telling tall tales about the sport.

Zamek says that "a couple" of acts have been approached about headlining a rodeo album, but none has been selected yet.

To secure songs for the albums, Track works through each participating label's special products department. The featured artist for each project has the right to approve artwork and song selection.

Until recently, Track Marketing was a part of Time Warner. It is now a separately owned company. Zamek says Track has done "lots of premiums in the jazz and rock fields, but this is the first time we'll be going heavily into the country field."

## Mercury Warms Up For 'Red Hot' Campaign Also, Luminaries Line Up To Pay Tribute To Monroe

**RED HOT + READY:** After months in the making, "Red Hot + Country" is ready to hit the streets. Due Sept. 13 on Mercury Records, the all-star AIDS-relief album will be promoted via a massive media blitz and a TV special. Radio stations in a variety of formats will be serviced the entire 17-cut album, along with a separate CD of the Red Hot version of the 1970 hit "Teach Your Children," featuring original artists Crosby, Stills & Nash. The track will not be worked as a single, says **Kim Markovchick**, Mercury's director of product management, but rather will be used as a focal point for the entire project. "We want to generate as much play as we can from all the other tracks on the album," she says.

The cover version of "Teach Your Children" also features vocals by **Kathy Mattea** (who spearheaded the album), **Suzy Bogguss**, and **Alison Krauss**. Additionally, **Billy Ray Cyrus**, **Ray Kennedy**, **Maura O'Connell**, **Randy Scruggs**, and **John & Audrey Wiggins** provide the chorus. There will be an accompanying music video. According to Markovchick, the song was chosen to lead the promotion in part because it will not compete with the singles activity of any of the participating artists.

A television special tied to the album will be taped Sept. 28 at a venue still to be selected. It will air in syndication, Markovchick says, the weekend after Thanksgiving. In addition, the album and all its supporting press materials are being serviced to a wide variety of media, reaching well beyond the regular country, trade, and entertainment outlets. Since Mercury is donating all proceeds beyond its overhead costs to AIDS charities, the label is asking selected publications to give the album free advertising space.

Other artists featured on the album—which is the fourth format-specific album inspired and coordinated by the Red Hot Organization—are **Sammy Kershaw**, **Brooks & Dunn**, **Johnny Cash**, **Jackson Browne**, **Carl Perkins**, **Duane Eddy**, **the Mavericks**, **Jimmie Dale Gilmore**, **Willie Nelson**, **Mary Chapin Carpenter**, **Nanci Griffith**, **Jimmy Webb**, **Marty Stuart**, **Jerry & Tammie Sullivan**, **Dolly Parton**, **Radney Foster**, **Mark Chesnutt**, **Patty Loveless**, **Wilco**, **Syd Straw**, **Earl Scruggs**, **Doc Watson**, **Vince Gill**, **Ricky Skaggs**, and **Roy Huskey**.

**GIVING THANKS:** When there are more music biz types standing in line for an autograph than for free drinks, you know something special is afoot. And indeed

it was at the recent party for **Bill Monroe** at the Country Music Hall Of Fame & Museum. The occasion was MCA Records' release of the four-CD boxed set "The Music Of Bill Monroe: From 1936-1994." The package is so impressive, and Monroe so universally revered, that even MCA/Nashville president and hot producer **Tony Brown** stood patiently in queue for a signature from the 82-year-old "Father Of Bluegrass." Monroe, as MCA/Nashville chairman **Bruce Hinton** noted, has been with the label for more than 45 years.

Other well-wishers included **Patsy and Donna Stoneman**, **Doug Dillard**, **Mike Seeger**, **Mike Henderson**, **Curtis McPeake**, former Blue Grass Boy **Bob Black**, Gaylord Entertainment president/CEO **Bud Wendell**, the boxed set's compiler and annotator **John W. Rumble**, International Bluegrass Music Assn. chief **Dan Hays**, and producer and picker **Jim Rooney**, who profiled the master in his book, "Bossmen: Bill Monroe & Muddy Waters." In his brief remarks to the crowd, the last surviving star from the Grand Ole Opry's pre-World War II glory days said, "If you ever need me, I'll be there. I like to help people." We've known that all along, Mr. Monroe.

### MAKING The Rounds:

Newly elected board members of the Academy Of Country Music, and their constituent categories, are **Merlin Littlefield**, affiliated; **Mark Miller**, artist/entertainer; **Ken Mueller**, club operator/employee; **Jerry Fuller**, composer; **Rhubarb Jones**, disc jockey; **T.K. Kimbrell**, manager; **Ray Benson**, musician/bandleader; **Doug Howard**, music publisher; **Carson Schreiber**, promotion/public relations; **Neil Pond**, publications; **Buddy Owens**, radio; **Bob Heatherly**, record company; **Paul Moore**, talent agent; **Gene Weed**, TV/motion picture; and **Joe Gehl**, talent buyer.

The genial and ubiquitous **Hazel Smith**, of Hazel & Heller Management, has been named director of licensing and A&R/Nashville for K-tel Records. . . **Daniel Cooper** will join the Country Music Foundation Press as associate editor Aug. 29. Cooper's "Always Late: The Honky Tonk Life Of Lefty Frizzell," from Little, Brown & Co., will be released next spring.

**SIGNINGS:** Liberty Records' **George Ducas** to Chief Talent for worldwide booking representation. . . Patriot Records' **Bryan Austin** to the Press Office for publicity.



by Edward Morris



## WAYLON JENNINGS GETS INSPIRATION IN L.A.

(Continued from page 1)

Jennings can add his name to the list of country legends who have turned away from Nashville's increasingly youth-obsessed record-making machinery and teamed with L.A.-based pop producers to come up with some of the most vital music of their careers.

"This may sound like hype, but from inside here looking out, I am really peaking at what I do," says Jennings. "I don't smoke, I'm off the drug things, and I'm thinking better and having more fun at it than ever."

The freshly composed songs on "Waymore's Blues (Part II)" bear out the 57-year-old singer/songwriter's claim. The album, which was recorded with producer **Don Was** (who also produced Nelson's critically acclaimed 1992 "Across The Borderline"), sets Jennings' trademark thumping rhythms and starkly autobiographical songs against a swampy, impressionistic sonic backdrop.

"Waylon has an internal groove going, and that's where his songs ring true," says Was, who came to the project directly from sessions for the Rolling Stones' "Voodoo Lounge" album. "A lot of things that I picked up working with the Stones, things that pertain to 'feel before everything,' were really fresh in my mind. Waylon played me acoustic guitar demos, and they were very happening, so it was just a matter of giving him some texture and getting out of his way."

Working with an all-star team of non-country players, including Jackson Browne guitarist **Mark Goldenberg**, John Mellencamp drummer **Kenny Aronoff**, and Tom Petty keyboardist

**Benmont Tench**, Was gave instructions to "follow Waylon's thumb," and the team crafted a record as different from current Nashville product as Jennings is from the youngsters who sing it.

"If they'd asked me to record here in Nashville, I'd have said no, because I've done all that," says Jennings, whose stubborn struggle against Music City's producer-controlled recording process helped give rise to the stripped-down, individualistic sound of the "outlaw" movement in the early '70s.

And although he has seen today's producers regain much of that control and feels that "things haven't really changed much" for up-and-coming country artists, Jennings credits RCA Nashville with staying out of the way and giving him complete creative control over this latest project.

"The record company sent us a fruit basket with a note saying 'Have a good time,' and that was the last we heard from them," he says, laughing.

The roots of "Waymore's Blues (Part II)" go back to the fall of 1992, when RCA Nashville VP/GM **Thom Schuyler** enlisted the then-unsigned Jennings' creative input on "Only Daddy That'll Walk The Line," a boxed-set retrospective of the singer's two-decade stint with the label.

"We asked Waylon to become involved in the editing and picking of cuts and photographs for the boxed set, so he was a physical and emotional presence here within our walls for a period of time," says Schuyler. "I think it was a catalyst for him, and I think Waylon

(Continued on page 29)



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	20	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77659 (9.98/13.98) 19 weeks at No. 1	NOT A MOMENT TOO SOON	1
2	2	2	6	<b>ALAN JACKSON</b> ARISTA 18759 (10.98/15.98)	WHO I AM	1
3	3	3	28	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
4	4	4	9	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
5	5	5	15	<b>REBA MCENTIRE</b> ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
6	6	6	8	<b>DAVID BALL</b> WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
7	7	7	13	<b>TRAVIS TRITT</b> ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
8	8	12	27	<b>THE MAVERICKS</b> MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	8
<b>★ ★ ★ Greatest Gainer ★ ★ ★</b>						
9	14	—	2	<b>JOE DIFFIE</b> EPIC 64357/COLUMBIA (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	9
10	11	11	96	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
11	10	10	76	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
12	9	9	49	<b>GARTH BROOKS</b> ▲ <sup>4</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
13	12	8	12	<b>SOUNDTRACK</b> ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	4
14	13	17	3	<b>DIAMOND RIO</b> ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
15	16	20	47	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	15
16	18	14	7	<b>SAMMY KERSHAW</b> MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
17	15	15	110	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>2</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
18	17	19	72	<b>DWIGHT YOAKAM</b> ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
19	22	22	45	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
20	26	28	45	<b>GEORGE STRAIT</b> ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
21	21	16	13	<b>LORRIE MORGAN</b> BNA 66379 (9.98/15.98)	WAR PAINT	7
22	20	18	27	<b>BLACKHAWK</b> ARISTA 18708 (9.98/15.98)	BLACKHAWK	17
23	23	21	65	<b>LITTLE TEXAS</b> ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
24	30	31	99	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
25	19	13	26	<b>NEAL MCCOY</b> ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	13
26	24	27	15	<b>RANDY TRAVIS</b> ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
27	28	32	9	<b>TRACY BYRD</b> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	26
28	27	24	39	<b>FAITH HILL</b> ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
29	29	29	204	<b>GARTH BROOKS</b> ▲ <sup>10</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
30	32	25	53	<b>CLAY WALKER</b> ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
31	31	26	20	<b>CONFEDERATE RAILROAD</b> ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
32	25	23	23	<b>VARIOUS ARTISTS</b> ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
33	40	42	24	<b>RICK TREVINO</b> COLUMBIA 53560/SONY (9.98 EQ/15.98) HS	RICK TREVINO	23
34	33	30	28	<b>COLLIN RAYE</b> ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
35	34	34	22	<b>JOHN BERRY</b> LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
36	35	35	156	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
37	37	33	15	<b>PAM TILLIS</b> ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	36	37	43	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
39	45	43	68	<b>TOBY KEITH</b> ● MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	17
40	39	39	101	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
41	42	41	275	<b>GARTH BROOKS</b> ▲ <sup>9</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
<b>★ ★ ★ Pacesetter ★ ★ ★</b>						
42	49	53	30	<b>JEFF FOXWORTHY</b> WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	42
43	44	44	91	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
44	38	36	59	<b>JOHN ANDERSON</b> ● BNA 66232 (9.98/15.98)	SOLID GROUND	12
45	47	49	39	<b>TANYA TUCKER</b> ● LIBERTY 89048 (10.98/15.98)	SOON	18
46	41	38	68	<b>PATTY LOVELESS</b> ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9
47	43	45	56	<b>CLINT BLACK</b> ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
48	50	47	65	<b>WYNONNA</b> ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
49	46	40	43	<b>ALABAMA</b> ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
50	51	50	152	<b>GARTH BROOKS</b> ▲ <sup>9</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
51	48	48	12	<b>KATHY MATTEA</b> MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
52	54	52	119	<b>CONFEDERATE RAILROAD</b> ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
53	52	46	52	<b>AARON TIPPIN</b> ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
54	56	54	169	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
55	53	51	10	<b>HAL KETCHUM</b> CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
56	55	55	15	<b>JOHNNY CASH</b> AMERICAN 45520/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	23
57	57	58	68	<b>JOE DIFFIE</b> ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
58	58	59	50	<b>SHENANDOAH</b> RCA 66267 (9.98/15.98) HS	UNDER THE KUDZU	38
59	65	71	43	<b>SAWYER BROWN</b> CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
60	61	62	19	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	60
61	60	60	22	<b>BILLY DEAN</b> LIBERTY 28357 (10.98/15.98)	GREATEST HITS	29
62	64	64	116	<b>BILLY RAY CYRUS</b> ▲ <sup>7</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
63	63	61	130	<b>JOHN ANDERSON</b> ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
64	70	70	5	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	64
65	67	68	34	<b>DOUG STONE</b> EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20
66	68	69	103	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
67	66	66	74	<b>SAMMY KERSHAW</b> ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
68	69	63	207	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
69	59	56	7	<b>LARI WHITE</b> RCA 66395 (9.98/15.98)	WISHES	54
70	71	—	3	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	70
71	72	74	123	<b>WYNONNA</b> ▲ <sup>3</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	1
72	62	57	8	<b>BILLY DEAN</b> LIBERTY 27760 (10.98/15.98)	MEN'LL BE BOYS	51
73	RE-ENTRY	58	58	<b>MARK CHESNUTT</b> ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	6
74	RE-ENTRY	17	17	<b>CHRIS LEDOUX</b> LIBERTY 28458 (10.98/15.98)	BEST OF	51
75	74	65	15	<b>LINDA DAVIS</b> ARISTA 18749 (9.98/15.98) HS	SHOOT FOR THE MOON	28

○ 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. ■ indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING AUGUST 20, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (7.98/12.98) 148 weeks at No. 1	GREATEST HITS	170
2	2	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	170
3	3	<b>REBA MCENTIRE</b> ▲ <sup>4</sup> MCA 4979* (7.98/12.98)	GREATEST HITS	168
4	—	<b>SAMMY KERSHAW</b> MERCURY 510161 (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	1
5	4	<b>GEORGE JONES</b> ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	155
6	5	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	170
7	6	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	168
8	7	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 6825 (7.98/11.98)	ALABAMA LIVE	46
9	8	<b>CONWAY TWITTY</b> ▲ <sup>3</sup> MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	59
10	10	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 7170* (9.98/13.98)	GREATEST HITS	169
11	19	<b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	37
12	9	<b>GEORGE JONES</b> GUSTO 380/JMG (8.98)	AT HIS BEST	5
13	14	<b>REBA MCENTIRE</b> ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	140

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	11	<b>GEORGE STRAIT</b> ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	17
15	25	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	9
16	12	<b>KEITH WHITLEY</b> ▲ <sup>3</sup> RCA 52277 (9.98/13.98)	GREATEST HITS	29
17	15	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	31
18	13	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	53
19	20	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26094 (9.98/13.98)	COUNTRY CLUB	18
20	17	<b>DWIGHT YOAKAM</b> ● REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	120
21	23	<b>TANYA TUCKER</b> ● CAPITOL 91814 (9.98/13.98)	GREATEST HITS	9
22	21	<b>WAYLON JENNINGS</b> ▲ <sup>4</sup> RCA 3378* (8.98)	GREATEST HITS	54
23	16	<b>KENNY ROGERS</b> ▲ LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	74
24	22	<b>VINCE GILL</b> ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	168
25	—	<b>WILLIE NELSON</b> ▲ <sup>4</sup> COLUMBIA 35305/SONY (7.98 EQ/11.98)	STARDUST	10

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



# COUNTRY CORNER



by Lynn Shults

**NO. 1 FOR THE SECOND CONSECUTIVE** week is **John Michael Montgomery** with "Be My Baby Tonight." The song was written by **Ed Hill** and **Rich Fagen**, and published by New Haven Music and Music Hill Music. **Karen Conrad's** New Haven music administers the copyright. Hill says Fagen had the hook line for the song since high school, but had not been able to create a song out of it. It was not until Fagan and Hill went to work on the lyrics that it all came together. "We wrote the song last summer," says Hill. "We cut the demo, and the song wasn't in the office more than three or four days before **Scott Hendricks** came by looking for songs for John Michael. **Ron Stuve** played the song for Scott. He liked it and put the song on hold that day. I never thought the song would make it, 'cause it's kind of crazy. It's Rich's kind of song, though. I write songs with him just so I can write an uptempo song." When they sat down to co-write, they didn't have a specific artist in mind. "Fortunately for us, it was John Michael's first uptempo, rockin' song. He and Scott cut the song almost like the demo."

**THE MOST ACTIVE SINGLE** on the Hot Country Singles & Tracks chart is "Callin' Baton Rouge" (61-40) by **Garth Brooks**. The song was written by **Dennis Linde** in the '70s, and over the years it was turned down by many highly paid Music Row tune seekers. The song was almost forgotten until discovered by the now-defunct bluegrass band **New Grass Revival**. The acclaimed group's Capitol Records version peaked at No. 37 in the summer of 1989—a few months after Brooks debuted on the label. "Calling Baton Rouge" caught his ear and stayed in his mind. When Brooks decided to record the song for his "In Pieces" album, he called on New Grass members **Sam Bush**, **John Cowan**, **Bela Fleck**, and **Pat Flynn** to record the tune with him and his producer, **Allen Reynolds**. It was the first time they had been in the same room together since the band broke up. And what does Linde have to say about all this? "I'm really happy. After the New Grass single, I thought, 'Well, that's the end of it [the song].' New Grass really nailed the cut, and the song was heard on the radio and all. And then they broke up. I was shocked when I was told Garth had cut it. I mean, nobody thought to pitch the song to Garth. He just decided to cut it." Such is life on Music Row. As **Larry Butler** once said, "You can hear a hit song, lock it up in a desk drawer, throw away the key, and it will somehow find its way out."

**ALSO MAKING AN IMPACT** on the singles chart are "Who's That Man" (38-30) by **Toby Keith**; "I Try To Think About Elvis" (37-31) by **Patty Loveless**; "Ten Feet Tall And Bulletproof" (55-46) by **Travis Tritt**; "The City Put The Country Back In Me" (48-36) by **Neal McCoy**; "She Dreams" (29-21) by **Mark Chesnutt**; "Hangin' In" (8-5) by **Tanya Tucker**; "Down On The Farm" (25-19) by **Tim McGraw**; "Man Of My Word" (54-44) by **Collin Raye**; and "Nobody's Gonna Rain On Our Parade" (45-34) by **Kathy Mattea**.

**ALBUM SALES CONTINUE** at a sluggish pace as summer winds down and families begin gearing up for school to resume. The week's most active album, and winner of the Greatest Gainer Award, is "Third Rock From The Sun" (14-9) by **Joe Diffie**. Also showing strength are the week's Pacesetter album, "You might Be A Redneck If . . ." (49-42) by **Jeff Foxworthy**; "Rick Trevino" (40-33) by **Rick Trevino**; "What A Crying Shame" (8-8) by the **Mavericks**; and "Soon" (47-45) by **Tanya Tucker** . . . Warner Bros. is releasing a video and going after radio airplay on "Redneck Stomp," a track from a special Foxworthy radio compilation. The video was directed by "Weird Al" Yankovic.

## WAYLON JENNINGS GETS INSPIRATION IN L.A. FOR NEW SET

(Continued from page 27)

realized there was a place here that really cared about him."

Shortly before the boxed set's release in October 1993, Jennings resigned with RCA Nashville and immediately sought out Was, whom he had originally met at a Was-produced Bob Seger session back in 1989. From the outset, everyone involved in "Waymore's Blues (Part II)" realized that this was not going to be a typical country release.

"If radio plays this album, that will be an added bonus, but I'm not sitting here holding my breath waiting for the kind of full participation that one would hope for in launching a new country record," Schuyler says.

That kind of freedom from radio's constraints and hands-off attitude from the record company have worked well for Was in the past, and in working with Jennings the producer was reminded of sessions with **Bonnie Raitt** for her multiplatinum "Nick of Time."

"I think when you're not aiming for the radio you can do great things," says

Was. "The mindset going into the 'Nick of Time' record was, 'We're not going to get radio anyway, so let's not compromise an inch.' And that's a liberating thing. When you're freed from that yoke, sometimes you soar, and when you soar, you sometimes get lucky and connect with people."

All involved are hoping for a similar breakthrough with "Waymore's Blues (Part II)." According to Schuyler, the company initially will "make a big push at triple-A and college radio." **Ned Horton**, owner of **WRLT**, Nashville's album alternative station, considers that strategy not at all far-fetched.

"Our underlying philosophy here is to play something because it's good," Horton says, pointing to recent surprise successes at his station with **Joan Baez** and **Boz Scaggs**. "A lot of times there is almost a reverse prejudice against artists strongly associated with a certain style, but I think [Waylon Jennings on album alternative] would actually be kind of cool."

RCA recently previewed the new al-

bum at a media dinner in New York, and is planning a launch party in Los Angeles. Jennings also attended the recent **BMG** convention in Seattle, where, according to Schuyler, "he was stunning." In addition, RCA plans to get interactive in promoting the CD to consumers, holding an electronic press conference on the **CompuServe** computer network that will allow subscribers to conduct a back-and-forth dialog with Jennings and his 14-year-old son.

"Should this album get played, it could change things," Jennings says. "It may not be the record to do it, but it could help put country music back on a track that is not so predictable."

Whatever the fate of the album, Jennings, looking leaner and healthier than he has in years, is clearly excited about having new music out there and is glad to be in the game.

"I don't know if I'll ever have a big No. 1 single again, and I don't worry about that," he says. "I just know this record feels good, and I'm really lucky to be able to do what I love for a living."

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
50 BEEN THERE (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) CPP	Rick Hall, ASCAP
1 BE MY BABY TONIGHT (New Haven, BMI/Music Hill, BMI/Of, ASCAP) CPP	41 I TAKE MY CHANCES (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP
66 BUT I WILL (WB, ASCAP/East 64th, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI/Yasa, BMI) WBM	31 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr, ASCAP) HL
40 CALLIN' BATON ROUGE (Combine, ASCAP/EMI Blackwood, BMI) HL	63 IT WON'T BE OVER YOU (MCA, ASCAP/Kicking Bird, BMI) HL
57 THE CHEAP SEATS (Careers-BMG, BMI/Longitude, BMI) WBM/HL	35 I WISH I COULD HAVE BEEN THERE (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Cotter Bay, BMI) CPP
36 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL	56 JUKEBOX JUNKIE (Cupit, BMI/Cupit Memories, ASCAP)
28 COWBOY BAND (Careers-BMG, BMI/Conasauga Troubadors, BMI) HL	61 LABOR OF LOVE (Polygram Int'l, ASCAP/St. Julien, ASCAP/Mommy's Geetar, BMI) HL
19 DOWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI) CPP	71 LET ME DRIVE (Little Big Town, BMI/American Made, BMI/Households, BMI) WBM
3 DREAMING WITH MY EYES OPEN (Famous, ASCAP/Pookie Bear, ASCAP/Bug, ASCAP) HL/CPP	37 LIFESTYLES OF THE NOT SO RICH & FAMOUS (MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP/MCA, ASCAP) HL
26 ELVIS AND ANDY (Almo, ASCAP) CPP	39 LITTLE ROCK (Sony Tree, BMI) HL
24 EVERY ONCE IN A WHILE (EMI Blackwood, BMI/Stroudacaster, BMI/WB, ASCAP) CPP/WBM/HL	2 LOVE A LITTLE STRONGER (Great Cumberland, BMI/Diamond Struck, BMI/Circle Of Life, BMI/Hearth Doctor, ASCAP/Angela DeLugo, ASCAP/Storm Front, BMI/John Juan, BMI/Ensign, BMI) CPP/HL
72 FISH AIN'T BITIN' (N2D, ASCAP)	10 THE MAN IN LOVE WITH YOU (Boots And Spurs, BMI/Spurs And Boots, ASCAP) HL
29 FOOLISH PRIDE (Post Oak, BMI) HL	44 MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP/Alien Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP
73 GET A LITTLE CLOSER (Sony Cross Keys, ASCAP/Major Bob, ASCAP/Sophie's Choice, BMI)	18 MORE LOVE (That's A Smash, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
13 GIRLS WITH GUITARS (EMI April, ASCAP/Getarealjob, ASCAP) HL	8 NATIONAL WORKING WOMAN'S HOLIDAY (Murray, BMI/Castle Street, BMI/Ears Last, ASCAP/On The Mantel, ASCAP) CPP
69 GIVE ME A RING SOMETIME (Blake Eyed Susan, BMI/Glitterfish, BMI/Songs Of All Nations, BMI)	34 NOBODY'S GONNA RAIN ON OUR PARADE (Longitude, BMI/Rio Zen, BMI/Reynsong, BMI/Howe Sound, BMI) HL
4 HALF THE MAN (Blackened, BMI) CPP	62 ONE GOOD MAN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patrick, BMI) CPP
5 HANGIN' IN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) CPP/WBM	51 ONE NIGHT A DAY (MCA, ASCAP/Gary Burr, ASCAP/Foreshadow, BMI/Uncle Pete, BMI) CLM/HL
70 HARD LUCK WOMAN (Hori Productions America, ASCAP/Polygram Int'l, ASCAP) HL	23 O WHAT A THRILL (Musique Chanteclair, ASCAP/Bug, ASCAP)
17 HARO TO SAY (Travelin' Zoo, ASCAP) HL	25 POCKET OF A CLOWN (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
60 HAS ANYBODY SEEN AMY (Reynsong, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP)	16 RENEGADES, REBELS AND ROGUES (Sony Tree, BMI/Sony Cross Keys, ASCAP/Troy Lawrence, ASCAP) HL
68 HEART LIKE A HURRICANE (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP)	12 SHE CAN'T SAY I DIDN'T CRY (Starstruck Angel, BMI/Stroudacaster, BMI) CPP
58 HEART OVER MIND (Royhaven, BMI/Starstruck Angel, BMI)	21 SHE DREAMS (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass
65 HE'S A GOOD OLE BOY (Sony Tree, BMI) HL	
64 IF I EVER LOVE AGAIN (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM	
47 I'LL GO DOWN LOVING YOU (Sony Tree, BMI/Careers-BMG, BMI) HL	
14 INDEPENDENCE DAY (Sony Cross Keys, ASCAP) HL	
59 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/	

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# Billboard **HOT COUNTRY** SINGLES & TRACKS

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FOR WEEK ENDING AUGUST 20, 1994

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	14	<b>*** No. 1 ***</b> BE MY BABY TONIGHT S.HENDRICKS (E.HILL,R.FAGAN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87236
2	3	4	13	LOVE A LITTLE STRONGER M.POWELL,T.DUBOIS (C.JONES,B.CRITTENDEN,G.SWINT)	◆ DIAMOND RIO (C) (V) ARISTA 1-2693
3	4	6	11	DREAMING WITH MY EYES OPEN J.STROUD (T.ARATA)	◆ CLAY WALKER (V) GIANT 18139
4	6	9	12	HALF THE MAN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 62878
5	8	10	13	HANGIN' IN J.CRUTCHFIELD (S.BOGARD,R.GILES)	◆ TANYA TUCKER (V) LIBERTY 79033
6	9	12	11	WHISPER MY NAME K.LEHNING (T.BRUCE)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18153
7	2	1	10	SUMMERTIME BLUES K.STEGALL (E.COCHRAN,J.CAPEHART)	◆ ALAN JACKSON (C) (V) ARISTA 1-2697
8	5	2	14	NATIONAL WORKING WOMAN'S HOLIDAY B.CANNON,N.WILSON (R.MURRAH,P.TERRY,J.D.HICKS)	◆ SAMMY KERSHAW (C) (V) MERCURY 858 722
9	13	18	7	WHAT THE COWGIRLS DO T.BROWN (V.GILL,R.NIELSEN)	◆ VINCE GILL (C) (V) MCA 54879
10	12	20	9	THE MAN IN LOVE WITH YOU T.BROWN,G.STRAIT (S.DORFF,G.HARJU)	◆ GEORGE STRAIT (C) (V) MCA 54854
11	14	22	7	XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS,H.STINSON (A.RANDALL,M.BERG)	TRISHA YEARWOOD (C) (V) MCA 54898
12	15	21	12	SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN,T.MARTIN,R.WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77535
13	10	13	12	GIRLS WITH GUITARS T.BROWN (M.C.CARPENTER)	◆ WYONONNA (V) CURB 54875/MCA
14	16	19	16	INDEPENDENCE DAY P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE (C) (V) RCA 62828
15	18	29	6	THIRD ROCK FROM THE SUN J.SLATE,J.DIFFIE (J.GREENBAUM,S.WHIPPLE,T.MARTIN)	◆ JOE DIFFIE (C) (V) EPIC 77577
16	7	7	13	RENEGADES, REBELS AND ROGUES T.LAWRENCE,C.ANDERSON (P.NELSON,L.BOONE,E.CLARK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
17	20	23	9	HARD TO SAY M.MILLER,M.MCANALLY (M.MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
18	21	25	10	MORE LOVE J.STROUD (D.STONE,G.BURR)	DOUG STONE (C) (V) EPIC 77549
<b>*** AIRPOWER ***</b>					
19	25	34	6	DOWN ON THE FARM J.STROUD,B.GALLIMORE (K.K.PHILLIPS,J.LASETER)	◆ TIM MCGRAW CURB ALBUM CUT
20	23	28	9	WHAT'S IN IT FOR ME C.HOWARD (J.JARRARD,G.BURR)	JOHN BERRY (C) (V) LIBERTY 79035
<b>*** AIRPOWER ***</b>					
21	29	40	5	SHE DREAMS M.WRIGHT (G.HARRISON,T.MENSY)	◆ MARK CHESNUTT (C) (V) DECCA 54887
22	11	5	19	THINKIN' PROBLEM B.CHANCEY (D.BALL,A.SHAMBLIN,S.ZIFF)	◆ DAVID BALL (C) (V) WARNER BROS. 18250
23	34	38	15	O WHAT A THRILL D.COOK (J.WINCHESTER)	◆ THE MAVERICKS (C) (V) MCA 54780
24	17	8	19	EVERY ONCE IN A WHILE M.BRIGHT,T.DUBOIS (H.PAUL,V.STEPHENSON,D.ROBBINS)	◆ BLACKHAWK (C) (V) ARISTA 1-2668
25	28	35	8	POCKET OF A CLOWN P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
26	31	37	7	ELVIS AND ANDY B.BECKETT (C.WISEMAN)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87229
27	33	45	4	SHE THINKS HIS NAME WAS JOHN T.BROWN,R.MCENTIRE (S.KNOX,S.ROSEN)	◆ REBA MCENTIRE (C) (V) MCA 54899
28	24	31	12	COWBOY BAND J.BOWEN (M.POWELL,J.MEDDERS)	◆ BILLY DEAN (C) (V) LIBERTY 79034
29	22	14	18	FOOLISH PRIDE G.BROWN (T.TRITT)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 18180
30	38	51	4	WHO'S THAT MAN N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (C) (V) POLYDOR 853 358
31	37	50	4	I TRY TO THINK ABOUT ELVIS E.GORDY,JR. (G.BURR)	◆ PATTY LOVELESS (C) (V) EPIC 77609
32	19	17	14	TAKE THESE CHAINS FROM MY HEART S.HENDRICKS (F.ROSE,H.HEATH)	LEE ROY PARNELL (C) (V) ARISTA 1-2695
33	32	24	18	WINK B.BECKETT (B.DIPIERO,T.SHAPIO)	◆ NEAL MCCOY (C) (V) ATLANTIC 87247
34	45	52	5	NOBODY'S GONNA RAIN ON OUR PARADE J.LEO (B.PARKER,W.RAMBEAUX)	◆ KATHY MATTEA (C) (V) MERCURY 858 800
35	26	16	18	I WISH I COULD HAVE BEEN THERE J.STROUD,J.ANDERSON (J.ANDERSON,K.ROBBINS)	◆ JOHN ANDERSON (V) BNA 62795
36	48	56	3	THE CITY PUT THE COUNTRY BACK IN ME B.BECKETT (M.GEIGER,W.MULLIS,M.HUFFMAN)	◆ NEAL MCCOY (C) (V) ATLANTIC 87213
37	27	11	17	LIFESTYLES OF THE NOT SO RICH & FAMOUS J.CRUTCHFIELD (B.HILL,W.TESTER)	◆ TRACY BYRD (C) (V) MCA 54778
38	50	61	3	WHEN YOU WALK IN THE ROOM P.TILLIS,S.FISHELL (J.DESHANNON)	◆ PAM TILLIS (C) (V) ARISTA 1-2726

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	39	36	20	LITTLE ROCK J.HOBBS,E.SEAY,P.WORLEY (T.DOUGLAS)	◆ COLLIN RAYE (V) EPIC 77436
40	61	—	7	CALLIN' BATON ROUGE A.REYNOLDS (D.LINDE)	GARTH BROOKS LIBERTY ALBUM CUT
41	36	32	17	I TAKE MY CHANCES J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	MARY CHAPIN CARPENTER (V) COLUMBIA 77476
42	40	39	20	THAT AIN'T NO WAY TO GO D.COOK,S.HENDRICKS (R.DUNN,K.BROOKS,D.COOK)	◆ BROOKS & DUNN (V) ARISTA 1-2669
43	30	15	14	STOP ON A DIME J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,B.SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
44	54	68	3	MAN OF MY WORD J.HOBBS,E.SEAY,P.WORLEY (A.SHAMBLIN,G.BURR)	COLLIN RAYE (C) (V) EPIC 77632
45	44	42	19	WHENEVER YOU COME AROUND T.BROWN (V.GILL,P.WASNER)	VINCE GILL (C) (V) MCA 54833
46	55	73	3	TEN FEET TALL AND BULLETPROOF G.BROWN (T.TRITT)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 18104
47	46	46	9	I'LL GO DOWN LOVING YOU D.COOK (C.HARTFORD,S.HOGIN,M.POWELL)	◆ SHENANDOAH (V) RCA 62867
48	41	26	20	THAT'S MY BABY G.FUNDIS (L.WHITE,C.CANNON)	◆ LARI WHITE (C) (V) RCA 62764
49	49	49	8	SHE LOVES ME LIKE SHE MEANS IT L.PETERZELL,R.E. ORRALL,C.WRIGHT,J.STROUD (R.E. ORRALL,B.SPENCER,ANGELO)	◆ ORRALL & WRIGHT (C) (V) GIANT 18162
50	52	53	8	BEEN THERE J.LEO (D.SCHLITZ,B.LIVSEY)	◆ TERRY MCBRIDE & THE RIDE (C) (V) MCA 54853
51	43	30	16	ONE NIGHT A DAY A.REYNOLDS (G.BURR,P.WASNER)	GARTH BROOKS (V) LIBERTY 17972
52	53	48	20	WHY HAVEN'T I HEARD FROM YOU T.BROWN,R.MCENTIRE (S.KNOX,T.W.HALE)	◆ REBA MCENTIRE (C) (V) MCA 54823
53	47	27	18	(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN A.REYNOLDS,J.ROONEY (A.ANDERSON,H.KETCHUM)	◆ HAL KETCHUM (C) CURB 76922
54	65	—	2	WATERMELON CRAWL J.CRUTCHFIELD (B.BROCK,Z.TURNER)	◆ TRACY BYRD (C) (V) MCA 54889
55	56	55	8	STATE FAIR R.LANDIS (M.CATES)	◆ DOUG SUPERNOW (C) (V) BNA 62851
56	60	62	4	JUKEBOX JUNKIE J.CUPIT (J.CUPIT,J.HONEYCUTT,K.MELLONS)	◆ KEN MELLONS (C) (V) EPIC 77579
57	57	54	19	THE CHEAP SEATS J.LEO,L.M.LEE,ALABAMA (M.HUMMON,R.SHARP)	◆ ALABAMA (V) RCA 62623
58	63	—	2	HEART OVER MIND R.LANDIS (S.MUNSEY,B.ALAN)	LORRIE MORGAN (V) BNA 62946
<b>*** HOT SHOT DEBUT ***</b>					
59	NEW	—	1	I SURE CAN SMELL THE RAIN M.BRIGHT,T.DUBOIS (J.JARRAD,W.ALDRIE)	◆ BLACKHAWK (V) ARISTA 1-2718
60	66	—	2	HAS ANYBODY SEEN AMY J.SCIAFE,J.COTTON (J.VEZNER,D.HENRY)	◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920
61	58	59	7	LABOR OF LOVE S.FISHELL,R.FOSTER (R.FOSTER,C.BULLENS)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2716
62	64	65	4	ONE GOOD MAN S.BOGARD,JM.CLUTE (S.BOGARD,R.GILES)	◆ MICHELLE WRIGHT (C) (V) ARISTA 1-2727
63	62	60	20	IT WON'T BE OVER YOU S.HENDRICKS (T.BRUCE,T.MCHUGH)	STEVE WARINER (V) ARISTA 1-2672
64	67	75	3	IF I EVER LOVE AGAIN J.STROUD,J.CARLTON (C.WRIGHT,B.SPENCER)	◆ DARON NORWOOD GIANT ALBUM CUT
65	59	58	9	HE'S A GOOD OLE BOY B.BECKETT,H.SHEDD (H.HOWARD)	◆ CHELY WRIGHT (C) (V) POLYDOR 853 056
66	51	43	12	BUT I WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)	◆ FAITH HILL (C) (V) WARNER BROS. 18179
67	70	69	5	WESTERN FLYER R.PENNINGTON,R.BALL (D.MYRICK,T.WOOD)	◆ WESTERN FLYER (V) STEP ONE 479
68	NEW	—	1	HEART LIKE A HURRICANE S.HENDRICKS (T.BRUCE,C.WISEMAN)	◆ LARRY STEWART (C) (V) COLUMBIA 77638
69	NEW	—	1	GIVE ME A RING SOMETIME J.CRUTCHFIELD (K.BERGINS,B.MOULDS,S.ANDERSON)	◆ LISA BROKOP (C) (V) PATRIOT 79036
70	68	67	6	HARD LUCK WOMAN A.REYNOLDS (P.STANLEY)	GARTH BROOKS MERCURY ALBUM CUT
71	71	71	3	LET ME DRIVE M.WRIGHT (B.DIPIERO,G.HOUSE)	◆ GREG HOLLAND (C) (V) WARNER BROS. 18152
72	NEW	—	1	FISH AIN'T BITIN' T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (C) (V) MCA 54877
73	73	—	2	GET A LITTLE CLOSER C.HOWARD,R.J.GREGG (K.WILLIAMS,K.BLAZY,N.THRASHER)	◆ RICKY LYNN GREGG (C) (V) LIBERTY 79039
74	NEW	—	1	WHERE THERE'S SMOKE R.SCRUGGS (B.P.BARKER,M.COLLIE)	◆ ARCHER/PARK (C) (V) ATLANTIC 87211
75	69	63	18	WHOLE LOTTA LOVE ON THE LINE S.HENDRICKS (A.TIPPIN,D.KEES)	AARON TIPPIN (V) RCA 62832

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	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARREN (J.STEELE,C.FARREN)	BOY HOWDY CURB
2	—	—	1	DON'T TAKE THE GIRL J.STROUD,B.GALLIMORE (C.MARTIN,L.W.JOHNSON)	◆ TIM MCGRAW CURB
3	1	—	2	WALKING AWAY A WINNER J.LEO (T.SHAPIO,B.DIPIERO)	◆ KATHY MATTEA MERCURY
4	2	1	3	WISH I DIDN'T KNOW NOW N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
5	5	5	8	PIECE OF MY HEART S.HENDRICKS (B.BERNS,J.RAGAVOY)	◆ FAITH HILL WARNER BROS.
6	3	2	5	A GOOD RUN OF BAD LUCK J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
7	6	6	16	I SWEAR S.HENDRICKS (F.J.MYERS,G.BAKER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
8	4	4	8	YOUR LOVE AMAZES ME C.HOWARD (A.HUNT,C.JONES)	◆ JOHN BERRY LIBERTY
9	9	7	8	IF BUBBA CAN DANCE (I CAN TOO) D.COOK (M.RAYBON,M.MCGUIRE,B.MCDILL)	◆ SHENANDOAH RCA
10	7	3	3	HOW CAN I HELP YOU SAY GOODBYE E.GORDY,JR. (B.B.COLLINS,K.TAYLOR-GOOD)	◆ PATTY LOVELESS EPIC
11	8	—	2	SPILED PERFUME S.FISHELL,P.TILLIS (P.TILLIS,D.DILLON)	◆ PAM TILLIS ARISTA
12	10	9	16	NO DOUBT ABOUT IT B.BECKETT (J.S.SHERILL,S.SESKIN)	◆ NEAL MCCOY ATLANTIC
13	12	13	12	MY LOVE J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS,T.BARNES)	◆ LITTLE TEXAS WARNER BROS.

14	11	8	4	BEFORE YOU KILL US ALL K.LEHNING (K.FOLLESE,M.T.BARNES)	◆ RANDY TRAVIS WARNER BROS.
15	14	12	17	I JUST WANTED YOU TO KNOW M.WRIGHT (G.HARRISON,T.MENSY)	MARK CHESNUTT MCA
16	13	14	9	IF THE GOOD DIE YOUNG J.STROUD (P.NELSON,C.WISEMAN)	◆ TRACY LAWRENCE ATLANTIC
17	17	16	17	ROCK MY WORLD (LITTLE COUNTRY GIRL) D.COOK,S.HENDRICKS (B.LABOURY,S.O'BRIEN)	◆ BROOKS & DUNN ARISTA
18	16	11	16	HE THINKS HE'LL KEEP HER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY CHAPIN CARPENTER COLUMBIA
19	15	10	4	DADDY NEVER WAS THE CADILLAC KIND B.BECKETT (B.NELSON,D.GIBSON)	◆ CONFEDERATE RAILROAD ATLANTIC
20	19	15	13	I'M HOLDING MY OWN S.HENDRICKS (T.ARATA)	◆ LEE ROY PARNELL ARISTA
21	22	23	17	I'VE GOT IT MADE J.STROUD,J.ANDERSON (M.BARNES)	JOHN ANDERSON BNA
22	23	—	19	GOODBYE SAYS IT ALL M.BRIGHT,T.DUBOIS (J.MACRAE,C.BLACK,B.FISCHER)	◆ BLACKHAWK ARISTA
23	25	25	32	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	◆ LITTLE TEXAS WARNER BROS.
24	—	21	28	FAST AS YOU P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE
25	18	22	47	CHATTANOOCHEE K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA

◆ 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.





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# Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	3	STEVEN CURTIS CHAPMAN SPARROW 1408 3 weeks at No. 1	HEAVEN IN THE REAL WORLD
2	2	89	DC TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
3	3	43	CARMAN ● SPARROW 1387	THE STANDARD
4	6	43	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
5	4	45	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
6	15	5	TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
7	13	23	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
8	8	27	POINT OF GRACE WORD 26014	POINT OF GRACE
9	5	21	MICHAEL SWEET BENSON 2231	MICHAEL SWEET
10	7	31	TWILA PARIS STARSONG 8805	BEYOND A DREAM
11	10	5	KATHY TROCCOLI REUNION 66367/RCA	KATHY TROCCOLI
12	NEW ▶		NEWSBOYS STARSONG 8814	GOING PUBLIC
13	9	23	STEVE GREEN SPARROW 1334	WHERE MERCY BEGINS
14	18	9	GARY CHAPMAN REUNION 0084/WORD	THE LIGHT INSIDE
15	19	17	AUDIO ADRENALINE FOREFRONT 3012/STARSONG	DON'T CENSOR ME
16	14	23	RAY BOLTZ WORD 57868/EPIC	ALLEGIANCE
17	12	19	PHILLIPS, CRAIG & DEAN STARSONG 8806	LIFELINE
18	11	23	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
19	17	5	DAKODA MOTOR CO. MYRRH 6976/WORD	WELCOME RACE FANS
20	22	39	SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
21	24	43	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
22	21	43	RICH MULLINS REUNION 0087/WORD A LITURGY, A LEGACY & A RAGGAMUFFIN BAND	
23	33	61	VARIOUS ARTISTS BRENTWOOD 5342 AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES	
24	25	119	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
25	26	27	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
26	20	19	OUT OF THE GREY SPARROW 1405	DIAMOND DAYS
27	16	5	BRIDE STARSONG 8283	SCARECROW MESSIAH
28	RE-ENTRY		SCOTT BLACKWELL N SOUL 9903	NITRO PRAISE
29	28	107	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
30	36	5	DEGARMO & KEY BENSON 4014	TO EXTREMES
31	RE-ENTRY		KIDS CLASSICS BENSON 2218	SUNDAY SCHOOL SONGS
32	27	13	GOSPEL GANGSTAS MYX 9460/FROTLINE	GANG AFFILIATED
33	39	21	CLAY CROSSE REUNION 9728/WORD	MY PLACE IS WITH YOU
34	29	11	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138	CHANT
35	RE-ENTRY		AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
36	NEW ▶		DC TALK STARSONG 3017	REMIXES
37	30	83	NEWSBOYS STARSONG 8251	NOT ASHAMED
38	40	13	KIDS CLASSICS BENSON 2217	ACTION BIBLE SONGS
39	32	13	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
40	37	7	VARIOUS ARTISTS SPARROW 1434	PROMISE KEEPERS: A LIFE THAT SHOWS

● 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.

## RHYTHM AND BLUES

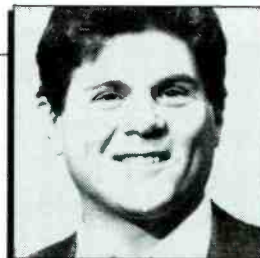
(Continued from page 17)

G-funk vibe and pushes clever lyrical expression. The project was produced by Scoob with EZ Moe B.

**MO' HIP-HOP:** Underground publication 4080 HipHop and radio show "Hip Hop Slam" (on college KUSF San Francisco) will sponsor the Bay Area HipHop Awards Sept. 25. The two-hour, broadcast ceremony will span 18 categories, and will pay homage to "the diversity and sheer depth of the hip-hop culture in the Bay Area."

According to the organizers, 20,000 ballots were mailed out for the competition. A private industry barbecue for local tastemakers and award nominees will be held Sept. 24 to announce the winners... The Rap Music Awards will be held Aug. 31 at the Sands Expo & Convention Center in Las Vegas. The event is being organized by rapper **Kurtis Blow**, **King Sekou Kuumba** of the Zulu Entertainment Group, and **Chuck Arrieta** and **Valeriano L. Esqueda** of A.E.T. Investment Group.

## Gospel LECTERN



by Bob Darden

**I**TEGRITY MUSIC recently became the latest religious label to go public, successfully offering 1.8 million shares of class A common stock—representing 34% of the fast-growing praise and worship company's outstanding shares—at \$9 per share.

Integrity president **Michael Coleman** says the company is "dedicated to expanding to accomplish its mission."

"With a stronger capital base, we are in a better position for sustained growth and better-equipped to serve our customers," he says.

Since 1989, Integrity's sales and earnings before interest and taxes (EBIT) have grown at annual rates of 24% and 50%, respectively. In 1993, Integrity had total revenues of \$28.9 million and an EBIT of \$4.4 million.

**T**HE GOSPEL MUSIC ASSN. announced July 22 that the SoundScan program for gathering point-of-sale data on Christian music in Christian retail outlets, tentatively set to begin on that date, has been postponed to Sept. 1.

According to **Bruce Koblisch**, president of the GMA and executive director of the Christian Music Trade Assn., 400 stores have committed to the SoundScan program so far.

"Although we are slightly behind our original schedule, we are currently transmitting data from a sampling of stores, and there are no major obstacles in our way to have the program fully operational by Sept. 1," he says.

SoundScan's **Mike Fine** says the GMA's 400 stores, coupled with existing mainstream market reports, al-

ready represent more than 60% of the overall Christian music retail business.

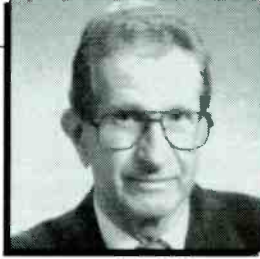
**W**E DON'T USUALLY COVER books in this column, but a couple of invaluable reference books have just been released, and they're certainly worth a mention. You probably already know about "Billboard Music Yearbook 1993," compiled by the indefatigable **Joel Whitburn** for Record Research in Menomonee Falls, Wis. It tells us, for instance, that only six albums topped the Contemporary Christian chart last year, headed by **DC Talk's** 34-week run with "Free at Last." The other five were **Amy Grant's** "Home for Christmas" (four weeks), **Michael English's** "Hope" (four weeks), **Sandi Patti's** "Le Voyage" (four weeks), **Carman's** "The Standard" (two weeks), and **Michael W. Smith's** "The First Decade" (12 weeks).

But you may not be as familiar with the exhaustive "1994-1995 Printed Music Volume" of "Christian Music Directories." Nearly 10,000 titles have been added since the last equally formidable "Christian Music Volume," bringing the total listings to more than 160,000 titles! The directory has four cross-referenced indexes of songs and songbooks, plus an index of music publishing companies. Resource Publications Inc. of San Jose, Calif., publishes a number of these Christian music directories.

**N**AMES IN THE NEWS: **Steven Curtis Chapman** and **Lisa Bevil** were among the artists participating in the National Parents Day ceremonies in Washington, D.C. Members of Congress joined **Bill Cosby**, **Phylicia Rashad**, **Florence Henderson**, **John Forsythe**, **Pops Staples**, **Harriet Nelson**, and others honored as positive role models... **Twila Paris** and husband **Jack Wright** were invited by astronaut **Carl Wolz** to watch the recent shuttle launch. Wolz told Paris that he's a big fan and listens to her release "Sanctuary" while in space.

Star Song artist **Willie Davis** will provide music at the annual National Basketball Assn. camp Aug. 20 in Vancouver, British Columbia.

## Classical KEEPING SCORE



by Christie Barter

**B**IG GOINGS-ON OVER AT Sony Classical: Among other things, the company has signed a long-term, exclusive agreement with the British-based independent classical label **Arc Of Light**, headed by producer **Steve Abbott** in London. Abbott's other label is **Big Cat Records**, which since its inception four years ago has been considered a major force on Europe's alternative music scene.

**Arc Of Light**, devoted primarily to sacred and spiritually inspired music dating from the Middle Ages to the present, is releasing its first CD in the U.S. this month: the world-premiere recording of **John Tavener's** "Akathist Of Thanksgiving," a choral work he composed in 1988 for the millennial anniversary of the Russian Orthodox Church. It is performed by the **Westminster Abbey Choir**, the **BBC Singers**, and the **BBC Symphony Orchestra** under **Martin Neary**. Two countertenors, **James Bowman** and **Timothy Wilson**, are the featured soloists. Sony is putting a big push behind this one.

Also new to Sony's roster of labels is **St. Petersburg Classics**, to be launched next month. The repertory will focus on the musical world of the former Soviet Union, including the composers, conductors, artists, and performing groups that developed both over the years of the Soviet era and during the years since its collapse.

According to **Andreas Packhauser**, Sony Classical's VP for product development, "This is not just a label for Russian music. The name **St. Petersburg** is symbolic of the new spirit emerging, not only in Russia but in all the countries which became independent after the breakup of the Soviet Union, and **St. Petersburg Classics** will explore music from many different nationalities and traditions."

The first four releases under this logo, due in Sep-

tember, include a brace of **Tchaikovsky** quartets performed by the **St. Petersburg String Quartet**; an album of arias by **Mussorgsky**, **Rimsky-Korsakov**, **Tchaikovsky**, and others sung by tenor (and one-time Georgian soccer star) **Zurab Sotkilava**; a collection of Russian Orthodox choral music performed by the chamber choir called **Lege Artis** (By The Law Of Art); and an album titled "In Memoriam," offering works of **Shostakovich**, **Haydn**, and **Hindemith** played by the **St. Petersburg Camarata**. A second batch of five titles will follow a couple of months down the road.

On the Sony label itself, September releases include three albums by the **Israel Philharmonic** under **Zubin Mehta**—**Smetana's** "Ma Vlast," a pair of **Prokofiev** piano concertos (Nos. 2 and 4) with **Yefim Bronfman** as soloist, and a coupling of **Bruch's** "Scottish Fantasy" and the **Sibelius** Violin Concerto with **Midori** as the soloist. Also coming next month is a recording of **Verdi's** "Falstaff," with **Juan Pons**, **Roberto Frontali**, and **Ramon Vargas**, with the **Orchestra della Scala** under **Ricardo Muti**; and the home video release of "32 Short Films About **Glenn Gould**."

**T**HE RELEASE NEXT MONTH by **Delos International** of an album containing **Dvorak's** "Stabat Mater" and a set of his Biblical songs marks the label debut of **Zdenek Macal** as musical director of the **New Jersey Symphony**. And it will be a continuing, exclusive relationship. The choral tracks feature the 200-voice **Westminster Choir** and vocal soloists **Karen Erickson**, **Claudine Carlson**, **John Aler**, and **John Cheek**. The songs, rarely available in the orchestra versions, are sung in Czech by the young German bass **Manfred Hemm**.

**I**LL BE VACATING this space in a month's time and moving on, for personal reasons. I regret having to do so after such a brief association with **Billboard**, but such is life. **Billboard's** managing editor, **Ken Schlager**, is spearheading the search for a successor.



# Artists & Music



by Lisa Collins

**B**ACK ON TRACK are Phil and Brenda Nicolas, with a new album, "Fired Up," due later this month. The husband-and-wife team, known for their Christian love ballads, scored successive top 10 albums on the gospel charts in the '80s. They hope that "Fired Up" will bring them back to the top. The album, which sports a victorious spirit, holds special meaning for the couple, whose 3-year-old son, Phil Jr., has Down's syndrome. On their last album, "Back To Basics," they sang of their excitement for their then-unborn child on the single "Gonna Have A Baby." After a series of miscarriages, the couple proclaimed the baby their "miracle child." (An older daughter, Jennifer, is 14.) Then, three months after his birth, doctors diagnosed Phil Jr. with Down's syndrome. "Brenda was shaken to the core," Phil says. Out of that experience came the song "Dents In Your Armor (God Will See It Through)," featured on the new album.

The couple, which co-owns and operates the Los Angeles-based label Command Records, admits that a lot is riding on the project. "This is the one that might put us back up there," Phil says. "Most of all, we wrote it from the heart. We've been through some trials and tribulations, but we're coming back out fired up, and we're still believing God for a miracle."

**G**REAT EXPECTATIONS are what Tramaine Hawkins will have to contend with when her long-

awaited and highly touted Columbia Records debut bows next month. The album, "To A Higher Place," ships in mid-September. A promotional campaign kicked off Aug. 13 in Atlanta, with Hawkins scheduled to perform a cut or two off the new album to an audience of gospel announcers at the 27th annual Gospel Music Workshop of America.

**E**VERYBODY IS STILL TALKING ABOUT the electrifying performance put on by Andrae Crouch at Bobby Jones' "Youth Explosion" last month in Nashville. Word is that Jones just might put a rush on editing and airing Crouch's extended performance. Highlights of the segment included Crouch performing some requested favorites by John P. Kee and Vanessa Bell-Armstrong, who joined him onstage. Crouch also gave a soul-stirring testimony about his own personal challenges and some stern advice to those considering a career in gospel... Meanwhile, Kee recently finished recording a project with his Inner City Mass Choir and is shopping a deal. He soon will work on several cuts for Armstrong's upcoming album, which will be recorded live in a church setting. Crouch is among those in talks to produce the album.

**J**UST BRIEFLY: The United Gospel Industry Council has elected Teresa Hairston as its new president. Hairston, who held staff jobs at Savoy Records and Benson Music, is the publisher of Score magazine. (She expects a full house this weekend in Nashville as Score celebrates its fifth anniversary. Among those expected to take part in a star-studded anniversary concert are Kirk Franklin & the Family, Hezekiah Walker, James Moore, Daryl Coley, and Yolanda Adams)... Donald Lawrence is ready to record the second set for his Tri-City Singers on Oct. 8, live at Heritage U.S.A. The theme will be "Bible Stories" from an ethnic perspective.

# Top Gospel Albums

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	61	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN 45 weeks at No. 1
2	2	57	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	3	17	BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR WORD 57869/EPIC	EXCELLENT
4	4	15	JOHN P. KEE VERITY 43009	COLORBLIND
5	7	9	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
6	5	39	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
7	6	37	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
8	8	39	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
9	13	5	L.A. MASS CHOIR CGI 1083	I SHALL NOT BE DEFEATED
10	14	7	EDWIN HAWKINS FIXIT 9124/INTERSOUND	KINGS & KINGDOMS
11	10	13	SOUNDS OF BLACKNESS PERSPECTIVE 9006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
12	9	19	DARYL COLEY SPARROW 51390	IN MY DREAMS
13	11	19	THE CLARK SISTERS SPARROW 51368	MIRACLES
14	16	15	CALVIN BERNARD RHONE CGI 1092	LIVE... I'M A WINNER
15	19	65	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
16	21	7	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
17	12	41	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
18	15	35	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
19	17	23	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
20	36	3	DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
21	22	9	HEAVEN SENT INTERSOUND 9119	CLOSEST FRIENDS
22	34	3	TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
23	26	13	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006	IT'S OUR TIME
24	18	21	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW	LAWRENCE MATTHEWS & FRIENDS
25	20	5	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
26	24	19	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
27	29	7	BISHOP BILLY ROBINSON & THE GARDEN OF PRAYER CATHEDRAL CHOIR VECTRON 19502	KEEP THE FAITH
28	25	5	WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017	LORD...TAKE US THROUGH
29	35	13	VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
30	27	39	DOTTIE JONES BELLMARK 77005	ON MY OWN
31	<b>NEW</b>		THE WILLIAMS BROTHERS BLACKBERRY 1606/MALACO	IN THIS PLACE
32	23	23	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
33	37	37	BISHOP PAUL S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
34	30	21	NORTH CAROLINA MASS CHOIR CGI 1081	LET'S MAGNIFY THE LORD
35	31	39	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
36	32	11	GREATER EMMANUEL MASS CHOIR CGI 1094	THE SUN WILL SHINE AGIAN
37	<b>NEW</b>		WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10199	THE CHANGE WILL COME
38	38	3	WANDA NERO BUTLER SOUND OF GOSPEL 205	CHIKE ANYABWILLE
39	28	37	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
40	33	59	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE

● 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

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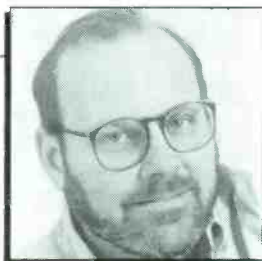
FEATURING:  
WALTER HAWKINS & THE HAWKINS FAMILY  
L.A. MASS CHOIR  
THE NEW JERSEY MASS CHOIR  
CHICAGO MASS CHOIR  
WALTER HAWKINS & THE LOVE CENTER CHOIR

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## Latin Notas



by John Lannert

**DON'T CRY FOR DANNY:** The long-dominant Argentinian concert promoter Daniel Grinbank says the hectic North American tour slate this summer has all but frozen his winter schedule in the Far South (Argentina, Chile, Uruguay, and Paraguay). Grinbank notes that a slowing Argentinian economy is adding further chill to the concert activity, but insists that prospects will greatly improve in 1995.

"It's cyclical," says the Buenos Aires-based Grinbank with avuncular confidence. "Last year, only the Grateful Dead was doing outdoor stadiums in North America, and this year there are a lot of stadium tours up there. Last year we did Bon Jovi, Peter Gabriel, Madonna, Michael Jackson, and Paul McCartney. This year is slower than '93, but in '95 we are planning to do the Rolling Stones and Guns N' Roses, so it will pick up."

**MISCELLANEA:** Actor/singer and recent Panamanian presidential hopeful Rubén Blades returns to the musical fore with a concert; he is scheduled to perform Aug. 20 at the Lehman Center for the Performing Arts in New York... Ex-Banda Beijo vocalist Netinho has nabbed a gold record in Brazil with his infectious samba/reggae debut, "Um Beijo Pra Você" (PolyGram)... Due Aug. 30 on Corason/Rounder is "Casa De La Trova, Santiago De Cuba," a compilation of old-line *trova* sounds featuring the legendary Cuarteto Patria. Also set to ship Sept. 6 on Rounder

is "Son Jarocho" by Veracruz harpist Graciela Silva—better known as "La Negra Graciela."

**CHART NOTES:** While Jon Secada's "Si Te Vas" (SBK/EMI Latin) holds tight to the top rung on the Hot Latin Tracks chart for a second week, expect Juan Gabriel's Ariola/BMG entry "Pero Que Necesidad" (3-2) or Ricardo Montaner's EMI Latin ballad "Quisiera" (2-3) to assume the No. 1 slot next week.

Elsewhere in the top 10, Juan Luis Guerra 440's "La Cosquillita" (Karen/BMG) moves smartly 12-7, while "Bidi Bidi Bom Bom" (EMI Latin), Selena's follow-up to her recent chart-topper "Amor Prohibido," rockets 30-8. Julio Iglesias' "Crazy" (Sony), up two notches to No. 9, becomes the first English-language track to reach the top 10 on Hot Latin Tracks. Meanwhile, Luis Miguel's "El Día Que Me Quieras," taken from his forthcoming WEA Latina album "Segundo Romance," notches the highest debut of the year, coming in at No. 10.

Other tracks ascending swiftly are Los Fantasma Del Caribe's Rodven entry "Celina" (20-11) and Vicente Fernández' Sony single "Miséria" (22-14). Ednita Nazario's "Te Sigo Esperando," taken from her just-released EMI Latin album "Pasiones," bows strongly at No. 20. The Barrio Boyzz' "Una Noche De Amor" (EMI Latin) registering the week's biggest downward spiral, dropping 32-8.

There's little movement in the top 10 on the Billboard Latin 50, meanwhile, except for Carlos Vives' "Clásicos De La Provincia" (PolyGram Latino), which moves dramatically 16-10. "Clásicos" is the first top 10 album for both Vives and PolyGram. Fewer than 100 points separate Gloria Estefan's "Mi Tierra" (Sony/Epic) from Selena's "Amor Prohibido" (EMI Latin).

## THE Billboard Latin 50™



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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL
*** No. 1 ***				
1	1	59	GLORIA ESTEFAN	▲ EPIC 53807/SONY 56 weeks at No. 1 MI TIERRA
2	2	20	SELENA	EMI LATIN 28803 AMOR PROHIBIDO
3	3	8	RAUL DI BLASIO	ARIOLA 20238/BMG PIANO DE AMERICA 2
4	4	3	JUAN LUIS GUERRA 440	KAREN 21110/BMG FOGARATE
5	6	39	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA LOVE & LIBERTE
6	8	18	LA MAFIA	SONY 81215 VIDA
7	5	6	JON SECADA	SBK 296R3/EMI LATIN SI TE VAS
8	7	6	JUAN GABRIEL	ARIOLA 21898/BMG GRACIAS POR ESPERAR
9	9	59	MANA	WEA LATINA 90B18 DONDE JUGARAN LOS NINOS
*** GREATEST GAINER ***				
10	16	14	CARLOS VIVES	POLYGRAM LATINO 518 884 CLASICOS DE LA PROVINCIA
11	10	59	GIPSY KINGS	● ELEKTRA 60845 GIPSY KINGS
12	11	59	LUIS MIGUEL	● WEA LATINA 75805 ROMANCE
13	12	59	SOUNDTRACK	ELEKTRA 961240 THE MAMBO KINGS
14	24	3	VICENTE FERNANDEZ	SONY 81321 RECORDANDO A LOS PANCHOS
15	15	12	LOS TIGRES DEL NORTE	FONOVI SA 6017 LOS DOS PLEBES
16	13	36	BRONCO	FONOVI SA 6015 PURA SANGRE
17	14	50	M. A. SOLIS Y LOS BUKIS	● FONOVI SA 6002 INALCANZABLE
18	23	26	LOS TEMERARIOS	AFG SIGMA 3006 TU ULTIMA CANCION
19	20	59	LINDA RONSTADT	▲ ELEKTRA 60765 CANCIONES DE MI PADRE
20	21	41	JERRY RIVERA	SONY 81150 CARA DE NINO
21	22	59	JULIO IGLESIAS	▲ SONY 38640 JULIO
22	36	8	LUCERO	MELODY 9162/FONOVI SA CARINO DE MIS CARINOS
23	19	3	CACHAO	CRESCENT MOON 64320/SONY MASTER SESSIONS VOL. 1
24	26	59	GIPSY KINGS	ELEKTRA 61390 LIVE!
25	18	6	RICARDO MONTANER	EMI LATIN 29936 UNA MANANA Y UN CAMINO
26	25	59	LUIS MIGUEL	WEA LATINA 92993 ARIES
27	17	5	LOS FUGITIVOS	RODVEN 3112 TE CONQUISTARE
28	28	12	LOS FUGITIVOS	RODVEN 3051 VANIDOSA
29	27	59	GIPSY KINGS	ELEKTRA 60892 MOSAIQUE
30	32	24	BANDA MACHOS	FONOVI SA 6012 LOS MACHOS TAMBIEN LLORAN
31	30	8	VARIOUS ARTISTS	SONY 81304 SALSA MAGIC
32	46	20	LA TROPA F	MANNY 13034/WEA LATINA OTRO DIA
33	43	2	ROBERTO PULIDO Y LOS CLASICOS	EMI LATIN 28283 TE VI PARTIR
34	37	50	EMILIO NAVAIRA	EMI LATIN 42838 SOUTHERN EXPOSURE
35	33	28	LIBERACION	FONOVI SA 6014 LIBERACION
36	29	59	SELENA	EMI LATIN 42770 LIVE!
37	35	38	MAZZ	EMI LATIN 27738 QUE ESPERABAS
38	42	3	ALEJANDRO FERNANDEZ	SONY 81310 GRANDES EXITOS A LA MANERA...
39	41	12	LOS FANTASMAS DEL CARIBE	RODVEN 3095 MAS Y MAS
40	RE-ENTRY		EL GENERAL	RCA 21090/BMG ES MUNDIAL
41	34	18	MANA	WEA LATINA 72173 FALTA AMOR
42	RE-ENTRY		GARY HOBBS	EMI LATIN 27412 TE VAS A ACORDAR
43	38	43	VICENTE FERNANDEZ	SONY 81070 LASTIMA QUE SEAS AJENA
44	39	32	EROS RAMAZZOTTI	ARISTA 14742/BMG TODO HISTORIAS
45	44	58	SELENA	EMI LATIN 42635 ENTRE A MI MUNDO
46	RE-ENTRY		REY RUIZ	SONY 81185 MI MEDIA MITAD
47	49	31	LOS PALOMINOS	SONY 81174 CORAZON DE CRISTAL
48	48	4	TONY VEGA	RMM 81283/SONY SI ME MIRAS A LOS OJOS
49	RE-ENTRY		V. FERNANDEZ/R. AYALA	SONY 80628 ARRIBA EL NORTE...
50	RE-ENTRY		LA SOMBRA	FONOVI SA 9157 CALIENTE DULCE AMOR

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 RAUL DI BLASIO ARIOLA/BMG PIANO DE AMERICA 2	1 GLORIA ESTEFAN EPIC/SONY MI TIERRA	1 SELENA EMI LATIN AMOR PROHIBIDO
2 GIPSY KINGS ELEKTRA MUSICIAN/ELEKTRA LOVE & LIBERTE	2 JUAN LUIS GUERRA 440 KAREN/BMG FOGARATE	2 VICENTE FERNANDEZ SONY RECORDANDO A LOS PANCHOS
3 LA MAFIA SONY VIDA	3 SOUNDTRACK ELEKTRA THE MAMBO KINGS	3 LOS TIGRES DEL NORTE FONOVI SA LOS DOS PLEBES
4 JON SECADA SBK/EMI LATIN SI TE VAS	4 JERRY RIVERA SONY CARA DE NINO	4 BRONCO FONOVI SA PURA SANGRE
5 JUAN GABRIEL ARIOLA/BMG GRACIAS POR ESPERAR	5 CACHAO CRESCENT MOON/SONY MASTER SESSIONS VOL. 1	5 LOS TEMERARIOS AFG SIGMA TU ULTIMA CANCION
6 MANA WEA LATINA DONDE JUGARAN LOS NINOS	6 VARIOUS ARTISTS SONY SALSA MAGIC	6 LINDA RONSTADT ELEKTRA CANCIONES DE MI PADRE
7 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	7 EL GENERAL RCA/BMG ES MUNDIAL	7 LUCERO MELODY/FONOVI SA CARINO DE MIS CARINOS
8 GIPSY KINGS ELEKTRA GIPSY KINGS	8 REY RUIZ SONY MI MEDIA MITAD	8 LOS FUGITIVOS RODVEN TE CONQUISTARE
9 LUIS MIGUEL WEA LATINA ROMANCE	9 TONY VEGA RMM/SONY SI ME MIRAS A LOS OJOS	9 LOS FUGITIVOS RODVEN VANIDOSA
10 M. A. SOLIS Y LOS BUKIS FONOVI SA INALCANZABLE	10 VARIOUS ARTISTS RODVEN MERENGUE EN LA CALLE 8 '94	10 BANDA MACHOS FONOVI SA LOS MACHOS TAMBIEN LLORAN
11 JULIO IGLESIAS SONY JULIO	11 MARC ANTHONY RMM/SONY OTRA NOTA	11 LA TROPA F MANNY/WEA LATINA OTRO DIA
12 GIPSY KINGS ELEKTRA LIVE!	12 OLGA TANON WEA LATINA MUJER DE FUEGO	12 ROBERTO PULIDO EMI LATIN TE VI PARTIR
13 RICARDO MONTANER EMI LATIN UNA MANANA Y UN...	13 JERRY RIVERA SONY CUENTA CONMIGO	13 EMILIO NAVAIRA EMI LATIN SOUTHERN EXPOSURE
14 LUIS MIGUEL WEA LATINA ARIES	14 JUAN LUIS GUERRA 440 KAREN/BMG BACHATA ROSA	14 LIBERACION FONOVI SA LIBERACION
15 GIPSY KINGS ELEKTRA MOSAIQUE	15 VARIOUS ARTISTS RMM/SONY RMM-LA COMBINACION...	15 SELENA EMI LATIN LIVE!

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. © 1994, Billboard/BPI Communications and SoundScan, Inc.

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

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

## Uruguay's Roos Seeks Stardom In Argentina

BY ENRIQUE LOPETEGUI

In Uruguay, a tiny country of 3 million where "all the stars are in heaven," as the local saying goes, singer/songwriter Jaime Roos is one of the few earthbound personalities to have achieved celestial status.

During a recording career spanning 17 years, Roos has earned 30 gold albums (3,000 units sold) for his own recorded product and 16 more as a producer for other local artists. Earlier this year, this emotive purveyor of a folkloric rock sound rooted in indigenous Spanish-flavored murga and African-oriented candombe embarked on an unprecedented free tour of the country's 19 departamentos (provinces), the first time a Uruguayan artist has played to all corners of the country in one trip.



ROOS

Roos, however, is little known outside of Uruguay. A pair of poorly conceived compilation packages released in nearby Argentina were not enough to make him a household name beyond the large Uruguayan community residing in Buenos Aires.

But that could change in the near future. "Repertorio," a 75-minute compendium of Roos' 19 biggest singles, was released in April by Buenos Aires-based DG Discos, owned by Argentina's powerful concert promoter Daniel Grinbank. The record already has sold 10,000 units, according to DG's GM Daniel Botti. Also in April, Roos offered additional proof that his star is on the rise in Argentina by selling out nine consecutive shows at Buenos Aires' 600-seat La Trastienda pub.

As sales of "Repertorio" continue to percolate, Roos already is contemplating the commercial prospects of "La Margarita," a musicalization of romantic sonnets penned by Uruguayan author Mauricio Rosencof that is due to ship in October. Roos says he hopes that "La Margarita," his first album consisting solely of outside material, will hit big in Argentina, which would serve as a potential launching pad for international markets.

"If Uruguayan music is ever going to make it outside, it will first have to go to Argentina," says Roos, 40. "We [Argentines and Uruguayans] share a pretty similar sensibility, and even if they don't relate to certain names or expressions in my lyrics, they fully understand the spirit of my songs."

"Buenos Aires is the first step toward the internationalization of Uruguayan music," he adds. "Now, if things don't work out [in Buenos Aires], you can forget it."

Not to worry, assures Botti, who attributes the prosperity of "Reper-

(Continued on page 37)



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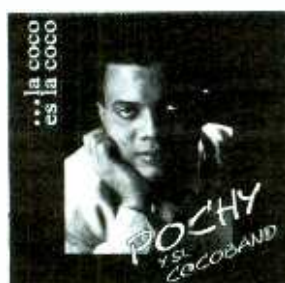
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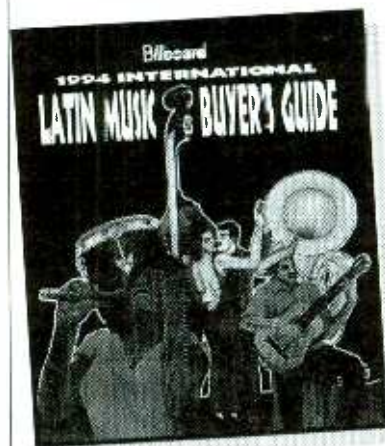
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# Music Video

ARTISTS & MUSIC

## Firm Brings Video Kiosks To Campus Music A Lure For Sybarite's Interactive System

BY DEBORAH RUSSELL

LOS ANGELES—The music industry is no stranger to hedonism and the pursuit of pleasure. So it is fitting that the interactive media firm Sybarite Media Inc. of Baltimore (named for the ancient and notoriously sensual city Sybaris) is rolling out a video "network" that brings hands-on music programming to the nation's college population.

The Interactive Kiosk On-Campus Network (IKON) comes in the form of a 6-foot-by-8-foot, stand-alone unit that Sybarite president Robert LoCascio calls an "information system." Each unit features digitally delivered programming, from news on student government to the latest in movie trailers. The video image appears simultaneously on the unit's three monitors, and the system is designed to allow one user to manipulate the video output, which can be watched comfortably by up to 40 viewers.

"Music is one of the most popular services on the unit," says LoCascio, who currently is programming clips from the Cema Distribution family.

August IKON features include music videos by the Rolling Stones, Julia Fordham, and Jeffrey Gaines. Up to eight videos, including clips by the Beastie Boys, William Orbit, Crowded House, and Frank Sinatra, are offered free to viewers on a monthly basis.

IKON's programming incorporates full-motion video, still photographs, multiple audio tracks, and progressive graphics. Music videos often are tagged with discount promotions at local retailers, in which the user can print coupons that are redeemable at participating outlets. Tower Records is the August retail partner.

"A print ad is far less effective than programming a video and offering a coupon," says LoCascio, who notes that Sybarite is constantly revising and re-creating its interactive interface to entice students to maximize IKON's po-

tential.

In addition, radio cross-promotions detail which local station is programming the music from the video, and IKON has teamed with alternative rock WHFS Washington, D.C./Baltimore/Annapolis, Md., to allow IKON users to phone in requests directly from the kiosk location.

LoCascio estimates IKON logs between 3,000 and 5,000 touches per day at each of the three campuses that subscribe to the service. The system debuted on the Towson State University campus in November 1991, and with units now on site at the University of Maryland at College Park and George Mason University in Fairfax, Va., IKON reaches about 85,000 students.

In September, says LoCascio, Sybarite will begin a 12-month rollout of the system into about 60 additional colleges and universities.

In addition to music programming, IKON offers students a chance to purchase various goods and services, including Northwest Airlines tickets and subscriptions to the Washington Post.

But music seems to be one of the most popular IKON features, LoCascio says. A one-day CD giveaway of various titles in the Cema Distribution cat-

alog moved 2,000 units in a few hours last October, he says. In addition, a concert ticket giveaway for Crowded House increased the number of IKON touches by about 1,000 per unit. And Sinatra proved particularly popular among the couponing set, he adds.

IKON can track the number of coupons printed per artist, but the system does not collect detailed demographic information from its users. "Since we are on college campuses, we already know what demographic we're reaching," LoCascio says.

The IKON system has other uses besides entertainment, he adds. Students can interact with one another on campus, as well as with students on other campuses that are outfitted with the system. Student governments often use IKON to communicate their agendas, he says.

Sybarite now is working to develop a system through which students can make mail-order music purchases from the unit with credit cards, and LoCascio says a time will come when students can interface with the system's home shopping and information services via their own home computers. LoCascio says Sybarite plans to launch an inter-campus video dating service, as well as a TV soap opera synopsis service.

## PRODUCTION NOTES

### LOS ANGELES

• **Body Count's** new Virgin videos "Born Dead" and "The Medley" are Squeak Pictures productions directed by Peter Christopherson. Fiz Oliver and Catherine Finkenstaedt produced the shoots. Dick Buckley directed photography. The same crew is behind Danzig's latest American clip, "Until You Call On The Dark."

In addition, Squeak's **Smithereens** video "Time Won't Let Me," which

comes from the film "Time Cop," was directed by Nigel Dick and produced by Finkenstaedt and Tima Surmelioglu. Roger Tonry directed photography.

• **Power Films** director Craig Brooks lensed **Hammer's** Roll Wit It/Giant video "Don't Stop" with DP Daniel Pearl. Gary Rapp produced.

### NEW YORK

• **M&M Productions'** Ted Demme directed **Rollins Band's** new Imago video "Disconnect." The clip is a take-off of "Taxi Driver."

• **The Godchildren Of Soul's** new Atlantic video, "Rockaway Beach," features an animated **Joey Ramone** and **General Johnson**. Alex Zamm, best known for directing the claymation "Penny" sequences on "Pee Wee's Playhouse," is the eye behind the clip. Julie Wilson provided the art.

• **Kevin Ferd** and **John Elkowitz** directed **Dave Alvin's** live, acoustic videos "King Of California" and "Barn Burning." Jeff Amato and Tom Terrieri produced the Hightone Records clips.

### OTHER CITIES

• **Richard Murray** of One World Productions directed "Rumblefish," the latest video from Columbia/Ruffhouse's **the Goats**. Nick Hoffman directed photography, and **Joseph Uliano** produced the Philadelphia-based shoot. In addition, One World director **Russell Young** recently reeled **Robert Palmer's** new London/EMI video "Know By Now." DP **Joe Dyer** shot the clip on location in Northern Spain. Uliano produced.

## 'Stones-TV' Gets VH-1's New Format Off To A Rockin' Start

IT'S ONLY ROCK'N'ROLL, but we like it. VH-1's latest and most ostentatious programming stunt, the July 31-Aug. 5 "Stones-TV" campaign, demonstrates that the network's audience is anything but passive.

When VH-1 decided to promote the **Rolling Stones'** new Virgin album "Voodoo Lounge" with a five-hour nightly block of programming devoted exclusively to the band, viewers expressed their approval in record-breaking form. A CD giveaway sweepstakes stimulated more than 100,000 responses. That's a higher number than any other promotion in the network's history.

"It just goes to show that if you put the programming on, the viewers will come to the [TV] set," says VH-1 president **John Sykes**. "The incredible response we've gotten supports our original belief that 25-to-34-year-old people are still very excited about music and want to see music programming on television. ['Stones TV'] is a nice springboard for the direction we're going with VH-1."

The network has plenty of changes up its sleeve, one of which could be the revision of its "artist of the month" campaign into an "artist of the week" promotion. It's likely that the last "artist of the month" we'll be seeing is August's **Melissa Etheridge**, says Sykes.

And Etheridge should provide a fitting finale to the monthly promotion. Sales on her Island release "Yes I Am," which hit the charts some 46 weeks ago, are surging toward platinum, thanks in large part to airplay on the adult-oriented network and its June 26 "VH-1 Honors" concert featuring the singer, says **Steve Leeds**, VP of video and alternative radio for Island/London.

"We've seen a 35% increase in sales over the last few months," Leeds says, noting that the activity is directly related to airplay at the channel. Data provided by SoundScan indicates that "Yes I Am" has sold more than 797,000 units, with sales increasing weekly since early July.

Island recently re-serviced the album's debut video, "I'm The Only One," originally released last September. The clip is now in rotation along with "Come To My Window."

Etheridge's VH-1 profile will remain high throughout the month, as she is featured in a "Roots, Rock & Roll" concert special that debuts Saturday (13). She also appears Aug. 27 on VH-1's telecast of "The Beat Goes On," an all-star concert to benefit LIFEbeat, the AIDS awareness organization.

**STAFF CHANGES AT VH-1** just keep coming, as the network real-

igns its music programming and program planning departments. **Sal LoCurto** is now VP of programming and program planning at VH-1, and **Lee Chesnut**, PD at WSTR (Star 94) Atlanta, joins the network Aug. 29 as VP of music programming. Both executives report to **Andy Schuon**, senior VP of music programming and program planning at MTV and VH-1. In addition, **Darcy Fulmer**, MD at KROQ Los Angeles, will join the VH-1 programming team Aug. 29 as director of music programming. She'll report to Chesnut.

**DOLLAR DAZE:** As expected, the MTV Networks will roll out "The Goods," a six-month test of 30- and 60-minute home shopping programs, on Saturday (13) (Billboard, Aug. 6). Both MTV and VH-1 are programming the 30-minute shopping debut, which is timed to coincide with MTV's on-site coverage of Woodstock '94.

The initial product mix on "The Goods" will include merchandise otherwise available only to Woodstock attendees. Two other 30-minute shopping programs—one taped on location at Woodstock—will air on both networks through Tuesday (16). Comedians **Katie Puckrick** and **Erik Palladino** host the install-

ments.

**GANGSTA ROM:** 3D Records/Interscope is in pre-production on its first CD-ROM release, an interactive gangsta rap game backed with music from "Mobb'n' For Life," by the label's hardcore rapper **Sinister**.

**Dan O'Dowd**, the eye behind the "Bangin' On Wax" videos (which united members of L.A. gangs the Bloods and the Crips), is directing some 20 live-action sequences for the game, which he describes as "very realistic."

The point of the game is to "get out of the hood alive," O'Dowd says. Players can choose a character identity—policeman, businessman, gangsta, even Sinister himself—and the "reality" varies according to the chosen individual's perspective.

3D/Interscope will produce a music video for Sinister's track "Day In The Life Of A Sinner" to promote the game, using scenes and characters from the CD-ROM title.

**SHOW TIME:** On Saturday (13), programmer **Tony Isable** of St. Louis cable music video shows "Silky Soul," "Street Vibes," and "Hot Videos" is premiering the 60-minute pilot for the alternative rock video show "Modern Video Madness." The 60-minute pilots for a new AC show, "Hit Video Weekly," and a reggae show titled "Caribbean Jams" are forthcoming, Isable says.



by Deborah Russell



**Monk Funk.** Rhino's Benzdrine Monks of Santa Domonica recently gathered to shoot a longform "Monkumentary" to promote their new "Chantmania" release. Pictured on the set of the recent shoot, from left, are Brother Bob Wayne, Brother Don Raymond, director Brent Carpenter, Brother Marty Kaniger, Brother Jerzy Yergens, Brother Todd Tatum, Brother Randy Wespiser, and Rhino VP of marketing Garson Fooks. Seated, from left, are cinematographer Peter Pilafian and writer Dylan Brody.



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- 4 Crystal Waters, 100% Pure Love
- 5 Angela Winbush, Inner City Blues
- 6 Shai, The Place Where You Belong
- 7 Tevin Campbell, Always In My Heart
- 8 Ce Ce Peniston, I'm Not Over You
- 9 Sounds Of Blackness, I Believe
- 10 Patti LaBelle, The Right Kinda Lover
- 11 Babyface, When Can I See You
- 12 Marc Dorsey, People Make The World
- 13 Da Brat, Funkdafied
- 14 Nona Gaye & P. Love Sign
- 15 Mariah Carey, Anytime You Need A...
- 16 El DeBarge, Can't Get Enough
- 17 Blackstreet, Boot Call
- 18 Changing Faces, Stroke You Up
- 19 SWV, Anything
- 20 Hammer, Pumps And A Bump
- 21 Wu-Tang Clan, Can It Be All So Simple
- 22 Keith Sweat, When I Gave My Love
- 23 Rachelle Ferrell, Nothing Has Ever Felt...
- 24 Lady Of Rage, Afro Puffs
- 25 Janet Jackson, Any Time, Any Place
- 26 Patra Feat. Yo-Yo, Romantic Call
- 27 R. Kelly, Your Body's Callin'
- 28 Aaliyah, Back & Forth
- 29 Eric Roberson, The Moon
- 30 Outkast, Southernplayalisticadillacmuzik

★ ★ NEW ADDS ★ ★

- Gladys Knight, I Don't Want To Know  
 Sounds Of Blackness, Everything's Gonna...  
 Cindy Mizelle, I've Had Enough  
 George Howard, Miracle  
 Brandy, I Want To Be Down  
 Chevelle Franklin, Nice And Naughty



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- 2 George Strait, The Man In Love With...
- 3 Vince Gill, What The Cowgirls Do
- 4 John Michael Montgomery, Be My Baby...
- 5 Tracy Lawrence, Renegades, Rebels...
- 6 Randy Travis, Whisper My Name
- 7 Martina McBride, Independence Day
- 8 Tanya Tucker, Hangin' In
- 9 Rick Trevino, She Can't Say I Didn't Cry
- 10 Diamond Rio, Love A Little Stronger
- 11 Clay Walker, Dreaming With My Eyes...

- 12 Joe Diffie, Third Rock From The Sun†
- 13 Larry Stewart, Heart Like A Hurricane
- 14 Sammy Kershaw, Third Rate Romance
- 15 Mark Collie, Hard Lovin' Woman
- 16 Sawyer Brown, Hard To Say
- 17 Tracy Byrd, Watermelon Crawl†
- 18 Tim McGraw, Down On The Farm†
- 19 Patty Loveless, I Try To Think About...
- 20 Chris LeDoux, Honky Tonk World†
- 21 Rodney Crowell, Big Heart†
- 22 Tractors, Baby Likes To Rock It†
- 23 James House, A Real Good Way To...
- 24 Sammy Kershaw, National Working...
- 25 Confederate Railroad, Elvis And Andy†
- 26 Pam Tillis, When You Walk In The...
- 27 Kenny Chesney, Somebody's Callin'†
- 28 Jon Randall, This Heart
- 29 Bryan Austin, Is It Just Me
- 30 Dwight Yoakam, Pocket Of A Clown
- 31 Linda Davis, Love Didn't Do It
- 32 Orrall & Wright, She Loves Me Like...
- 33 Shenandoah, I'll Go Down Loving You
- 34 Terry McBride & The Ride, Been There
- 35 Joy Lynn White, Wild Love
- 36 Western Flyer, Western Flyer
- 37 Doug Supernaw, State Fair
- 38 Mark Chesnut, She Dreams
- 39 Ken Mellons, Jukebox Junkie
- 40 Michelle Wright, One Good Man
- 41 Cleve Francis, Love Or The Lack Thereof
- 42 David Lee Murphy, Fish Ain't Bitin'†
- 43 Marc Beeson, A Wing And A Prayer
- 44 S. Alan Taylor, Black & White
- 45 Greg Holland, Let Me Drive
- 46 Davis Daniel, William And Mary
- 47 Jeff Foxworthy, Redneck Stomp
- 48 George Ducas, Teardrops
- 49 The Mavericks, O What A Thrill
- 50 Ricky Lynn Gregg, Get A Little Closer

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- Archer/Park, Where There's Smoke  
 Bob Woodruff, Alright  
 Brooks & Dunn, She's Not The Cheatin'...  
 Brother Phelps, Ever-Changing Woman  
 David Ball, When The Thought Of You...  
 Deborah Allen, Wrong Side Of Love  
 Little Texas, Kick A Little  
 Steve Wariner, Drive



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Coolio, Fantastic Voyage
- 2 Warren G, This D.J.
- 3 Soundgarden, Black Hole Sun
- 4 Offspring, Come Out And Play†
- 5 John Mellencamp, Wild Night
- 6 Boyz II Men, I'll Make Love To You
- 7 Green Day, Basket Case†
- 8 Lisa Loeb & Nine Stories, Stay
- 9 Stone Temple Pilots, Big Empty
- 10 Candlebox, Far Behind
- 11 Da Brat, Funkdafied

- 13 Sawyer Brown, Hard To Say
- 14 Stalter Brothers, What We Love To Do
- 15 Alan Jackson, Summertime Blues
- 16 Tim McGraw, Down On The Farm
- 17 George Strait, The Man In Love With You
- 18 Vince Gill, What The Cowgirls Do
- 19 Mark Chesnut, She Dreams
- 20 Kathy Mattea, Nobody's Gonna Rain On...
- 21 Confederate Railroad, Elvis And Andy
- 22 Joe Diffie, Third Rock From The Sun
- 23 Chris LeDoux, Honky Tonk World
- 24 Pam Tillis, When You Walk In The Room
- 25 Larry Stewart, Heart Like A Hurricane
- 26 Rodney Crowell, Big Heart
- 27 Martina McBride, Independence Day
- 28 Marty Stuart, Love And Luck
- 29 Doug Supernaw, State Fair
- 30 Cleve Francis, Love Or The Lack Thereof

★ ★ NEW ADDS ★ ★

- Wylie/Meite Haggard, Ugly Girl Blues  
 Davis Daniel, William & Mary  
 Victoria Shaw, Tears Dry  
 Bryan Austin, Is It Just Me  
 James House, A Real Good Way To Wind...  
 Dawn Sears, Nothin' But Good



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Rolling Stones, Love Is Strong
- 2 Counting Crows, Round Here
- 3 Collective Soul, Shine
- 4 John Mellencamp, Wild Night
- 5 Elton John, Can You Feel The Love Tonight
- 6 Spin Doctors, You Let Your Heart Go...
- 7 Gin Blossoms, Until I Fall Away
- 8 Bonnie Raitt, Love Sneakin' Up On You
- 9 Melissa Etheridge, I'm The Only One
- 10 Ace Of Base, Don't Turn Around
- 11 Lisa Loeb & Nine Stories, Stay
- 12 Seal, Prayer For The Dying
- 13 Babyface, When Can I See You
- 14 Richard Marx, The Way She Loves Me
- 15 Stone Temple Pilots, Big Empty
- 16 Bonnie Raitt, You
- 17 Bruce Springsteen, Streets Of Philadelphia
- 18 Counting Crows, Mr. Jones
- 19 Melissa Etheridge, Come To My Window
- 20 Rolling Stones, Honky Tonk Women
- 21 10, 000 Maniacs, Because The Night
- 22 Enigma, Return To Innocence
- 23 Toad The Wet Sprocket, Fall Down
- 24 Rolling Stones, Jumpin' Jack Flash
- 25 Rolling Stones, Miss You
- 26 Toni Braxton, You Mean The World...
- 27 Rolling Stones, Ruby Tuesday
- 28 U2, All I Want Is You
- 29 Madonna, I'll Remember
- 30 Rolling Stones, Fool To Cry

★ ★ NEW ADDS ★ ★

- Cracker, Get Off This  
 Sheryl Crow, All I Wanna Do

# Artists & Music

IN PRINT

## MOGULS AND MADMEN: THE PURSUIT OF POWER IN POPULAR MUSIC

By Jory Farr  
 (Simon & Schuster, \$23)

Hoping to shed some light on the players with the vision and drive to acquire real power in the music business, Jory Farr, the pop culture critic for the Press-Enterprise of Riverside, Calif., profiles eight industry movers and shakers in this new book. Those profiled are Geffen A&R star Tom Zutaut; besieged rap executive Jerry Heller of Ruthless Records; American Records founder Rick Rubin; heavy metal guru/artist manager Jonny Zazula; Nashville kingmaker Jimmy Bowen of Lib-

(Zazula: "Tall and potbellied, with a mat of gray hair that ended in a thin, braided tail, he was built like a brick shithouse.")

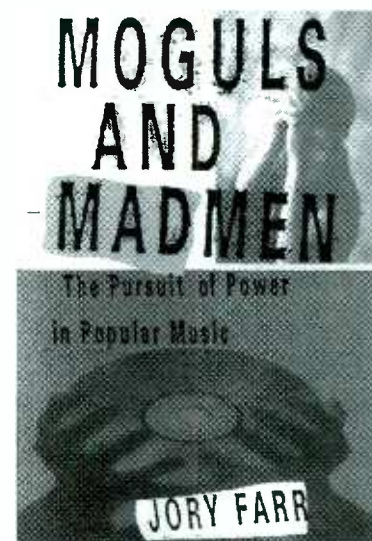
"Moguls" is structured so that each profile stands on its own as a separate chapter. The result reads like a connected series of in-depth magazine pieces. Consequently, the strong chapters soar (Farr's take on modern-day Nashville via Brown and Bowen is fascinating), while the weaker entries (the rise of managers Burnstein and Mensch) never get off the ground. Happily, the winning entries outnumber the losers.

Although the moguls agreed to be profiled, that fact thankfully does not exempt them from close scrutiny and criticism. Farr scolds Bowen for taking the honky-tonk—the soul—out of contemporary country music. "For Jimmy Bowen, it was just an annoyance, something that got in the way of marketing country music to the masses. And so he cut it out like a cancer," the author writes.

The music men are also the target of some armchair psychology. Of Rubin, Farr writes, "Underneath the calculatedly arrogant image lurked a needy child trapped in puerile fantasies, yearning for manhood."

The author's perspective as a pop music critic provides the book's double-edged sword. Farr is clearly well schooled in all types of music, and when analyzing rap, country, metal, rock, or R&B—be it their current trends, past histories, or cultural significance—he rarely missteps. (One stumble: the notion that Steve Earle's "Guitar Town" was "easily the best country album of the eighties.") The drawback is that, like many critics, Farr has a built-in distaste for the industry that produces the art he covers. For instance, in "Moguls" it's a given that all commercial radio stations spin only the lamest music possible, label marketing departments only exploit artists, and record company execs care little about music. Skepticism is a must when dealing with any big business. But a dose of respect would have helped lift Farr's book to another level. Nonetheless, "Moguls," and the insight it delivers, stands as the current music biz must-read.

ERIC BOEHLERT



# THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 20, 1994.



Continuous programming  
 12000 Biscayne Blvd  
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

- Boyz II Men, I'll Make Love To You

BOX TOPS

- Sir Mix-A-Lot, Put 'Em On The Glass  
 Luke, It's Your Birthday  
 69 Boyz, Tootsee Roll  
 Puppies, Funky Y-2-C  
 Warren G, This D.J.  
 Ill Al Scratch, Where My Homiez  
 Aaron Hall, I Miss You  
 Immature, Never Lie  
 Jim Carrey, Cuban Pete  
 Patra, Romantic Call  
 Outkast, Southernplayalisticadillacmuzik  
 Da Brat, Funkdafied  
 Warren G & Nate Dog, Regulate  
 Sista, Brand New  
 Changing Faces, Stroke You Up  
 Coolio, Fantastic Voyage  
 All-4-One, I Swear  
 Jamie Foxx, Infatuation  
 Bone Thugs N Harmony, Thuggish...  
 Above The Law, Black Superman  
 Hammer, Pumps & A Bump (Vers 2)  
 Craig Mack, Flava In Ya Ear  
 House Of Pain, On Point  
 2 Live Crew, You Go Girl  
 Naughty By Nature, Kllickow Kllickow  
 K7, Move It Like This  
 Frente!, Labour Of Love  
 MC Breed, Late Night Creep  
 Tevin Campbell, Always In My Heart  
 MC Eht, All For The Money

ADDS

- The Dambuilders, Shrine  
 Gerald Levert, I'd Give Anything  
 Nas, The World Is Yours (Remix)  
 New Power Generation, Super Hero  
 Pantera, Planet Caravan  
 R. Kelly, Summer Bunnies  
 Smif-N-Wessun, Let's Git It On



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

- Lena Horne, Do Nothing 'Til...  
 Randy Travis, Whisper My Name  
 Buckwheat Zydeco, Hey Baby  
 Jim Carrey, Cuban Pete  
 Dave Ball, Thinkin' Problem  
 Indigo Girls, Least Complicated  
 The Byrds, Turn Turn Turn  
 Chaka Demus & Pliers, Twist & Shout  
 DiBlaasio, Hasta Que Te Conoci  
 Tracy Lawrence, Renegades, Rebels And...  
 The Mavericks, O What A Thrill  
 October Project, Return To Me  
 Ace Of Base, Don't Turn Around  
 Lisa Loeb & Nine Stories, Stay  
 Wet Wet Wet, Love Is All Around  
 Harry Connick Jr., (I Could Only) Whisper...  
 Dr. John, Television  
 Huey Lewis & The News, But It's Alright  
 Jamie O'Hara, It Ain't Over...  
 Kathy Troccoli, Tell Me Where It Hurts



Continuous programming  
 P O BOX 398  
 Branson, MO 65616

- Randy Travis, Whisper My Name  
 Bonnie Raitt, You  
 Lena Horne, Do Nothing 'Til...  
 Leon Redbone, Love Letters In The Sand  
 Marc Beeson, A Wing And A Prayer  
 Clay Crosse, I Surrender All  
 Carole King, You've Got A Friend  
 Western Flyer, Western Flyer  
 S.C. Chapman, Heaven In The...  
 Anthony Crawford, On The Edge  
 Take 6, Biggest Part Of Me  
 Tish Hinojosa, I'm Not Through...  
 First Call, Evidence Of Love  
 Mark Chesnut, She Dreams  
 Jimmy Buffett, Fruitcakes

- Dan Seals, All Fired Up  
 Robert James Waller, Girl From The North...  
 John Randall, This Heart  
 The Muppets, Wipeout!  
 Cassandra Wilson, I Can't Stand The Rain



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- Caifanes, Atuera  
 Soundgarden, Black Hole Sun  
 Counting Crows, Round Here  
 Mano Negra, El Senor Matanza  
 Rolling Stones, Love Is Strong  
 Los Pericos, Me Late  
 Aerosmith, Crazy  
 Beastie Boys, Sabotage  
 The B.C.-52's, (Meet) The Flintstones  
 Alice In Chains, I Stay Away  
 Mariah Carey, Anytime You Need A...  
 Smashing Pumpkins, Rocket  
 Toad The Wet Sprocket, Fall Down  
 Lisa Loeb & Nine Stories, Stay  
 Blur, Girls And Boys  
 Wet Wet Wet, Love Is All Around  
 Mazzy Star, Fade Into You  
 Jamiroquai, Emergency On Planet Earth  
 The Devlins, Someone To Talk To  
 Spin Doctors, You Let Your Heart Go...



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

- Michael W. Smith, Love One Another  
 Rich Mullins, Creed  
 Newsboys, I Cannot Get You  
 Amy Grant, Lucky One  
 Audio Adrenaline, Big House  
 DC Talk, Jesus Is Just Alright  
 Sounds Of Blackness, Everything  
 Neville Bros., Sister Rosa  
 Dannibelle, O Se Baba

- Straight Company, So X Cited  
 Arrested Development, United Front  
 Steven C. Chapman, Heaven In The...  
 Kathy Troccoli, Everything Changes  
 Take 6, Biggest Part Of Me  
 Kathy Troccoli, My Life



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

- Dave Alvin, Barn Burning  
 Prong, Whose Fist Is This Anyway  
 The Devlins, Someone To Talk To  
 Dee-Lite, Picnic In The Summertime  
 Des'ree, You Gotta Be  
 Brand New Heavies, Brother, Sister  
 Pulp, Do You Remember...  
 Dr. John, Television  
 Live, White, Discussion  
 Tori Amos, Pass The Mission  
 Joan Jett & The Blackhearts, Go Home  
 Brigitte, I Get The Job Done  
 Sophie B. Hawkins, Right Beside You  
 Soundgarden, Black Hole Sun  
 Seal, Prayer For The Dying  
 Magna Pop, Slowly, Slowly  
 Eddie Bricker, Good Times  
 Boogiemonsters, Recognized Threshold...  
 Jazz Hole, Forward Motion  
 The Jesus & Mary Chain, Sometimes Always



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

- Ace Of Base, The Sign  
 Salt-N-Pepa, Whatta Man  
 Phil Collins, Everyday  
 US3, Cantaloop  
 Bruce Springsteen, Streets Of...  
 Ce Ce Peniston, I'm In The Mood



## BMG Buys Europe's Last "Major" Indie

### Ricordi Deal Doubles BMG's Italian Market Share, Divides Local Indies

BY MARK DEZZANI

MILAN—With BMG's purchase of a majority 73.3% stake of Ricordi (Billboard, Aug. 13), Italy's largest and most prestigious independent record company, publisher, and retail chain, the major has almost doubled its market share in Italy, and has blown a gaping hole through the fiercely autonomous indie community.

In Italy, the BMG-Ricordi deal is viewed as a sellout by an important part of the country's musical heritage.

Responding to those charges at an Aug. 8 press conference at Ricordi's Milan headquarters, Ricordi President Guido Rignano said, "Bertelsmann has assured us in writing that everything will stay in Italy. That was a condition without which we would not have sat at the table for any negotiations."

Rignano added that Ricordi's cultural heritage would be secured

through the deal. "Those who are scandalized now said nothing when, to restore our Verdi manuscripts, I had to knock on the door of the University of Chicago, and I was welcomed. In Italy, we received no help at all."

BMG's buyout of Ricordi effectively doubles its share of the Italian music market to more than 30%, according to local estimates. Last year, Ricordi's label and distribution company accounted for 16% of the market, with a turnover estimated at 120 billion lire (\$75.6 million), while its retail activities grossed an additional \$63 million in 1993.

Germany's Bertelsmann group purchased 27.9% of Ricordi's capital directly, acquiring another 45.4% through the 100% acquisition of Esperia, the holding company of Ricordi's majority shareholders, the Babin Cattaneo family.

Nanni Ricordi and his son Camillo are the last surviving heirs of founder Giovanni Ricordi to hold shares in the company. Nanni Ricordi said to the

(Continued on page 40)

### Nationalist Press Decries Perceived 'Cultural Sellout' Of Italian Music

BY WOLFGANG SPAHR

HAMBURG—The more unpleasant side of national sentiments was running high in Italy as the buyout of Ricordi by German conglomerate BMG was announced Aug. 5.

Here in Germany, too, hysterical headlines were guaranteed to whip up nationalism over the sale of such a culturally precious asset.

"Musical pearl in German hands" screamed the headline in Germany's leading business newspaper, Handelsblatt. The Frankfurter Allgemeine Zeitung wrote, "It's getting near the bone. In Milan, they can hear the tramp of German boots." Meanwhile, the German daily press quoted the Italian paper Il Giorno: "A piece of Italy is being taken over by the Kaiser's court."

In contrast, Arnold Bahlmann, senior VP at BMG International, argues that he has shown great restraint and discretion in preparing the purchase of 73.3% of the treasured Italian music business.

Speaking to Billboard, Bahlmann said he understands the misgivings expressed about the German buyers. But he promised that BMG will do all in its power to respect Italy's cultural heritage.

The two years of negotiations have seen the emergence of a broad base for mutual trust, Bahlmann said. A Ricordi Foundation will be established to ensure cultural continuity, while Bertelsmann's acquisition of Ricordi will ensure that Ricordi repertoire can be exploited in 38 countries and that Italian creativity will be taken more seriously around the world.

The retention of Guido Rignano as Ricordi's president guarantees this, Bahlmann said. Successful and popular Ricordi artists such as Marco Masini (who sells more than 250,000 units of each release outside Italy), Gianna Nannini, Fabrizio de Andre, and Antonello Venditti can now build up their global presence. Bahlmann added, "BMG considers it of great importance that the fabric of Italy's na-

(Continued on page 40)



## Flemish Kids Duo Tops In Belgium

BY MARC MAES

BRUSSELS—Belgian kid-characters Samson & Gert have just finished their sixth week atop the national IFPI charts, proving that the kids market is alive and kicking if the concept is right.

The act had already become one



From left, Samson and Gert.

of Belgium's best-selling recording acts, having sold more than 500,000 copies of their three first albums. The fourth volume from the TV show, "Samson & Gert 4" on Philips, was launched in mid-June at the Efteling Park in Holland and has since sold 60,000 copies.

Bobtail dog Samson and his "boss" Gert—alias Danny Verbiest and Gert Verhulst—were developed as TV characters by producer Hans Bournalon for the national broadcaster BRTN about five years ago.

(Continued on page 77)

## PopKomm To Feature New Tech

BY DOMINIC PRIDE and WOLFGANG SPAHR

HAMBURG—With a heavy emphasis on multimedia and new technologies, the new leadership organizing this year's PopKomm fair hopes to hit the headlines with something other than dazzling growth rates.

Each year, attendance records from the previous fair have been broken. The sixth meet, being held Aug. 18-21, looks to be no exception, with exhibition space sold out four months in advance and a record 9,000-plus preregistered attendees.



MusikKomm, the organization that runs the trade fair, has been headed by managing director Uli Grossmaas and deputy managing director Ralf Plaschke ever since the fair's founder Dieter Gorny left to run music TV channel Viva.

## Bands Converge On Cologne 300 Acts To Appear At Festival

BY ELLIE WEINERT

MUNICH—Aside from the heated seminars and packed exhibition halls, PopKomm has gained a reputation as one of the best places to see signed and unsigned talent.

At this year's festival in Cologne, Aug. 18-21, more than 300 bands will appear at 30 clubs across the city.

This year's festival is presented in cooperation with German music channel Viva, which will also broadcast excerpts of a "Bizarre Festival," featuring

groups such as Germany's punk band Die Aertze, Bad Religion, Biohazard, Therapy?, Urban Dance Squad, and Project Pitchfork, among others.

Manfred Tari, in charge of the festival program at PopKomm, says, "We have about 80 bands performing at 25 gigs per evening lined up for the three days, which represents an increase of approximately 10% compared with last year." Several labels, such as EMI, Rough Trade, Virgin, Noise, Sony, and Intercord will also present their acts at

(Continued on page 75)



Shown, from left, Uli Grossmaas and Ralf Plaschke.

vided on how they feel. One group sees it as a wonderful new creative outlet, [but] the others just can't imagine working with these technologies. It's as if everyone is just in the starting gates before the race begins."

Seminars will offer a chance for artists and professionals to air their views, while companies will demonstrate how

(Continued on page 77)

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## A Bit Of Southern Culture At London's South Bank

**SOUTHERN NIGHTS:** From the riverside, the smell of barbecuing ribs and chicken was unmistakable. Smoke from the outdoor grill rose into the setting sun as an evening train rumbled across a nearby trestle.

You might have been on the banks of the Mississippi in Memphis or New Orleans, or the Colorado River near Austin, Texas. Yet that train was no Southern freight, just a commuter line bound for Charing Cross Station, and the sun was glimmering on the waters of the Thames River near London's South Bank Arts Centre.

This has been the second-hottest summer in Britain since 1659 (yes, they have been keeping weather records here for 300-plus years). And with air conditioning still a rarity in London, the sweat-laced summer evenings were ideal for the South Bank Centre's weeklong festival titled "The American South"—complete with barbecue overlooking the Thames.

The influences that meander through the music of the American South have a way of becoming clearer "especially when you're far away from home," says New Orleans' Allen Toussaint, sharing a stage on one of the first nights of the festival with a remarkable circle of fellow Southern songwriters. Here was Guy Clark from Texas; Georgia's Joe South; Dan Penn, spinning tales from Muscle Shoals, Ala.; and newcomer Vic Chesnutt of Athens, Ga., impressing an audience more familiar with the lyrical wonders of his older colleagues. Here were songs drawn from pool rooms over beer nuts and dominoes, from fortune tellers in the alleys of New Orleans, from illicit encounters at the dark end of the street.

This may well be the era of global pop, but it is the deeply rooted spirit of place and culture in the lyrics of these Southern writers that makes their songs so memorable and, paradoxically, so universal. (As this is written, South's classic "Games People Play" is once again a hit in Europe, covered by Inner Circle, the Jamaican reggae band signed to Warner Records in Sweden).

There's a lesson or two here for songwriters from any country, and these American musicians had no shortage of British admirers in their audiences. Among those present: Nick Lowe, Richard Thompson, and Bobby Gillespie of Primal Scream.

Assembled by South Bank artistic director Nancy Covey, the American South Festival unrolled with a jambalaya of talent: talks by poet James Dickey and author Reynolds Price, plays from the Roadside and Junebug Theatre companies,

bluegrass from Ralph Stanley & the Clinch Mountain Boys, gospel from the Holmes Brothers, cajun from Beausoleil's Michael Doucet and his family, Joni Mabe's "Everything Elvis" exhibit, and much more.

But another highlight was certainly the culture-blending mix of Texas Night, which transformed South Bank's Queen Elizabeth Hall into one posh honky-tonk. Tex-Mex bandleader Santiago Jimenez Jr. linked European polka and Mexican

conjunto music with every pump of his accordion. Singer/songwriter Tish Hinojosa, showcasing her new Warner Bros. album, "Destiny's Gate," received a standing ovation in this, her London debut. Austin's Clark returned to drawl such lyrics as "It was a Texas girl who broke my heart/Then she tore my truck apart." And the wildly entertaining Junior Brown, raving across the fretboard of his

double-neck custom electric and pedal-steel guitar, made new fans in London for life.

**BORDER CROSSINGS:** Speaking of Southerners abroad, Billy Swan tours Europe next month with his band, the Memphis Three, following Sony's release abroad of a best-of album including his international hit "I Can Help." Swan has been recording a new album for Memphis' 706 Records at the historic Sun Studios, and this spring he was part of a series of live broadcasts from Memphis and Nashville on the London AM station Capitol Gold... Six long-awaited Spanish concerts by musicians who recorded the acclaimed "Songhai 2" album, blending music from Mali with flamenco, were canceled due to visa difficulties, reports Billboard's Howell Levellyn. Mali koro specialist Toumani Diabate was refused an exit permit for "political reasons," according to Barcelona promoter Posto Nove, despite having his visa in order. Flamenco singer Jose Soto also was due to appear... Ricky Van Shelton will join the ranks of Nashville artists heading abroad when he makes his U.K. debut Sept. 26 in Glasgow, with a London show two days later. Meanwhile, Garth Brooks is returning to Britain for shows Oct. 8 at the Sheffield Arena and Oct. 11 at the Aberdeen Exhibition Centre.

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

### HOME & ABROAD



by Thom Duffy

## Group Suggests Steps To Revive Aussie Biz

■ BY CHRISTIE ELIEZER

MELBOURNE—It was the live scene in Australia, with its national network of pubs and clubs, that helped create the worldwide touring reputations of INXS, AC/DC, Crowded House, Midnight Oil, and others. That scene has also been a major employer and, as elsewhere, a key tool for selling records. But the decline of the live music scene over the past five years, and its impact on the music industry in Australia, has caused alarm.

After a yearlong study, a newly released, 110-page report from Ausmusic, the music industry coordination and advocacy group, recommends steps it sees as essential to the future health of the entire music business, including the live concert industry.

"Stayin' Alive: Creating Jobs & Culture" was compiled by Ausmusic general manager Sue Gillard following a series of forums that brought together music industry professionals, union leaders, and government decision-makers. Consumer feedback came from retail surveys.

"I think the report has opened the eyes of various sectors to the problems that others in the industry face," says Pete Steedman, executive director of Ausmusic. "That itself is a start."

The report's importance is three-fold. It reflects a national response, rather than just one from the larger

centers of Sydney and Melbourne. It offers solutions and identifies responsible parties. It also talks tough and fingers weaknesses in virtually every sector of Australia's music industry as part of the overall problem. They include deficiencies in marketing skills, media support, use of multimedia promotions, coordination with tourism and sports industries, and applications of new technology.

Among other steps, the report recommends that the nation's industry:

- Reinstate the local music quota abolished in 1992 and raise it to 25% at pop and rock radio, focusing on current music.

- Increase government funding with the creation of a new Australian Rock Commission, as well as new tax incentives to encourage music industry investment.

- Establish a "Buy Australian Live" campaign through retailers to support Australian concerts and records, luring money from sports and tourism with the theme "buy your kid a job."

- Establish a regional/suburban touring network to nurture the live industry in underserved areas.

- Ensure higher-profile support slots for local acts on tours by international artists.

- Improve training opportunities for technicians, managers, promoters, and performers, with an emphasis on training for women and Aborigines.

"A lot of these recommendations have already been put into effect by Ausmusic," says Steedman. "But if the industry figures [think] we should clear up this mess, they should realize we need the funding for it."

### Aussie Confab Set

The impact of new technology will top the agenda when the leaders of Australia's record labels, publishers, and media companies convene Sept. 3-4 for the National Entertainment Industry Conference in Sydney.

"This is the first time we've had every major record company chairman and MD eager to speak," says Phil Tripp of Immedia! PR, the Sydney-based organizer of the conference, which has been held twice in the past three years.

"What's different this year is that the music industry knows it needs to confront and plan for the issues we're discussing," says Tripp, noting how the conference will bring together reps from the electronic games, pay TV, and video businesses, as well as music execs.

Michael Lee, Australia's minister for arts and communication, will give the keynote address, opening an agenda set to include 30 speakers.

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## International

### BMG DOUBLES ITALIAN MARKET SHARE

(Continued from page 38)

Italian press last week, "In a certain way, I am very sorry to hear about the sale, even though I left the company as director some time ago. I always maintained an optimum rapport with the company."

Nanni Ricordi left his company to join RCA, now also part of the Bertelsmann empire.

BMG Ariola Italy already holds a 50% stake in another domestic label, DDD, currently home to megastar Eros Ramazzotti. And through this latest buyout, BMG also acquires Ricordi's 10% stake in the Nuova Fonit Cetra label, owned by Italian state broadcaster RAI.

In a separate but related move, BMG Ariola Munich acquired the catalog of Italian indie Baby Records last year.

Though Italy's anti-trust authority approved the purchase, its political implications will remain unclear until after August, when the music industry virtually closes down. Some speculate that the move was timed to attract a minimum of fuss.

BMG International senior VP Arnold Bahlmann maintained that it was too early to talk about the future of Ricordi and its employees. Rignano will remain president of Ricordi, and BMG Ariola Italy's managing director Franco Reali becomes managing director of the BMG/Ricordi amalgam.

Asked how the new BMG/Ricordi entity will work, Bahlmann said, "Ask me in five years. Would you ask a groom how his marriage will work out on his wedding day?"

One thing already clear is that the Ricordi sale will come as a blow for the country's independent sector, more than halving its 25% market share, and placing its principal distributor in the hands of a multinational.

Attempts had been made to create a "National Force" to reinforce domestically owned Italian production. Officials from Ricordi and RTI Music, owned by Silvio Berlusconi's Fininvest, met to discuss a possible joint buyout of the Nuova Fonit Cetra label; the heavily indebted public broadcaster RAI placed it on the market earlier this year (Billboard, July 2).

Sealed bids for a majority stake in Nuova Fonit Cetra were solicited at the end of July. Most of the "big six" multinationals are expected to vie for the label.

Five multinational companies broke away from Italy's national music industry association AFI in 1992 (which was then headed by Ricordi's president Guido Rignano) to form a new federation, FIMI, then headed by BMG Ariola Italy MD Franco Reali.

The majors split from AFI, taking IFPI recognition with them, because they claimed that they were under-represented despite their majority market share and that the indies refused to relinquish control of AFI. Ironically, BMG's purchase of Ricordi reunites Rignano and Reali, the two adversaries of the AFI-FIMI split.

The Ricordi buyout pressures the two organizations to reunite, with AFI members' market share slashed from an estimated 25% to less than 10%. Both FIMI and AFI elected new presidents in June, who have both suggested that they are "friendly" to the idea of a reunion through a staggered process, starting with collaboration on

issues of "common interest."

Established in 1808 by Giovanni Ricordi as the country's first music publisher, Ricordi's archives contain original manuscripts from many of Italy's greatest composers, including Verdi, Puccini, Donizetti, and Bellini.

From Ricordi's first store next to Milan's famous opera house La Scala, Giovanni Ricordi sold musical instruments and introduced the concept of music rentals, hiring out sheet music to orchestras around the world, a service still maintained today. The company now operates a retail chain of 22 stores nationwide and a distribution network.

Ricordi diversified into record production establishing the Dischi Ricordi label in 1958, two years after it was transformed from a family business to a public company. Nanni Ricordi, heir to the original founding family and still a minority shareholder, launched the label. He discovered many of Italy's leading talents, who created the modern genre of Italian "canzone" and the tradition of the national singer/songwriter.

Giorgio Gaber, Gino Paoli, Enzo Jannacci, Luigi Tenco, Fabrizio De Andre, and Lucio Battisti were all Ricordi discoveries in the golden era of the late '50s and '60s. More recently, Ricordi maintained its winning streak with Edoardo Bennato, Vasco Rossi, and two artists still signed to the label,

(Continued on page 75)

### RICORDI PURCHASE

(Continued from page 38)

tional culture should remain publicly accessible for scientific purposes."

BMG will take over 74.3% of Ricordi's shares, previously owned by three families. The purchase price remains confidential. Insiders estimate that Bertelsmann has paid about \$250 million dollars.

The remaining shares (25.7%) are spread among numerous private owners. Bahlmann says, "We are negotiating with them, too."

He said he expects Ricordi's profitability to be good, specifying an anticipated profit/turnover ratio of more than 10%.

Since 1988, when Bahlmann began with BMG as central European VP, the number of new enterprises has risen from four to the current 10. Bahlmann is particularly on the offensive in Eastern Europe, starting up companies in Hungary, the Czech and Slovak Republics, Poland, and elsewhere. Turkey is next on the BMG agenda; as Bahlmann notes, "After all, there are 180 million Turkish speakers. This is a fact we must exploit for the music market." Across the European countries, a key priority for BMG is to add local repertoire.

BMG also is hunting deals in the German-speaking region. For instance, it has picked up holdings in successful production companies including Logic Records, which releases product by the hit group Snap! Other acquisitions are being made in the music publishing field, most recently top producer Jack White's large, successful music publishing house. More deals are expected in the area of music publishing and in establishing small production units.



# 'Lion King' Takes Disney To New Heights In Canadian Sales

■ BY LARRY LeBLANC

TORONTO—The Walt Disney Co. (Canada) Ltd. has been so bowled over by the phenomenon of "The Lion King" that it recently ran short of CD versions of the soundtrack, and had to scramble to get more manufactured. The Canadian affiliate has now run out of supplies of "The Lion King Sing-Along" EP until mid-August.

"Sales for 'The Lion King' soundtrack have been a lot faster than anything we've had before," says Joe Etter, national sales manager at Disney Records, Audio Entertainment and Computer Software. "We're finally shipping more CDs this week, and the album will be triple-platinum [300,000 units] by the end of this week."

"[The cast album of] 'Aladdin,'" says Etter, "hit double-platinum [200,000 units] over a year after it was released, but 'The Lion King' soundtrack hit platinum [100,000 units] six weeks after it was released, and before the movie was in



Walt Disney executives Joe Etter, left, and James Rayburn.

the theaters. That's a record for us."

Meanwhile, according to Etter, Disney has sold 31,000 units of "The Lion King Sing-Along" and more than 80,000 units of "The Lion King" read-along, and has just shipped 3,300 units of the newly released "prequel" read-along audiocassette, "Far From The Pridelands."

Despite the label's recent potent string of charted soundtracks, Disney Canada still faces considerable skepticism from segments of the Canadian music retail industry that have long thought of the company only as catalog compilers. "From 'Beauty And The Beast' and 'Aladdin' to 'The Lion King,' it's taken a lot of education for [traditional] music retailers to accept us with new product," says Etter.

Some chains remained skeptical of the potential of "The Lion King" even after it topped the charts. "Even [after it hit No. 1], some of the record stores are late putting it out," notes James Rayburn, VP/managing director of the Walt Disney Co. (Canada) Ltd. "They wanted to see if it was going to be a hit before they jumped on the bandwagon."

Sales of "The Lion King" soundtrack are being propelled by the film itself and the airplay given to its singles, including Elton John's current "Can You Feel The Love Tonight." Sales also are being spurred by Disney's aggressive merchandising and by joint promotional campaigns.

"I guess the difference between our office and the U.S. is that we

handle total consumer products for Canada, and we can use those synergies quicker," says Rayburn, a 36-year Disney veteran who oversees Disney's Canadian staff of 32 people. "We've put close to a million coupons [for albums] in our licensees' merchandise [toys, clothing, jackets, games, etc.], offering \$2 or \$3 in various programs with various retailers. If it makes sense to tag on with some of our product line, we'll

try it."

One of the Disney's major national activities has been a cross-promotion with Famous Player theaters, Burger King, and the retail chain Music World, offering a \$2 rebate redeemable at Music World (known as Music City in some areas). "Music World has a lot of family-oriented traffic, and they've been really aggressive with promotions," says Etter. "We did a 'Nightmare

Before Christmas' promotion with them, and found they had a higher redemption rate on coupons, on a percentage basis, than any other retailer."

With Disney soundtracks to "Little Mermaid," "Aladdin," "Beauty And The Beast," and now "The Lion King" attracting adult buyers to Disney products for the first time in years, Rayburn says the sales balance between compact discs and cas-

settes has changed for the company. "On the average, we've done 70% cassettes to 30% CDs, but with 'Lion King' we're doing 52% CDs to 48% cassettes," he says. "That trend toward CD has been inching up."

One lion-sized headache for Disney Canada has been putting together the French version of "The Lion King" soundtrack, which features some tracks re-recorded for

(Continued on page 69)

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# SOUTHEAST ASIA

## THE BILLBOARD SPOTLIGHT



PHOTO OF THAI SHADOW PUPPETS © R. IAN LLOYD / WEST LIGHT



# IT TOOK A SPRING ROLL TO SPICE UP THE SEVENTIES.



*Canto-Rock  
pioneer Sam Hui*

*PolyGram artist  
Teresa Teng. Long  
recognised as  
being the first  
lady of  
Chinese  
music.*



The world had Disco and flared pants. Southeast Asia had nothing much going on.

That is until the Spring of 1975 and the release of a soundtrack album called *Games Gamblers Play* by Sam Hui.

Marrying the guitar-dominated Western power-pop of the Kinks and the Animals with colloquial Cantonese lyrics, this PolyGram artist rocked, rolled and created a musical

hybrid that came to be known as Canto-Rock.

By doing so, he gave Chinese music what it had always lacked: A Voice.

His success also gave the music industry in Southeast Asia the two things it needed: A future. And a business.



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# SOUTHEAST ASIA

## VITAL Statistics

The following numbers are from 1993; all money amounts are in U.S. dollars.

### despite '93 figures, asia's markets have momentum

New Repertoire Trends Keep Regional Players On Their Toes

by Mike Levin

For all its cultural segmentation, big numbers and strange business practices, Southeast Asia's music market is turning out to be human after all.

IFPI figures indicate that in 1993, the market that couldn't miss actually dropped 5% in revenues, sliding below \$1.6 billion. With few exceptions, the downturn has been accepted as a basic business cycle, just like ones everywhere else. There's no panic, no blame-shifting, simply an understanding that no industry can expect too many 20% increases in a row.

Don't, however, put too much faith in the accuracy of figures. What are the odds of Thailand's sales dropping 43% when per capita income rose 15%? Or of South Korea music companies increasing advertising expenditures by 95% when sales dropped 1%?

The most common explanations are 1) the losers outnumbered the winners for the first time in years because of the worldwide recession; 2) the majors have stopped their parallel-export practices, which affected international results; and 3) the region continued its notorious creative accounting, better known as number readjustment.

All have had an effect, but just as likely are sales gains by indies that don't report to the IFPI. Foreign labels may not have lost market shares in Southeast Asia, but they are still only minority players.

If anything, last year's results were a wake-up call for the majors. So far in 1994, PolyGram, Warner, EMI, BMG and, to some extent, Sony are embracing domestic music with unprecedented passion, not only to avoid being left behind, but also because the market rules are changing.

"The quality of national repertoire is improving so quickly that even last year's products can seem way out-of-date," says Paul Ewing, VP and regional director at Warner Music International.

The demand for something new and better that isn't Western is forcing all record companies to reshape the borders that have traditionally confined local music to a few narrow niches.

It has also introduced the publishing side of the business as a revenue generator for the first time, especially from Asia's insatiable appetite for cover versions. BMG recently set up its region-wide publishing house; Warner Chappell and EMI are soon to follow. Mechanical royalties on international music began to flow earlier this year, and many of the Asian independents are talking about getting into the game with their own catalogs.

Market share for the majors, which have focused only on mainstream and international artists, remains low. "For that to change, it's going to take a better understanding of how and why things are happening. This is something new for a lot of us," says Lachlan Rutherford, EMI Music's regional managing director.

The big boys have become used to setting, or controlling, music trends. Now the region is demanding a break from the traditional. "I don't think anyone's been caught off guard, but new repertoire trends show that [consumers] are growing up a lot faster than we thought," says Rutherford. "Demand [for international music] doesn't mirror Billboard's charts anymore." Domestic tastes are spinning even further afield.

For example, Singapore doubled its consumption of Mandarin repertoire, from 20% to 40%, in 1993 and up to 50% so far this year. Korea has become a target for all Chinese music, due in no small part to the success of Hong Kong's singer/actors. Taiwan finally rescinded its ban on the import of Japanese music and has further relaxed a 20-year law that allows only Mandarin songs on state-run radio and TV, creating a massive surge in local (Fukinese) dialect products.

Japan's fascination with all Asian music is a welcome blip in an otherwise flat market. At HMV in Tokyo, there are separate sections for Thai, Malaysia and Indonesia rock and for *dangdut*, Indonesian dance music that started out as Islamic pop but became mainstream because of its huge popularity.

In the Philippines, rock, reggae and dance are growing so quickly that they are outselling pop ballads by a margin of two to one. And China is on the verge of granting enough market access for labels to double their sales within the next two years.

Some of the change is being pushed by local artists who went to the West for experience and returned home with new ideas and styles. Also, more and more Western producers are showing up in places like Hong Kong, Taipei and Bangkok to work on local-repertoire projects.

Warner Music's Ewing compares the effect to what happened with some Latin American and African music that improved to the point of international success. "There is still a way to go on the back end," he says, "but the important thing is the momentum."

Tower, HMV and Virgin are setting up or planning new stores in most major cities. This means support for international catalogs, but also increases much-needed professionalism among domestic retailers and distributors.

When you really pin them down, executives will admit they can't be sure what will happen next. But no one can afford to ignore any quality music from now on.

Norman Cheng, president of PolyGram Far East, likes the new flavor. "There's a lot of fine-tuning going on," he says. "I think it will move the emphasis from solo idols to groups and singer-songwriters, and that will improve quality dramatically."

Others see Southeast Asia's maturing process as a creative gold mine. "The record business is about taking chances. What frustrates me is the



Norman Cheng, PolyGram Far East



Lachlan Rutherford, EMI Music



Paul Ewing, Warner Music



Peter Jamieson, BMG

**HONG KONG**  
Market: 125.8 million  
Per capita GDP: \$19,000  
CD/cassette: 77% / 23%  
Int'l/domestic repertoire: 30% / 70%

**TAIWAN**  
Market: 270.7 million  
Per capita GDP: \$10,600  
CD/cassette: 25% / 75%  
Int'l/domestic repertoire: 30% / 70%

**MALAYSIA**  
Market: 65.3 million  
Per capita GDP: \$3,350  
CD/cassette: 12% / 88%  
Int'l/domestic repertoire: 53% / 47%

**SOUTH KOREA**  
Market: 464.2 million  
Per capita GDP: \$7,500  
CD/cassette/LP: 9% / 58% / 33%  
Int'l/domestic repertoire: 37% / 63%

**INDONESIA**  
Market: 130.6 million  
Per capita GDP: \$634  
CD/cassette: 3% / 97%  
Int'l/domestic repertoire: 33% / 67%

**THAILAND**  
Market: 91.5 million  
Per capita GDP: \$2,100  
CD/cassette: 4% / 96%  
Int'l/domestic repertoire: 6% / 94%

**PHILIPPINES**  
Market: 30.3 million  
Per capita GDP: \$430  
CD/cassette/singles/LP: 5% / 80% / 10% / 5%  
Int'l/domestic repertoire: 68% / 32%

**SINGAPORE**  
Market: 73.1 million  
Per capita GDP: \$19,000  
CD/cassette: 35% / 65%  
Int'l/domestic repertoire: 56% / 44%

**CHINA**  
Market: 340.8 million  
Per capita GDP: \$173  
CD/cassette/LP: 1% / 85% / 14%  
Int'l/domestic repertoire: 80% (including Chinese repertoire from Hong Kong & Taiwan) / 20%

pervasive attitude that something can't work because it's never been tried," says Stuart Rubin, VP for A&R and marketing for BMG International. "You need a balance of strengths, both weird and straight."

BMG's regional chief, senior VP Peter Jamieson, says it's "investment, not trade, that will prove if you can service the community." Since the beginning of the year, the company has added four managers and now has the biggest regional office of any multinational. "Building a regional identity is far more important than just selling repertoire at this point," says Jamieson. As a result, he feels it is the independent record companies, not the majors, that are his competition.

PolyGram's Cheng sees it differently. "Everyone is a competitor, but any gains we make will come at the expense of the majors," he says. "We are region-wide players, and independents concentrate only on their own countries."

No international record company will reveal its market share, and only EMI will talk about its 1993 growth (20%)—probably because it had the biggest increase of all the majors.

It is also difficult to gauge label strengths in the territories, except in Hong Kong, where PolyGram is the far-and-away leader. But it is important when the majors own less than 40% of regional sales and international repertoire is about to drop below 30%.

Too often, record companies tailor resources to existing requirements. The one thing most telling about Southeast Asia will be which labels can satisfy the demand to come. ■



# Cracking Down On Piracy

Though It's A Foreign Idea To Them, Asian Governments Are Slowly Coming Around To The Copyright Concept

by Mike Levin

This is not a story about good guys versus bad guys, a Louis L'Amour western romance, where the white hat wins and rides into the sunset. Music piracy in Southeast Asia is more like a John LeCarre spy thriller, where heroes can turn out to be villains and rules depend on who pays the bills.

Tell a pirate in Bangkok what he is doing is wrong, and he'll tell you most of his customers are *farang* [Western] tourists. Say the same thing to the manager of a CD factory making counterfeits in Guangzhou, and he'll show you an invoice from his government's Ministry of Culture for a shipment to Paris. And what about the pirate karaoke discs that are made in Japan and shipped to China?

Piracy is as much about politics and the realities of developing economies as it is about stealing. What government wants to tell its citizens to pay \$4 for a cassette when the average annual wage is less than \$700? It isn't until countries are rich enough to look past their borders that they are hit over the head with the Western idea of intellectual property.

What a freaky concept, to own an idea. "What about the prayer I say every evening or the chess moves my friend taught me?" asks Chantana Chusukul in Bangkok. In Asia, societies work because they don't make such demands of individuals.

But in a global economy, copyright is a new law. Governments in Asia have accepted it not because they believe in its correctness but because they have had their arms twisted. And even then, numbers are so unreliable that no one can truly say what's happening. But any country claiming zero piracy may as well claim no crime rate.

Asia is a petri dish of statistical confusion. International and domestic record companies in Thailand will tell you that during the past year

**Piracy is as much about politics and the realities of developing economies as it is about stealing.**

and a half, the government has had such a positive effect on piracy that revenues grew about 50%. IFPI numbers, supplied by those same companies, showed a 43% drop in 1993.

That said, record executives are upbeat about Southeast Asia's efforts to control piracy. "[Countries] are starting to realize that without copyright control you kill your A&R because there is no reward," says Warner Music International VP and regional director Paul Ewing. "It's very much a debit-credit balance. Besides, the quality of music is vastly better in countries that have protection."

Thailand is the newest star of copyright enforcement; Malaysia, Singapore and Taiwan have really gotten their acts together. Indonesia and South Korea are trying very hard but are having a tough time trusting foreigners and their methods. No one wants to talk about the Philippines.

That leaves Hong Kong and China. About a year ago, something happened to Hong Kong's (official) zero-piracy rate. Counterfeit CDs started showing up on street hawkers' carts, and by September record companies knew they had a problem on their hands.

Through the first six months of 1994, Warner Music claimed that close to 80% of its local revenues had been lost to piracy. Other internationals say they are also suffering, and some indies have been pushed to the edge of bankruptcy.

Hong Kong's voracious appetite for music was a business opportunity for China. Claiming legal orders from legitimate clients, CD plants in the mainland were flooding Hong Kong with as many as 4 million pirate units a month, says the IFPI. The majority were re-exported to Singapore and Taiwan and on to the Middle East and Europe, but it was the regional offices of the international record companies in Hong Kong that were suffering most. They started screaming bloody murder.

The IFPI's Asian bureau was given the task of convincing the government in China that this level of piracy was a headache no one needed. In discussion with top officials in the ministry of culture and the shadowy propaganda department, IFPI regional boss J.C. Giouw started the slow process of negotiation.

It was easy convincing officials that having 26 CD plants with an

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# SOUTHEAST ASIA

## homegrown success

The Rush For Western Music Is Over, As Asia Promotes Talent From Within

by Mike Levin

If you think you have pressure in your job, consider the plight of Asia's regional directors at PolyGram, Warner, EMI, BMG and Sony. They've been handing their bosses gold-plated results for so long that a 10% growth in revenues has become more a warning than a blessing.

Trouble is, Southeast Asia figures went down in 1993, says the IPFI. What's worse, Western repertoire is losing market share. So executives unable to develop local artists who can sell in the hundreds of thousands can look forward to raised eyebrows at budget meetings and slim year-end bonuses.

Domestic music is no longer something the major international labels must get into—it's the only growth game in town. And if you are still watching for clues in 1994, you'd better hope the head office has another "Bodyguard" in the wings for you to sell out here.

For those who like statistics: Percentage growth of Western repertoire in 1993 throughout the nine markets covered in this spotlight is minus 8%.

"I'm the newest guy in Asia, but the first thing I found out is that without the ability to set up good, creative domestic-music divisions in each country, you are at a total disadvantage," says Stuart Rubin, BMG International's VP for A&R and marketing in Asia-Pacific.

To be fair, none of the majors has failed to grasp this reality. Domestic development has always been the top priority. But during the past year, with overall results drooping, many of the international labels have been cruising with checkbooks on their hips, trying to lure talent from local record companies and from each other, or simply buying out the competition.

"There is always money available to improve business. How you use that money is the secret to success," says PolyGram's Southeast Asia marketing boss Alex Chan.

Finding the right employee is vital, although not easy in such young markets. Sony is the most obvious example. For most of 1994, the company has wanted to move its regional headquarters from Singapore to Hong Kong and replace departing regional boss Patrick Hurley with an Asian with comparable experience.

"That person just doesn't exist," says a non-industry executive involved in the search. Companies are being forced to look outside the industry for new A&R and marketing people.

The regional directors themselves complain bitterly about the difficulty of finding qualified employees. It is no surprise that the MDs of the majors' country affiliates are music people first and businessmen second.

Even without adequate staff, the race to develop domestic artists is fierce. The majors are trying to find a balance between organic and acquisition growth that will allow them to compete with local record companies. Throughout Asia, locals still own between 60% and 70% of domestic repertoire sales.

Chinese-language music and markets remain the top priorities. When big-selling Canto-crooner Leon Lai talked about leaving

PolyGram, the other majors came sniffing. BMG offered the best terms, but the deal never happened because "we realized we didn't yet have the right creative environment for him," says BMG senior VP Peter Jamieson.

Growth for growth's sake doesn't work, say executives. You earn your place by creating an in-depth presence. Without the ability to develop and promote local artists, labels get left following instead of initiating trends in Asia's niche mentality. Or they must accept lower profit margins to sign high-salary superstars.

PolyGram's pre-eminent position in Chinese repertoire and catalog sales has come through careful, long-term development of artists, not from hustling the biggest names.

Warner has recently been knocked for its acquisition assault that bought indie heavyweights UFO (Taiwan), D-Day (Thailand) and RAP (Malaysia). Its market status will depend on whether the newcomers can deliver.

EMI is starting to see the effects of three years of intense internal development that started because it found itself virtually shut out of domestic sales. Last year, its local repertoire figures were up a reported 85%, led by a 60% jump in the vital Chinese market of Taiwan.

BMG started down the same path two years later and was rewarded in March with its first Hong Kong No. 1, by Ekin Cheng. It learned its lessons in the non-Chinese markets of Malaysia and the Philippines, where it leads the internationals in domestic-artist sales.

"I don't think you can buy your way into national culture," says Jamieson. "It takes personal relationships and patience."

During May, June and July, EMI had four platinum sellers in Hong Kong. More interesting is its million-seller in Taiwan by Eric Moo, a Mandarin singer too big for his small home-market of Singapore. A cultural concert fea-

turing Moo, as well as EMI artists Cass Phang and Charlie Yeung, drew 50,000 in one night in Kuala Lumpur.

"We've all realized that artists can no longer be confined to their own territories," says Martin Davies, EMI's regional commercial director. "It's the best business opportunity for the [majors]."

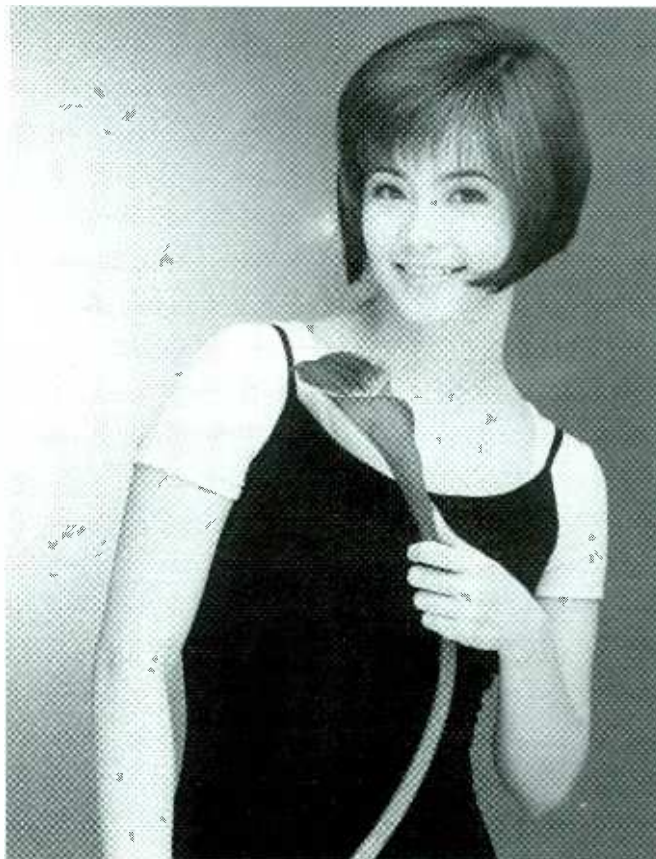
For some labels, it is time to gamble across borders to get domestic figures up to expectations. No one calls it a gamble, but no one denies the pressure from headquarters either.

Warner has opened a Chinese music department in Korea, and its Japanese affiliate is pushing Chinese music heavily this year. It will release a compilation album of the label's top Chinese singers in October, to be followed by eight individual albums.

Also in October, PolyGram will send its Chinese stars to Seoul for three live concerts, a first for non-Korean, non-Western artists. Label executives say they will sign their first domestic Korean artists this year.

"There is this new demand among affluent Asians for alternative [music] that isn't Western," says Paul Ewing, VP and regional director for Warner, the one international major to forego a regional marketing manager in favor of individual country executives. "If we don't give it to

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Regine





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# SOUTHEAST ASIA

## PIRACY

Continued from page 48

annual capacity of 85 million units was out of touch with the government's own domestic consumption forecast of 10 million albums (the IFPI says 3 million to 5 million).

Agreements were reached and memorandums of understanding signed, but the flood continued. The problem left the world of music and became a political tool at the end of June, when the U.S. Trade Representative moved China to the top of its 301 trade-sanction hit list.

**Governments in Asia have accepted copyright law not because they believe in its correctness but because they have had their arms twisted.**

Stop the theft of all intellectual property, or else!

"China is very serious about controlling piracy," says Giouw. "But the whole [music] system has to be changed for laws to have any effect."

Trade threats have certainly hastened the process. They achieved the vital goal of moving piracy from civil to criminal status, with heavy fines and jail terms for offenders. The IFPI also drafted a monitoring framework that helps officials identify pirates and will train 1,000 local enforcement officers.

What happens next in Asia will be a lesson for sociology, not economics, students. "There are a lot of similarities between music piracy and drugs," says a Western music executive in Hong Kong. "Most governments think that if you hit the supplier, the demand will dry up. Wrong!"

Cheaper will always be better, not only in low-income developing countries but also in the recession-hit West. And, as many in this region point out, the biggest consumers of Asia's pirate CDs are in the music markets of Europe. ■

## HOMEGROWN SUCCESS

Continued from page 48

them, someone else will. It's starting to make [the majors] as adventurous as possible in initiating trends."

Warner is trying something that would have been considered foolish even two years ago. In July, it released an album of unknown Chinese artists who sent in samples. Ewing says he is also trying to catch other waves, such as dance music in Taiwan.

The label is pushing Tokyo D, a young, Japanese-style hip-hop group, in Taipei and has acquired a similar Chinese trio, LA Boyz, from Pony Canyon's Taiwan affiliate. PolyGram was first in with Grasshopper, another fresh-faced trio, who now sells throughout Asia.

And everyone is looking outside the mainstream. By developing Thai-language folk singer Tom Dundee, Warner is targeting a huge consumer base outside the urban sprawl of Bangkok.

EMI too has its eyes on Thailand (following a drastic reduction in piracy in 1993), with a new label that will record Thai rock music.

PolyGram's venture into new waters this summer was Regine Velasquez, a Filipina who sings in English. Sales of her first album outside the Philippines are nearing 750,000 throughout Asia, although much of the success has come from the record's main track—a duet with Hong Kong superstar Jackie Cheung—and an exhaustive regional promotion tour, including an appearance at Shanghai's annual music festival.

Originality can sell. Where and how are the questions the majors have to answer right. ■



Stuart Rubin, BMI International

# multi-media marketing

## Advertising Asian Artists Integrates Print, Radio And TV

by Mike Levin

Asia is supposed to be lukewarm about rock music. So why is Bryan Adams selling so well?

A two-month promotional tour through Southeast Asia at the beginning of the year put the clean-cut Canadian on a roll, and 1.7 million units later "So Far So Good" is one of the region's top international albums of 1994. But without the right promotion, the tour might never have gotten off the ground.

"The key factor in setting things up was pushing it on MTV [now V channel]," says Robbie Dennis, PolyGram's marketing manager for international repertoire in Hong Kong. The label's Ace Of Base offering "The Sign" has already sold a half-million units in South Korea alone, thanks to a television campaign.

It works for domestic talent as well. China sales of Warner artist Sally Yeh soared after she recorded the theme song for Beijing TV's most popular daytime drama series. And no Hong Kong singer becomes a star without benediction from local station TVB.

Radio may still be the developing region's most effective tool, but television, with its relatively new (for Asia) ability to tie an artist's image and song together, is starting to attract as many advertising dollars.

It's a simple formula to understand. As a music market matures, media becomes its driving force. Disparate market styles add variables to the Asian equation, but the bottom line is no different than anywhere else: the playlist talks.

Virtually every radio station in Southeast Asia relies on a Top 40 format to sell established artists, both local and Western. Print is the groundbreaking medium, usually for new stars and major events, but TV is reserved for the big deal. Little wonder Asia's top singers tend to be attractive.

International record companies currently spend about four times as much on media advertising as they do on production, says Alex Chan, PolyGram's head of domestic repertoire marketing for Southeast Asia. "Most of that has been in print, because there are so few radio and television stations," he says. "But I think that is changing because of the effectiveness of TV."

Music television, only on satellite and cable stations, is rewriting the rule book for music sellers. It has not had the commercial success of radio and terrestrial TV stations—many believe it never will—but it is making a lot of noise for a 3-year-old.

"I admit we've had a tough time proving that we can sell records for record companies, but we have proven we can make stars," says Don Atyeo, V's general manager. "Our stock with the labels is rising every day."

When MTV pulled its license from STAR's Hong Kong-based satellite network (V's parent) in May, the international record companies were already negotiating to take an equity stake in the music channel.

Analysts say V has been able to dump its reputation as an outlet for Western music by splitting its broadcast signals into English and Mandarin, carrying at least 50% to 60% local clips. When MTV comes back on the air later this year, it will have similar signals and content.

MTV plans to base its new service out of Hong Kong or Singapore. Record companies would love to see a Singapore site, thus eliminating a government ban on satellite TV and helping push eventual entry to Malaysia and Indonesia, which share strong cultural links with Singapore and have also officially banned satellite entertainment.

V knows it has lost MTV's brand equity but feels that's balanced by shedding what Atyeo calls "Western cultural imperialism. Basically, we are more acceptable to various countries that have rules to keep that type of imperialism out," he says, citing V's advantage over MTV in negotiating with Singapore for broadcast rights.

But until—or if—Asia develops a pan-regional audience, satellite TV will remain a niche player. Market control likely will stay with radio and to some extent print media—except in Hong Kong and Singapore, which have embraced the couch potato so warmly—although many executives feel they are too static.

"What's becoming obvious is the need to be integrated among all the media. But you also have to be imaginative, because the roles of these media are changing," says Gary Brown, regional media director for advertising agency Leo Burnett.

Radio and print have three advantages: advertising is far cheaper than television, consumers like promotion in their own languages, and most television stations are government-owned and therefore censored to some degree.

"Right now, in Hong Kong, radio is the only conscious pop-music promoter. Our relationship with the record companies is probably the closest of any media," says Winnie Yu, general manager of Commercial Radio, whose CR2 station holds about 100 music events a year.

Most print advertising is done in entertainment magazines—fanzines that love to tell about stars' favorite colors, astrological signs and indiscretions and to hint about their sexuality. Only Indonesia and South Korea have markets big enough to support magazines dedicated solely to music.

Other territories freely mix music with movie and other celebrities. Hong Kong's are the most potent because of their ability to sell to Chinese readers throughout the region.

Television has always had potential, but now its role is being redefined. "Since coming here, [international] record companies have had this love affair with television because television loved them," says Jonathan Yeun, who has produced music videos in Hong Kong, Taiwan, Singapore, Malaysia and Thailand. "Most terrestrial channels want to cater to their own interests, not some foreign company's."

More and more channels, like TVB, are using singer appearances on variety shows as non-music events, forcing them into versions of "Beat-The-Clock" meets "Twister" games. "They're losing their promotional value to us," says PolyGram's Chan.

That leaves music channels as the only sure alternative for pumping hot releases or breaking new acts. Advertisers are hedging their budgets. Many fail to realize that music television has already changed the business.

Images are being built by music videos, especially with production quality rising near Western standards. Also, the medium has been the only one to identify the commercial potential of Asia's huge, and cash-rich, youth market. For the first time, Asian artists are following the Western style of live promotions on TV as well as radio.

If music TV survives, the likely result could be a whole bagful of niche signals based on language and content. Some would be revenue generators, others used for promotion, depending on market style. And that style can vary greatly.

Media tend to treat the music industry impartially, with the exception of Taiwan and South Korea. In these two markets, payola is still a way of life, and DJs and TV hosts often enjoy the same celebrity as artists.

In Taiwan, record companies are involved in programming, often buying big blocks of time to plug their artists. "It is expensive, but it's just another form of advertising," says Dennis Yang, promotion manager for Taipei's Rock Records. ■



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# SOUTHEAST ASIA

## getting oriented

For an in-depth report on the Southeast Asia region, Billboard correspondents examined top artists and indie labels in eight different markets: Hong Kong, Taiwan, Malaysia, South Korea, Indonesia, Thailand, the Philippines and Singapore.

### Hong Kong

#### RELUCTANT IDOL FAYE WONG

by Mike Levin

HONG KONG—Faye Wong watches your eyes, not your mouth, as she tries to catch words in English, her third language. Her delightful curiosity is hidden by sunglasses; as a girl from Beijing, Wong has been taught not to stare.

Her career is in Hong Kong, part of the Cantopop scene that is making her rich, but one she knocks for its rigid imaging and lack of originality. That attitude is usually poison within an industry that punishes dissent.

She has been criticized for her unwillingness to assume the idol mantle that is so important to Hong Kong's mainstream music. She's also been called a prima donna for a chilly demeanor with the media and a Canto-grunge mix of eccentric clothes and feathered hair. Mainly, the industry doesn't know what to make of her.

But it also can't get enough of her. Wong has become the Chinese music industry's best-selling female singer, with an excellent voice and a record label (CinePoly) that hasn't questioned her road to success. Her "who-needs-you" face has appealed to both cynic and sycophant.

She came to Hong Kong in 1988 to join her father, spent two years in voice training and was signed by PolyGram's sister label. Her first album, "Faye,"

in Cantonese, sold 25,000 copies; her sixth and most recent, "The Widow," in Mandarin, sold 600,000, mostly in Taiwan.

Those numbers have delivered all the tokens of local divinity: awards, movie roles and plum advertisements (such as the Lady In Red for



Faye Wong

Virgin Airways' local commercials). They have also afforded her a unique amount of independence.

Wong decided against a high-profile manager, preferring the flexibility of a small management company. At first, she was more than willing to record the sterile ballads chosen by her producer. "I had never heard this [type of music] in Beijing, so I followed," she says.

But the pop machine she had stepped into was not what she expected or wanted. The work was good, but the personal costs seemed frightening.

An almost-defensive attitude emerged; she wanted to choose all her own material and let her personality shape her image. "I am not a tool for anyone," she says. "I can't control what people think. I don't want to be a role model."

Her music is very much mainstream, soaring melodies with enough jazz for purists to hang on to. Her cover versions are of the Cocteau Twins and Sinead O'Connor, rather than Japanese love ballads.

Faye Wong is not a rebel. The 25-year-old has never tasted failure and projects the arrogant immortality of youth. But it is these factors, and a voice with superb potential, that make her so attractive. A home-girl (mainland Chinese) status helps, as do frequent trips north to relative anonymity—"Beijing is my home; Hong Kong is the office."

The important test of longevity is still ahead—and full of potholes. It would be a pity if she were to start listening to the critics. ■

#### CAPITAL ARTISTS: A VERY INDEPENDENT INDIE LABEL

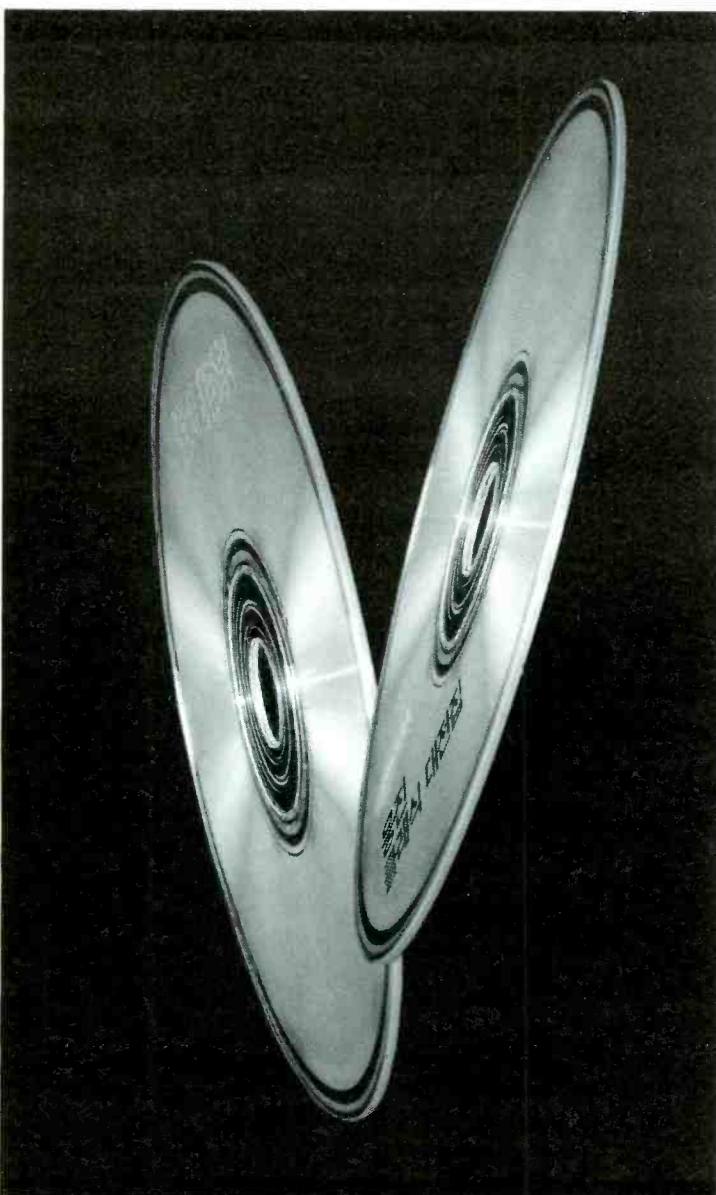
HONG KONG—There's something refreshing about independent record labels. While the international giants publicly paint a rosy picture about Hong Kong's music industry, Capital Artists is willing to talk about trouble when it sees it.

It says the colony's supply-and-demand balance has been knocked out of whack during the past year. Labels were seduced by the sales of singers like Jackie Cheung and Faye Wong, and now there are too many new artists. And the big names are so overexposed to Hong Kong's celebrity-driven media that a negative backlash is affecting the whole market.

"[Hong Kong] is too small a market to take this type of pressure," says Philip Chan, Capital Artists' general manager. "The problem is [overkill] with the big stars and low quality of most new releases. Consumers are starting to spend their money on other things, like karaoke."

Certainly, a resurgence of piracy has been the biggest drain on sales so far in 1994, which could turn out to be a disaster. But without the ability to move artists into the 50,000-plus unit range, record companies are going to suffer.

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# SOUTHEAST ASIA

Malaysia

## ROCK QUEEN ELLA TAKES ON THE POP MARKET

by Alexandra Nuvich

### CAPITAL ARTISTS

Continued from page 52

Capital knows the market as well as anyone. It has been the training ground for virtually all of Hong Kong's singing stars since being taken over by media promotion king TV Enterprises in 1978.

Its success has come from grassroots creative development and local marketing skills. In the past, Capital's artists were lured away from the internationals with megabuck deals. Now the majors are copying the local company's entire system.

Even though Chan has been able to engineer the third-highest market share, behind PolyGram and Warner, he feels the industry's narrow focus is headed for problems. "Moving experienced artists up to the next level and filling that space with talented new ones is happening too quickly because Hong Kong is now far too shortsighted," says Chan. "All it's done is create boring music."

Chan says this attitude, combined with rapidly escalating costs, is forcing his label to look overseas. The goal is to make it less expensive for Capital's international distributors to push Hong Kong product, especially when competing with Asia's notorious parallel importers.

What's needed is promotion tours, simultaneous releases and music with more international flavor. It worked with veteran Anita Mui's new

album, which so far has sold 100,000 units in the colony as well as 40,000 in other Asian and North American markets.

Chan slams record companies and media alike for limiting local development while obsessing on idols. "There's less and less outside influence. No one understands demo tapes anymore," he says. "It's a 1997 doomsday mentality. Everyone is trying to grab what they can."

Hong Kong may not have to reinvent its industry, but, without some serious long-term thinking on the subject of quality, Chan says record companies risk losing their customers. —ML



Philip Chan

KUALA LUMPUR—She listens to the Scorpions and Deep Purple. Her latest album was written mostly by Japanese producer Kyoji Yamamoto, from that nation's hard rock band Vow Wow. And she's sold more albums than any other Malaysian artist to date.

Ella is "Malaysia's Rock Queen," although that means something a little different in this part of the world. She is seen as a wholesome 27-year-old who happens to like rock, rather than the stereotypical, beer-swilling vixen who's driven to it. The singer leads a full-on rock circus—but she also endorses Canon calculators. "I don't care what people call me," she says, "a rock queen or whatever, as long as they enjoy my music."

That music has helped Ella set industry records in Malaysia. Fans have bought 300,000 copies of her latest EMI album, "Ella U.S.A.," in three months, making it the fastest-selling local release in history. Her last album, "30110," sold 270,000 units, but it took a year to do so.

The success of "Ella U.S.A." marks not only the snowball effect of eight years of being one of the country's pioneer rock singers, but also a newly realized crossover market. EMI's local A&R director, Mohd Arzmy, says, "I told Ella to think of a plural market—the crossover to

Continued on page 54

## Taiwan

### "OUTSIDER" ERIC MOO'S INSIDE TRACK TO A MILLION SALES

by Glenn Smith

TAIPEI—Eric Moo's recently released retrospective, "Tai Sha," is one of just a handful of Taiwan albums to reach a million sales. What's more, it is a vindication of the artist's early years, when record companies would not release his work because of his Malaysian roots.

"My Southeast Asian background caused me lots of problems," says 31-year-old Moo, a Malaysia-born overseas Chinese, in crystal-clear Mandarin in a phone interview between sold-out concerts in Hong Kong. "The Taiwan music industry looked down on *synma* [Singaporean/Malaysian] artists. The record company wouldn't even release my first three albums."

In 1986, at age 23, Moo came to Taiwan to seek his fortune as a Mandarin recording artist. He was full of optimism because of "Hsieh Gou," an original composition that won first place in a Singapore talent contest. Moo performed the song live on the all-important SBC network, and when it was later recorded, it hit the local charts.

"In high school, I discovered that I had musical ability," says Moo, "because whenever I sang, I was treated like an idol." Back then, Malaysia did not have original pop composers and everyone worshiped the Hong Kong stars, he explains. "But when I sang their songs, there was no emotional feeling, so I started to write my own."

That talent won Moo the support of Taiwan pop giant Liu Wen-jen, who, during a visit to Singapore, let Moo audition some original material on his Ovation guitar. Liu brought Moo to Taiwan to help launch his career, and he cut three albums at production house Fame Ltd. But the parent company, UFO Records, refused to release them.

The UFO deal expired in November 1988, and Liu helped Moo release the Fame albums. The first, "You Are My Only One," sold a respectable 150,000 units, but the subsequent two didn't fare as well. "The record company wanted me to be an idol, rather than a singer-songwriter," says Moo. "This confused the market, and the results were sometimes good and sometimes bad."

Fame's positioning of Moo as an idol was a logical step toward developing him as a regional Mandarin pop artist. However, Moo was hindered by his being labeled "Synma jr. Wang (King Of Singapore/Malaysia)" in the vitally important Taiwan market.



Eric Moo

"Eric was extremely frustrated," recalls an industry executive who knew Moo during the late 1980s. "But he analyzed the wants of the local media, enabling him to make friends with the people who could help him get exposure. Before long, he was on Taiwan TV so often that everyone forgot he was a foreigner."

That paved the way for Moo to sign with EMI Taiwan in 1992. "Moo has a strong talent, and he has the ability to produce his own albums," says Teresa Chen, marketing director of EMI's Chinese division. "His compositions are musically varied, and his talent is backed by a strong commercial sense."

In particular, EMI has emphasized Moo's songwriting talents. "There are actually quite a few composers in Taiwan," says Chen, "but that doesn't mean they will do well if they perform their own songs."

Moo's first EMI album, "Hungchen Laichyu Yichang Meng," sold 250,000 copies; his next, "Deng Ni Dengdau Wo Syin Teng," reached 300,000. The third was "Tai Sha," which has sold 700,000 copies in Taiwan and 300,000 elsewhere in Asia.

A compilation of Moo's most popular songs over the past decade, "Tai Sha" is very personal. "[It] tells my story," Moo declares, "and reveals my deep feelings for Taiwan. So maybe that is why the album has really taken off." ■

### DIENG JUNG: STRONG ROSTER AND HARD WORK

TAIPEI—Low-key is the first impression given by the soft-spoken president of Taiwan's Dieng Jung Records, Charles Kuei, who founded the company in April 1984 just after completing his two-year stint of compulsory military service.

"Dieng Jung was my first job after the army," says Kuei, explaining that he targeted the music industry because the opportunity presented itself. "My elder sister had worked for [now defunct] Haishan Records in promotion and marketing, and she knew some of the people necessary to enter the business."

Big Sister's contacts paid a fast dividend when, a month later, Dieng Jung shipped its first release. A Mandarin album, "Syang Bujinde Ni (I Can't Stop Thinking Of You)," by Hsu Wei, it went on to sell 700,000 copies. The singer, unknown at the time, had signed with the company with a production-ready master.

"The success of that album gave us a financial base from which to work," says Kuei. "Persistence and a bit of luck also helped us."

Today, the 50-employee Dieng Jung is the third-largest record company on the island. "We are into purely local music—Mandarin and Taiwanese," says Kuei, comparing Dieng Jung to competitors UFO and Rock. He estimates his company has a 12% share of the local market for Chinese-language recordings.

Only 100 albums have appeared in its catalog during the past decade. "Dieng Jung is very careful," says Kuei. "We release just eight or nine albums a year." Its current roster of artists includes three male vocalists, six female vocalists and two groups, Ukelele and the recently signed Baboo.

"Mandarin music has no categories," says Kuei, comparing the Taiwan market to that of the highly segmented U.S. market. "This is

a big problem [because it means] it is difficult to promote artists who are different."

Instead of generating sales through a broad repertoire developed by strong A&R departments, Taiwan record companies strive to produce mega-hits by mainstream artists supported through effective marketing and promotion.



Dieng Jung's roster of artists

Marketing and promotion is where Dieng Jung is particularly strong. "[We] compete with other companies by getting more marketing bang for our buck," says Kuei. "A third of our staff is in marketing and promotion. If Dieng Jung sells

100,000 units and a competitor sells 100,000 units, our net profit will be higher."

Experience came to Dieng Jung from the development of its successful artist, female vocalist Chang Chin-fang, who was discovered by the company in 1985 and has since turned out 16 albums—each with average sales of 300,000 copies. "No one else in Taiwan can beat Chang Chin-fang's sales records," says Kuei. "Our experience in working with her helped us to develop a definition for our own style of marketing."

Chang Chin-fang is one of three acts who have a special significance to Dieng Jung. Next came the male duo, Ukelele, who, since signing in 1991, has turned out four strong-selling albums of "city rock," as it is known locally. Most recently, there was established female vocalist Jiang Hui, whose first album in 1992 under the Dieng Jung label, "Jyouhou De Syinsheng (The Sound Of A Drunken Heart)," made her one of only two Taiwan artists to break the 1 million sales mark.

There may be more than marketing and promotion muscle behind Dieng Jung's success. The popularity of "Jyouhou De Syinsheng" is remarkable because it was sung not in Mandarin (the language of young mainstream Taiwan pop) but in Taiwanese, the local dialect common to *enka* and other music forms listened to mainly by blue-collar and older audiences.

"How can we make Jiang Hui popular in the student market?" is what Kuei and his staff asked themselves when they signed the artist, whose popularity was waning after a long successful career. They decided to give Jiang Hui's album a mainstream production quality, while striving to ensure that it did not become a "Mandarin" album sung in Taiwanese. Next, "Jyouhou De Syinsheng" was spruced up with an elegant "pop" jacket (then uncommon for Taiwanese releases), distributed to mainstream record stores (rather than night markets) and heavily promoted in Taipei (rather than the rural southern areas).

"Other record companies had tried to do this with Taiwanese artists, but failed," comments Kuei, "because the resulting album was too much like a Mandarin album."

The only way to send a ripple through the calm demeanor of the Dieng Jung president is to ask him how these feats were accomplished so easily. "I don't think it was smooth at all," counters Kuei, slightly raising a disconcerted eyebrow. "We struggled, and only during the past few years have we been able to feel a sense of satisfaction. Today, new talent knows our reputation for managing artists. A lot of them are coming to us when their existing contracts expire." —GS



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# SOUTHEAST ASIA

## ELLA

Continued from page 53

races and classes within the country itself."

The singer's manager, Ikmal Hashim, says, "The sales of the first three albums were good, but still stagnant [all three averaged around 150,000 units]. I think it's because they were produced and largely written by the same person, Ramli Sarip, a veteran rock singer. That was the trend [in the late 1980s]."

Ella herself says, "When I first started recording, the producer was God. For every album, they just gave me 10 songs and said, 'Sing this!' I was also new. Most artists don't have artistic freedom [at first] because of the costs of recording. Singers are supposed to stay singers, which can be quite limiting."

So when she switched to EMI, Ella got more involved with the production and recruited different songwriters. The result gave her more variations of rock, but also pop. One song, a ballad called "Layar Impian" (roughly translated as "Screen Of Dreams") from her EMI debut, had a particularly strong pop melody and received maximum radio airplay. With this song, non-rock audiences started to take notice.

"Ella U.S.A.," her fifth solo album proper, caters to this audience. "I have a lot of Chinese and Indian fans now, along with the usual Malay crowd," she says. "This 'U.S.A.' album is well arranged and produced. Everything is in its proper place. It has a professional edge to it."

The album was a big-budget project recorded in Los Angeles, with the bulk of material written by Kyoji Yamamoto. The result apparently has kept her core audience while attracting others. "Some of her fans use fax



Ella

machines now. We get letters of appreciation faxed to us," says EMI's Arzmy. It is her second release with EMI, excluding a mini-album that remixed tracks from "30110."

Ella also sells an average of 100,000 albums in Indonesia, Singapore and Brunei with each release. "At the moment," observes Arzmy, "if you go into the Japanese music stores, they file Ella under 'world music' because she sings in Malay."

"We'll enter the market slowly," says Hashim. "For Japan, we will build on our relationship with Kyoji Yamamoto. In the international market, you have only one chance."

Adds Ella herself, "At the moment, our targets are countries that speak English as a second language." Very much like Malaysia. ■

## ROSLAN AZIZ FINDS, SIGNS AND NURTURES GENUINE TALENT

KUALA LUMPUR—Over the past five years, Roslan Aziz Productions has developed into Malaysia's strongest independent music company through a shrewd understanding of the local market. Just recently, this strategy attracted the attention of Warner Music International, which acquired a 49% stake in the firm (Billboard, June 11) as the latter looks at overseas opportunities for local artists.

"Malaysia was never thought of as having a music industry per se," says Bodeng Edrue, RAP creative director. "It was just another album-selling market. There are still a lot of local artists who think of it as a platform to something else."

In a market where artists have been known to "diversify" into boutiques, canned drinks and pet shops, Edrue's view is warranted. So RAP has made its mark, he says, by recruiting talent with less opportunistic motives and a more genuine love of music.

"Music is our artists' life," comments Roslan Aziz himself. "As long as they interact with other musicians, keep fit and don't get drunk, they're OK. We realize they are our resources and there are no substitutes."

RAP was formed around the success of Sheila Majid, touted as "Malaysia's Jazz Queen." She had already built a loyal following through solid nightclub gigging before making albums. RAP saw the potential to

Continued on page 56

# PROTECT YOUR CDS AGAINST COUNTERFEITING

## Use The SID Code

BY LISA GORDON

### THE PROBLEM

In 1993 total losses to the industry through piracy of sound recordings was in excess of US \$2 billion dollars, including over 75 million pirate CDs with a retail value of more than US \$550 million.

CD piracy is now the single biggest threat facing the international recording industry and all other copyright-based enterprises which have adopted the format such as the computer software, video games, film and book publishing industries.

For the first time a significant segment of the production capacity worldwide is not under the control of the recording industry. Even those operating with the best intentions may not fully understand concepts such as exclusive licences and are therefore liable to accept pressing orders from illegitimate

sources. With more and more CD plants coming on line, many in countries with inadequate copyright protection, the problem will only get worse unless action is taken now.

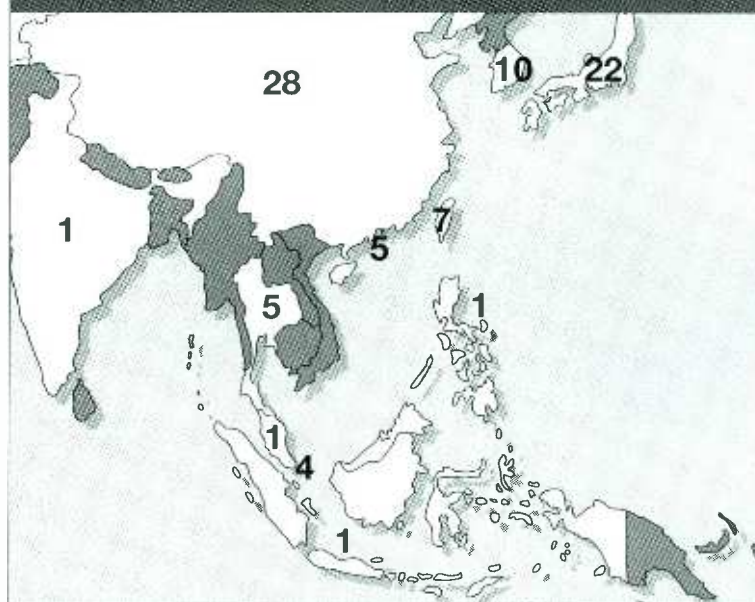
### THE SOLUTION

IFPI, in conjunction with Philips Consumer Electronics, has introduced an identification scheme, designed to enhance the security of CD manufacturing at both the mastering and replication stages. The unique four digit code given to CD manufacturing facilities on application, will identify where the CD was replicated and where the master originated. Two different codes will appear on the disc in cases where the mastering facility is different from where the CD is replicated.

### HOW TO IMPLEMENT THE SID CODE

It is the responsibility of each manufacturer to implement the SID Code scheme and incorpo-

### KNOWN CD PLANTS - SOUTH EAST ASIA



rate it into equipment and tools but any company which does obtain a SID Code must meet certain criteria concerning location on the disc, tamper resistance, wear and tear, visibility and cost and each manufacturer must comply with the etching requirements laid down in the SID Code Standards. Details of all the requirements can be obtained from IFPI.

### SID CODE IN SOUTH EAST ASIA

There are more than 80 CD plants known to IFPI in this part of the world. Since its commercial introduction in January 1994 SID Code has been swiftly adopted throughout the region. In Japan the SID Code has been embraced by CD plants which together account for over 80% of the

production of sound recordings. In Hong Kong more than 70% of plants have adopted the scheme as well as all the plants in Malaysia and the Philippines. In Singapore all three plants have applied for details and one has already been awarded a code. Half of all the plants in Taiwan have also applied for codes.

Implementation of the scheme is slower in Thailand, South Korea and China. However the Chinese authorities have recently invited representatives from the intellectual property industries, under the umbrella of the Customs Cooperation Council, to host a series of training seminars to educate Chinese customs officials in identification of counterfeit products. SID Code will be fundamental to this process.

Further details about the scheme can be obtained from:

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# SOUTHEAST ASIA

## RAP

Continued from page 54

expand her market beyond her live audience with a series of well-produced jazz/pop fusion albums.

RAP also devised fresh ways of breaking talent. "Rather than throwing a newcomer into the market with the release of a whole debut album, we put out compilations to 'piggy-back' our newer artists with our more established ones," explains Edruce. "That's how we broke Zainal. He was a pub-rock band frontman [for Headwind] singing standard American Top 40 material. He wanted to do music with a local flavor. Putting him on compilations with Sheila Majid slowly introduced his new music to the public, rather than ramming it down their throats." Today, both Sheila Majid and Zainal each sell in the range of 150,000

to 200,000 albums.

Six more RAP artists are being nurtured. One of them, Amir Yussof, has been signed to the firm for two years. He has yet to release a debut album, but a few of his songs have appeared on RAP compilations, of course. "Amir collects a modest salary from us and sustains himself by doing jingles and playing in pubs until he is completely ready to do his debut album," says Aziz.

He adds, "Local artists have got to know what they want to do, musically, in the first place. If the industry is to go anywhere, the first thing that has to change is the artists' mentality. We're not going to put something into the market unless we and the artist are happy with it. Show me a label that actually develops artists, nowadays. There's a lot of short-term greed around. We want to create a foundation of some sort." RAP has also been working on creating foundations abroad.



Roslan Aziz

"Introducing Sheila to Japan took a total of five concerts in major cities after a performance at the Tokyo Festival," says Aziz. "This resulted in selling 50,000 copies of her 'Lagenda' album, the biggest-selling Malaysian product in Japan to date."

The company has targeted MTV Asia [now channel V], too. It has submitted five videoclips: a group video featuring all the firm's artists, two from Sheila Majid and two from Zainal. "We want to look at Asia before the rest of the world," says Aziz. "The recent merger with Warner looks set to ensure this. They own 49% of RAP now."

"In exchange, we get to use their overseas connections and financial management. It's not the past five years that I want to look at. It's the next five." — AN

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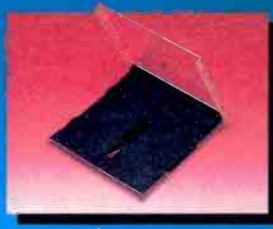
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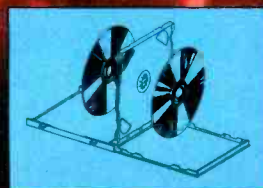


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## South Korea

### GENERATION X RATES KIM GUN MO A HERO

by Byung Hoo Suh

SEOUL—A brand-new sensation in South Korea is Kim Gun Mo, a rap, reggae and hip-hop stylist who, in two years, has 2 million album sales to his credit. He also exemplifies the winds of creative change blowing through the Pacific Rim's largest music market outside Japan.

Kim's 1992 debut, "It's A Rainy Night And Sleep Won't Come," reached the 500,000 mark. His second and latest release, "Excuse," has sold three times that many.

Everybody in the music business here whispers Kim's name and that of producer Sa Maeng Suk, who also manages the singer and heads Line



Kim Gun Mo

Productions. "Nothing sells except Sa's products," they lament.

The veteran DJ-turned-record-producer earlier spent time as an A&R man at Hankook Records. He was also responsible for the successful 1992 launch of Shin Seung Hoon, through Dukyoon Records. For Kim Gun Mo's debut album, Sa deployed fellow disco DJs to write lyrics and sample music.

Kim's first full-fledged national tour ran from March to June this year, attracting capacity crowds of Korean Generation Xers. It was organized by Hanseung B.C., a new concert promotion outfit that had tried to bring Michael Jackson to Seoul last year.

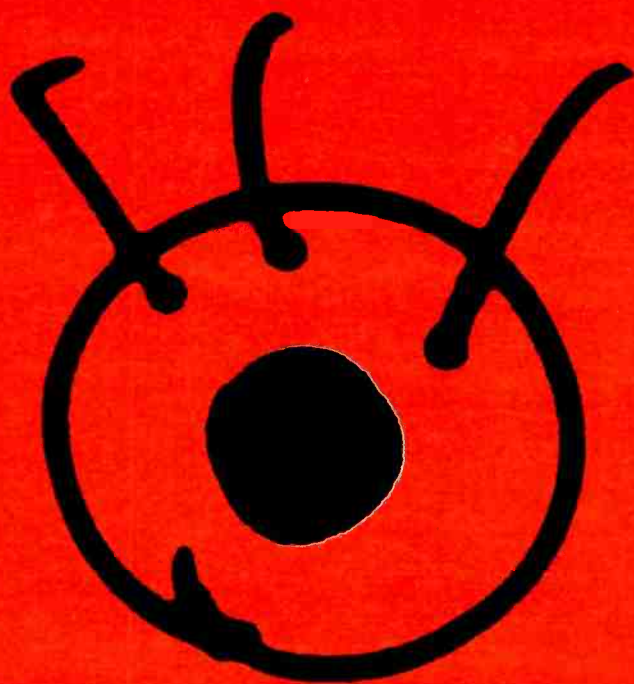
What makes Kim a success? The short, dark-skinned 20-something was a virtual unknown until three years ago. He honed his talent by singing in cafes and nightclubs—and obviously listened to the music of Stevie Wonder and Bob Marley, which probably accounts for why he's said to be the best R&B singer Korea has heard in recent years.

Radio and television played their part in Kim's liftoff, as did newspa-

Continued on page 58



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# SOUTHEAST ASIA

Indonesia

## KIM GUN MO

Continued from page 56

per and magazine coverage. But what really made him fly, most will acknowledge, were changes in taste affecting this part of the world. Everything fresh and new is being voraciously devoured by Korea's emergent Generation X, and that includes the urban style purveyed by Kim.

He maximized this opportunity with rap and R&B, then followed with hip-hop and reggae. Fashion played a key role, too. During a Jamaican visit last year to tape TV spots for a Korean brand of clothing, the singer bought local Jamaican hip-hop gear to wear on stage back home.

By serving the diverse musical tastes of Korean X-ers, and their demands for equally diverse artists, Kim Gun Mo has struck a real—and resonant—chord. ■

## SEOUL RECORDS FACES MULTINATIONAL CHALLENGERS

SEOUL—When it comes to market share in South Korea's music business, most is divided among the Big Three: pop repertoire by Jigu Records, classical releases by SungEum and foreign-language product by Seoul Records.

In the all-important pop sector, Jigu has successfully managed to keep on top through the largest catalogs and accumulated know-how. Indeed, the company has been a powerful force since it was founded by chairman Lim Jung So in 1954, one year after the end of the Korean War.

But the days of Jigu's dominance are almost over, judging by industry talk. The pendulum is swinging to Seoul Records, a Johnny-come-lately that entered the recording business less than 20 years ago via language-teaching cassettes and door-to-door sales. Its major coup was to take the RCA license deal from Jigu in 1986.

Seoul also challenged the defending champ by aggressively wooing away Cho Yong Pil, Korea's biggest national star, in 1986. Subsequently, Lee Sun Hee and other name singers signed to Jigu made an exodus to Seoul Records, thus signalling to others that there was, after all, another world outside the "Earth" (the English translation of the word *Jigu*).

Industry veterans didn't realize until then that Seoul Records was a brand-new spearhead being wielded by Si-sa-yong-o-sa Inc., a business group that had already grown and branched out into magazine and book publishing, mutual savings and financing, real estate development, foreign-language teaching institutes and audio/video distribution.

Si-sa-yong-o-sa Inc. is owned by chairman Y.B. Min, who started as an English-language daily newspaper reporter, but turned to business when he inherited a bilingual teaching magazine, *The Study Of Current English*, from his father. President of Si-sa-yong-o-sa is the chairman's son, S.S. Min, a graduate of the celebrated Seoul National University's college of commerce, who also has credentials from MIT and Harvard.

Seoul Records, headed by president Shin Heung Kyoon, has made its mark by releasing local and international pop repertoire, local-lyric song series and classical releases—all on CD—as well as by heavily importing classical titles from overseas licensors.

Ironically, the company that posed a threat to established players when it first appeared in 1978 now, in turn, feels dwarfed by the multinationals and local conglomerates (*chaebols*) that are invading the music scene.

Shin Heung Kyoon, VP of the Korea Phonogram & Videogram Assn., as well as president of Seoul, is among the most vocal industryites in protesting against—and rallying opposition to—the advances being made into music by the likes of Samsung and Hyundai.

He would prefer to see the government directing the *chaebols* to help develop the music market's distribution and retail infrastructure. That way, the local industry would be better equipped to face the challenge of incoming retailers like Tower and Virgin, while the creative side of music production and marketing would be left to established record companies.

"Or else," says Shin, "the small and medium-sized companies in the Korean record industry—the old pros—will soon be washed up." —BHS



Y.B. Min

## P.T. MUSICA CAPITALIZES ON WEALTH OF LOCAL TALENT

by Arya Gunawan

JAKARTA—The story began in a humble coffee shop, which subsequently grew into one of the largest companies operating in Indonesia's burgeoning music market.

That's a short version of the tale of P.T. Musica, which today is home to a number of the country's leading pop-music artists, as well as *keroncong* music, children's songs, R&B, slow rock and *dangdut*. The company has its own cassette- and CD-manufacturing facilities, distribution network and four-track recording studio. And it is the licensee for BMG International in Indonesia, where sales of "The Bodyguard" and Kenny G's "Breathless" were among the best in Asia.

Musica's annual release schedule of some two dozen albums (excluding compilations and reissues) yields average sales of 300,000 copies per title at an average wholesale price of 3,000 rupiahs (\$1.43). And now the company is looking at international markets such as Japan, Malaysia and Australia.

Musica managing director Sendjaja Widjaja didn't originally dream of getting involved in the music business, "but that didn't matter," he says. "I had to get involved when Dad passed away." He was 24 then.

Widjaja's father was Tjeng Lee, an Indonesian Chinese who, with his wife, Lanny Jayanagara, opened that coffee shop, Thek Sun Hoo, in Central Jakarta in the 1950s. He was also involved in trading in electronics, distributing phonograph records and playing music. Actually, playing music was more of a hobby.

But this hobby and fixing electronics gave Tjeng (whose Indonesian name was Yamin Widjaja) the idea for a recording studio: a two-track opened in 1962, with coffee sacks used to control the acoustics. The business grew, and the artists he signed to his recording company during the '60s became some of Indonesia's most celebrated performers, including Idris Sardi and the late Bing Slamet.

With its name eventually changed to Musica Studio, the firm continued to develop such Indonesian stars as Hetty Koes Endang, Grace Simon, Rafika Duri, Andi Meriam Matalatta and Chrisye.

Widjaja maintained Musica's success after the 1979 death of his father, with established acts and newcomers such as Elly Sunarya, Jamal  
Continued on page 60

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# SOUTHEAST ASIA

## P.T. MUSICA

Continued from page 56

Mirdad, Iwan Fals and Betharia Sonata. In the '90s, it has nurtured the careers of Opie Andariesta and Inka Christy, among others.

"This is a tough job," says Widjaja. "We must be serious in seeking good material, based on lyrics, melody and performer. Fortunately, Indonesia has enough material in these sectors."

While Musica sells an average 300,000 copies of a hit album, two recent releases have reached the 700,000 mark: Mirdad's "Hati Selembut Salju (The Heart As Soft As Snow)" and Sonata's "Hati Yang Luka (A Wounded Heart)."

Yet alongside these top-selling pop releases, the company is also active in less-commercial genres. "We release certain albums with no set [sales]

target," says Widjaja. "For instance, there's keroncong music [an Indonesian style that features the ukulele as its main instrument and a lot of falsetto vocals]. We don't worry if we sell only 3,000 to 4,000 copies."

Still, it's a tough market. There are some 60 record companies in Indonesia, and 45 of them are actively producing albums. Intense competition also comes from imported product, promoted either on radio or television.

"That's why we should be well-prepared and improve our professionalism," says Widjaja. "Musica's way to compete with others is by being more selective in choosing the music and the performers. This effort should go hand in hand with a well-planned promotion strategy and a smooth distribution system."

In the long run, companies such as Musica will face competition from

the multinationals, too. Most of the majors—including BMG—are planning to establish joint ventures or affiliates in Indonesia as the country's investment laws are changed to accommodate foreign ownership.

For its part, Musica is developing business ties abroad to expand its opportunities and further growth. Some of its releases have been distributed in Malaysia, Japan and Australia. "The results have not yet been satisfactory," says Widjaja, "but we'll keep on trying to expand and introduce Indonesian music to other countries." ■

## Thailand

### NICE GUY THONGCHAI "BIRD" McINTYRE CONTINUES TO FLY HIGH

by Gary van Zuylen

BANGKOK—Thongchai McIntyre may not have gained much of a reputation for his all-around musical genius, but his popularity has never waned and is not likely to for some time.

Thongchai, better known as "Bird," is a classic example of Asian idol success. At 36, he is good-looking, has a successful acting career and, above all, exudes perfect etiquette and charm that endears him to all. Bird is simply Thailand's "Mr. Nice Guy"—loved by all ages and rarely on the receiving end of criticism.

But his seventh and latest album, "Thor Thong," is an obvious departure from past melodic pop themes with largely irrelevant lyrics. It was born amongst panic that a three-year sabbatical spent abroad may have done irreparable damage to his career. Hence, his team of producers tried to cover themselves by adding a touch of rap and more dance. Critics panned it for a lack of direction.

"Grammy was afraid," says Tiva Sarachudha, editor of respected music magazine *Season*, referring to his producers. "It tried to add a dance beat to mix Thongchai among younger stars, and I don't think his fans like the result."

Since its April release, "Thor Thong" has sold 1 million legitimate tapes, claims Grammy. Pirate versions do exist in the marketplace, copied directly from over-the-counter CDs, but estimates of numbers sold are unobtainable. In certain areas of the country, like in the south, pirate copies dominate retail outlets. In Bangkok, however, more are inclined to buy originals.

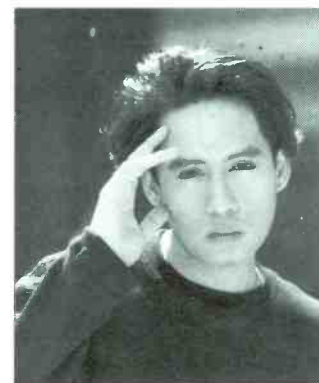
Bird's most successful release was the 1990 "Boomerang" album. Legitimate sales topped 1.6 million, and two tracks dominated playlists for months. One of those, "Koo Kut," was pirated all over the region, with Chinese and Japanese cover versions doing brisk business. "Boomerang" was followed in 1991 by "Prik Kee Noo," which was more of the same, and legitimate sales reached 1.2 million.

One factor in Bird's success that can't be ignored, however, is the effect Grammy's huge marketing machine has on the public, which may well be maturing but is still easily influenced. Enormous promotional budgets ensure that Bird sells, and the ease with which he draws in sponsors adds markedly to the hype surrounding each new release. For example, all but the first of his albums have the Coca-Cola logo prominently displayed on the jacket, and, on the inside flap of "Thor Thong," Bird is tactlessly pictured wearing glasses made of Coke bottle tops.

In person, Bird lives up to his image. He doesn't have a lot to say, is unashamedly polite to everyone and accepts that his success is due to a team effort. On stage, however, he is on his own, showing that he truly can sing and displaying an exquisite gift that enraptures the crowd.

Grammy saw this back in 1985, after Bird made a brief appearance in a local soap opera. His first album wasn't a major hit, but, since 1987, when "Sabai Sabai" was released, no other entertainer has come close to eclipsing his status as Thailand's foremost superstar.

The singer's relationship with Grammy is informal but solid, and no stipulations exist as to when or how many albums are expected. Bird does, however, hold shares in Grammy subsidiary MGA Co. and has the freedom to choose acting roles as he sees fit. All payments—which can amount to \$800,000 for a mini-series—are his to keep. ■



Thongchai "Bird" McIntyre

### GRAMMY ENTERTAINMENT STILL DOMINATES MARKET

BANGKOK—With a close link between soap opera stars and singers, idol-type performers largely dominate the market here. And if they want to succeed, there's little choice but to work with Grammy Entertainment Plc.






Grammy executive chairman Paiboon Damrongchaitam claims that he gets first bite on any up-and-coming singer. "If a singer wants to

Continued on page 60

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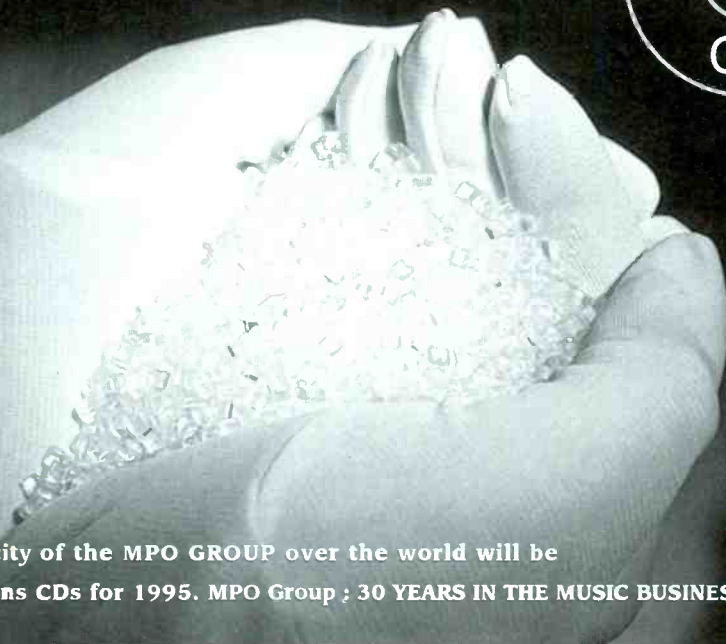
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# SOUTHEAST ASIA

## GRAMMY ENTERTAINMENT

Continued from page 60

make it, he knows that he must come to us," Paiboon says—knowing full well that, with 11 radio stations and 22 current television programs, Grammy is unrivaled in its marketing. It has, at any one time, nine out of the country's top 10 pop stars.

Industry estimates give Grammy about 40% of the annual 30 million-unit audiocassette market. Second is RS Promotion, with as much as 30%. Nirtithar Co. may have another 15%, and small producers and five foreign labels make up the balance. Foreign music accounts for just 6% of total industry sales.

A marketing man by profession, Paiboon teamed up with musician Rewat Puthinun to start Grammy in 1983. Within a year, the company

was profitable, having professionally marketed artists whom Rewat had gathered. Among those were singer Ad Carabao and adult-contemporary artist Nantida Kewbuasai. Soon, Grammy was steering the charts with pop superstar Thongchai McIntyre, brothers Asanee-Wasan and actress Mai Jaroenbura.

Paiboon says that only two singers have left Grammy while under contract or at their peak, though industry insiders say that there are more. "We are like a family," Paiboon insists. Relationships are congenial when sales are climbing, but trouble brews when sales slip and Grammy quickly loses interest. Then small producers jump in and offer more.

While Paiboon says that pop music is what the masses want and that he'll continue to hold at least a 50% share of the market, critics argue that Grammy is stifling the industry with singers—not artists or musicians. Little emphasis is put on musical talent, and thus the industry is

denied an opportunity to bloom.

Paiboon denies this and that he is able to blanket the media with new releases and thus dictate the market. On many occasions, top-selling albums—and more than one from each—have come from former boxing champions and pin-up girls, all of whom arguably can't sing a note. "The people are now mature enough to know if they like a song or not. Saturating airtime can work in reverse." Paiboon reckons.

Like others in the Thai music sector, Paiboon sees enormous potential. Toward this, Grammy expects to raise funds through a public listing of approximately 20% of its stock later this year to further fuel it and its 11 fully owned subsidiaries, the largest of which is MGA Co. Ltd.—the Grammy label, tape producer and distributor.

Grammy is looking abroad, confident that Thai songs have a market in China, Hong Kong, Taiwan and Japan. In the past, some pirated covers have sold well, so Paiboon says that he has recently concluded a deal enabling PolyGram's Asia-Pacific office in Hong Kong to republish Grammy's catalog.

PolyGram will rewrite lyrics in English or Mandarin and use either its own performers or the original Thai artists in rerecordings. If successful, Grammy wants to set up its own foreign distribution, probably in partnership with local retailers, adds Paiboon.

Questions hang over this plan, however, because Thai producers often still rely on Western and Chinese material for more than inspiration, largely limiting the catalog that PolyGram will have to work with. Paiboon acknowledges that not all Thai music is original but adds, "Others copy just as much of our music as we do of theirs. It's no different all over the world." —GV



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## Philippines

### GARY VALENCIANO'S POP-GOSPEL MAKES HIS FANS "SHOUT FOR JOY"

by Marc Gorospe

MANILA—Gospel music and a serious career in pop? Hardly a winning formula—but then there is nothing ordinary about Gary Valenciano.

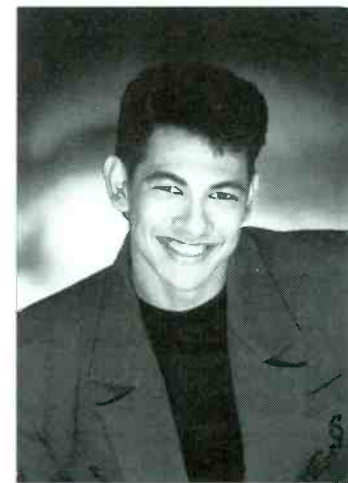
Widely lauded as the Philippines' most talented artist, Valenciano is unrivaled on stage, innovative in the studio and consistent on the charts. Signed to Universal Records, the 30-year-old singer/songwriter and multi-instrumentalist has come a long way since starting out in a high school glee club. In fact, Valenciano is one of the few—if not only—solo acts who can pack Manila's largest venues at short notice.

His first hit was 1984's "Hang On," which yielded sales of 20,000 units for the album "Gary." Subsequently, Valenciano reached double-platinum (80,000 units) with 1985's "Gary...Next" on Vicor Records, which featured the ballad "Di Na Naturo (I Never Learn)." Two years later, powered by the dance hit "Di Bale Na Lang (Never Mind)," his album "Moving Thoughts" sold 80,000 copies for Universal, then known as WEA Records.

In 1992, Valenciano's immersion in his faith yielded a successful combination of gospel music and pop in "Shout For Joy," released through Vision Records, a Universal offshoot. The album went double-platinum.

"My roots are basically in ballads and dance, but gospel is where my heart really is," says Valenciano. "Nowadays, when I write a song, I don't necessarily think 'hit' as it gets written. Instead, I try to impart a more meaningful message."

With this popularity have come commercial opportunities. He has taken part in radio and TV commercials for the likes of Coca-Cola, Toyota, Colgate, Kraft and Sony. He currently appears regularly on the major TV networks via a government-sponsored videoclip singing "Balalik Ka Rin (You Will Return)." The clip is designed around a government program aimed at enticing overseas Filipino workers—a multi-million-dollar labor segment—to come home. The same song appears in Valenciano's current release, "Hataw Na (Go For It)," the most honored



Gary Valenciano

Continued on page 64



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# SOUTHEAST ASIA

GARY VALENCIANO

Continued from page 62

album at the recent AWIT awards.

Unusual among the AWIT accolades was that for best recording engineer, which Valenciano shared with the album's senior technician. Thus, he is known for intense involvement in his work, from start to finish.

Valenciano's popularity even extends abroad. Says his sister, Gina Valenciano Martinez, who acts as his personal manager and is VP of Manila Genesis Entertainment & Management Inc., "We've just arrived back from a tremendously successful U.S. tour. We're now preparing for a series of concerts in the Middle East, where [he has] a very large following." ■

## UNIVERSAL RECORDS BOASTS AN AWARD-WINNING ROSTER

MANILA—With its 20% market share last year and a sweep of the most-significant honors during the recent AWIT awards (the local equivalent of the Grammys), Universal Records remains well-entrenched as the dominant independent in the Philippines.

Formed 17 years ago by music industry veteran James Dy, Universal today is focusing even more on its stable of local talent—a common response among local indies, as the multinational record companies increase their presence here.

"Besides that, there's no significant change," says Universal GM Bella Tan. "I might add, in fact, that what the music multinationals have done

here is inject an even greater enthusiasm for hunting good local talent."

Universal was the Warner Music International licensee until the major opened its own affiliate toward the end of 1992. It still handles a number of notable international lines, including Walt Disney, Naxos, Pony Canyon, Germany's ZYX, Italy's Discomagic, Taiwan's Rock Records and Britain's 4AD. "With approximately 60% of the action happening with foreign material," says Tan, "we have to keep up with market demands."

Nevertheless, the new breed of Filipino musicians seems willing to challenge the status quo and, in fact, is beginning to draw serious media attention. "Local material is getting much more airplay nowadays," says Tan. "Everything has improved, from the songwriting down to the last aspect of production. We as a label have had to adjust to bigger production budgets, so a song gets all the mileage it possibly can, locally or regionally."

And the results seem to be paying off. The all-important radio industry now features a much heavier—if not downright aggressive—rotation of domestic acts signed to Universal and other labels. Broadcast veteran George Mercado, currently station manager and program director of DWET/Kool 106, says, "It's a very exciting time for Filipino pop music. What we have coming out of the studios is a product that's very competitive with foreign hits. The feedback we're getting from our listeners is 'Keep playing the local boys—they sound great.'"

For its part, Universal is encouraged by the regional success of Jose Mari Chan's hit album, "Constant Change," and plans to release more of its artists elsewhere. Among them are Samantha, this year's winner in the Midnight Sun international song festival in Finland; Geneva Cruz, formerly of hit quartet Smokey Mountain; and Masta Plan, a hip-hop group.

To this effect, Tan says license arrangements are being worked out with various Asian labels, including Pony Canyon, Rock, Valentine Music and Sipra Mitra Muzik. Gary Valenciano, perhaps Universal's most popular act, will be released by PolyGram.

"I have always regarded Filipino musicians as world-class," says Tan. "With today's media infrastructure allowing more access to different music cultures, I think we will soon see Filipino artists very much in the regional mainstream." —MG

## Singapore

### TEENYBOPPER POPSTERS GINA TAN AND MAIZURAH REACH STAR STATUS

by Philip Cheah

SINGAPORE—While Singapore artists have a hard time breaking in their home market, two local girls—Gina Tan and Maizurah—have made good regionally with their accessible pop style.

In Taiwan, Tan has sold more than 100,000 albums through Rock Records; in South Korea, Maizurah has reached around 80,000 albums through Pony Canyon.

In Tan's case, the vocals on her debut Chinese-language album, "You Are So Beautiful, Sister," echo the gentle, melodic style of Taiwan '70s superstar Tracy Huang, which may explain her success there.

But there's a more direct connection: Tan is signed to Huang's Inner Music production house, and Huang personally produced the Singapore singer's package of breezy, charming pop numbers. The Taiwan veteran also enlisted popular, award-winning songwriter Xiao Cong to create the album's hit title track.

"I love sentimental ballads," explains Tan. "Tracy selected most of the songs for me because we share a similar taste in music."

Daniel Ng of Rock Records says that "You Are So Beautiful, Sister" became a hit "because it reflected Gina's life, and that comes through in the performance."

After Rock launched the album, 19-year-old Tan—who is also a model—spent one month in Taiwan for an intense round of promotion on television and radio and in schools. Back in Singapore, where she has sold close to 8,000 units, Tan was heavily featured in women's magazines and on TV and radio.

Meanwhile, 23-year-old Maizurah also traveled the teenage pop-market route. Indeed, when her first Malay-language album was released five years ago, she was dubbed "the Debbie Gibson of Singapore."

The singer's poppy 1992 English-language album, "Be Good To Me," was aimed directly at the Korean teen market, where she won a teenage magazine's reader poll as best foreign female artist. Maizurah toured Korea heavily for press and TV appearances.

In Singapore, "Be Good To Me" sold 5,000 units through Pony Canyon. Observes Maizurah, "It's not enough for a Singapore singer to have a local appeal. She has to be a regional artist."

After a lull last year, Maizurah's new English-language album ("That's The Way Love Is") shows her moving away from the teenybopper market. She left her American manager and has set up Maizurah Entertainments to handle her business affairs.

Creatively, she also has asserted more control by writing lyrics for the first time on "That's The Way Love Is." And she had the final say on song selection.

"I used to listen to Whitney Houston and Madonna," says Maizurah. "Now I listen to Annie Lennox and Tori Amos. Maturing as an artist is a natural process. I have reached the stage where I want to see myself in the music and I have to be honest about it."

Continued on page 66

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# MARKET ACCESS IN **China** REQUIRES PATIENCE AND WORKING FROM WITHIN

by Mike Levin

**U**nwilling to supply a solution to its music market, China is watching to see if foreigners can figure it out for themselves. So far, the result has been classic yin and yang.

On one side are most of the multinationals, until now adamant about waiting for changes in Chinese regulations to suit their way of doing business. In the other camp are foreign labels that prefer a more inside-out approach, willing to work within and hopefully change the mainland's proto-industry.

How much of the country's estimated \$350 million in 1993 sales is assailable by outsiders is not nearly as important as how to find a path through China's bureaucratic maze. After piracy, market access is the top priority of every international lobby and pressure group.

For years, Warner, EMI, PolyGram and BMG have conducted their China trade from Hong Kong, seeing no need to have a mainland presence until they were given the crown-jewel rights of publishing and distribution. They might as well have asked for the key to the queen's chastity belt.

In March, PolyGram's application to open an office with full licensing rights was flatly rejected. The government was not yet ready to "open its market and face the inevitable result of losing its industry to efficient foreign marketing and development," says IFPI regional director in Asia, J.C. Giouw.

Twice during the past year, the Ministry of Culture has underlined its feelings about foreign music imperialism: it officially prohibited the import of Hong Kong and Taiwan pop music and live performances by all foreign artists.

As with all laws in China, exceptions are part of everyday economic reality. Something has to account for the estimated 10% increase in legitimate foreign repertoire sales last year, about 75% of the overall market.

A small portion came from direct imports of Western and classical music, but most came from licensing deals with state-owned domestic record companies.

Sometime during the past year, the system's notoriously unofficial license quota rose from about 120 foreign titles to about 250. And the word from the mainland record companies is: "There's lots more where that came from, boys! Just give us the right records."

Most Chinese officials have no desire to keep foreign culture out; they know that is impossible. But they are tired of seeing international companies dump their products and run with the money.

Of all the majors, only Sony Music has decided to be different. It is finalizing a representative office in Beijing, which, once established, will run as much on public relations as licensing business.

"A presence in China is critical if you are going to supply services. They don't like foreign influence if it comes from outside their country," says Matthew Allison, Sony's managing director in charge of Taiwan and China. "For any chance at all [for short-term sales growth], you have to do things sequentially, which means starting with relationships and local development and marketing."

Buying Taiwan's UFO Group gave Warner one of the biggest foreign players in China. For years, UFO has cultivated links in mainland media to help promote its image-driven pop stars.

Rock Records, also of Taiwan, is the only other label with any influence. But its style has been totally different from that of UFO, concentrating on developing mainland artists, such as rockers Tang Dynasty, Dou Wei and Her Yong (China Fire).

Both companies base their operations in Taiwan but are so well-known in China that many local executives think they are domestic enterprises.

The four majors in Hong Kong are said to be re-evaluating their militant stand. Reliable sources say that, by the end of the year, Warner and PolyGram will have set up representative offices in Guangzhou, EMI will do the same in Shanghai, and BMG will start a joint venture in Beijing with a record company that specializes in CD manufacturing.

BMG, which is just starting to have a presence in Chinese repertoire, may well be leading the softened view. "It's far more important to change the market environment so they'll accept our products than to bully market access out of them," says Peter Jamieson, BMG International's senior VP for Asia/Pacific. "I'd much rather have a good local partner who can sell Kenny G than [a subsidiary] no one wants to deal with."

Most international executives still believe finding that partner is far easier said than done. The chasm between Chinese and Western busi-

Continued on page 66



Tang Dynasty

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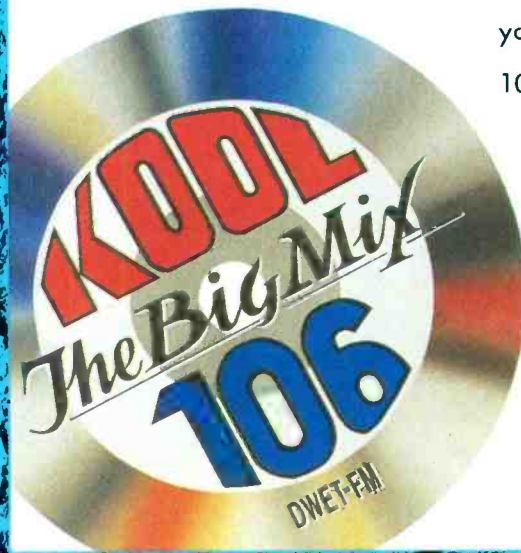
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## SOUTHEAST ASIA

### GINA TAN AND MAIZURAH

Continued from page 64

"When I promoted my new album in Korea, my teenage fans were surprised that I had changed. But I think they will get used to the new me." ■

### DISTRIBUTION OF WESTERN MUSIC TAKES SHAPE AT FORM RECORDS

SINGAPORE—Form Records took the plunge into the mushrooming independent music scene this year with the licensed distribution of the Breeders, This Perfect Day and the artist formerly known as Prince. In the process, it proved that an independent with regional connections could make an impression.

Prince's "The Most Beautiful Girl In The World" and Swedish group This Perfect Day's "In My Bed" (only a hit in Asia) formed the bulk of the company's total Western pop turnover of 70%, or nearly 50,000 units per month. Form claims it has 10% of the Singapore music market; its revenues were about \$6.6 million (\$10 million Singapore) last year.

But Form Private Ltd., since its formation in 1979, has always been a diversified business. It has companies in Malaysia and Hong Kong and recently opened a China office. Meanwhile, Form Recording Studio runs three studios in Singapore. This will be further upgraded when a \$5.3 million (\$8 million Singapore) studio complex opens in October next year.

While Form's mainstay has been Chinese pop product from Hong Kong and Taiwan for the past 10 years, today that accounts for only 10% to 20% of its distribution business. "Western pop music has traditionally had a higher penetration in Asia," observes Holly Tan, Form's international manager. "We are doing well with it in Hong Kong, Korea and Malaysia.

"We filled the niche for distributing independent product when we saw such alternative bands as Nirvana, Smashing Pumpkins and Pearl Jam hit the U.S. Top 10 almost immediately. Besides, through our trading partners in the West, we have easy access to firsthand information on when licensing deals are available."

Adds label manager Alan Tan, "We were keen to break unknown acts such as This Perfect Day, as we felt that we could distribute it well. The Prince deal was also very important to us. It convinced us that a regional independent network was possible. This enabled us to compete with the majors."

Form also distributes through its partners in Korea, Taiwan, the Philippines, Indonesia and Thailand. Among the labels it handles are Mushroom, Rhino and Curb.

Form's expansion of its studio to be among Asia's best-equipped facilities is a further sign of the company's response to regional opportunities. For instance, other than Japan, Form has the only studio with the Neve VR 60 console, capable of total recall.

While most of its clients come from Asia, Form is trying to tap the market for Western artists touring the region to record in Singapore. Bon Jovi has cut one track while in Asia, and Form is approaching This Perfect Day to record their next album here.

However, the company has still to record and promote Singapore talent. "Local conditions are just not conducive," says Tan. "The amount of investment required outweighs the size of the market. What we intend to do is find the right local artist whom we can market regionally. We are still looking." —PC

### CHINA

Continued from page 65

ness styles continues to claim foolhardy souls almost daily. But those willing to establish a local presence and move slowly to local rhythms seem to find the right partners, and solutions, a great deal faster than those who don't.

Tiny U.S. firm Cherry Lane Publishing has been learning the moves since it opened an office in Beijing in 1992. Recently, it concluded a music publishing deal (a book of John Denver songs) independent of government channels and released an album by guitarist Peter Kennedy (on the Guitar label) as a local product unrestricted by import and licensing laws.

"There's no big secret. We did it through a long-term relationship developed with the China Musicians Music Publishing Company," says Michael Primont, managing director of Cherry Lane's Beijing office. "But you need patience. It took us three months of talks before we even started discussing the real subject." ■

### ABOUT THE CONTRIBUTORS...

Mike Levin is Billboard's Hong Kong bureau chief. The publication's correspondents in Asia are Glenn Smith (Taiwan), Gary van Zuylen (Thailand), Philip Cheah (Singapore), Byung Hoo Suh (South Korea), Marc Gorospe (Philippines) and Alexandra Nuvich (Malaysia). Arya Gunawan is music, film and entertainment reporter for Indonesian newspaper *Kompas Daily*.



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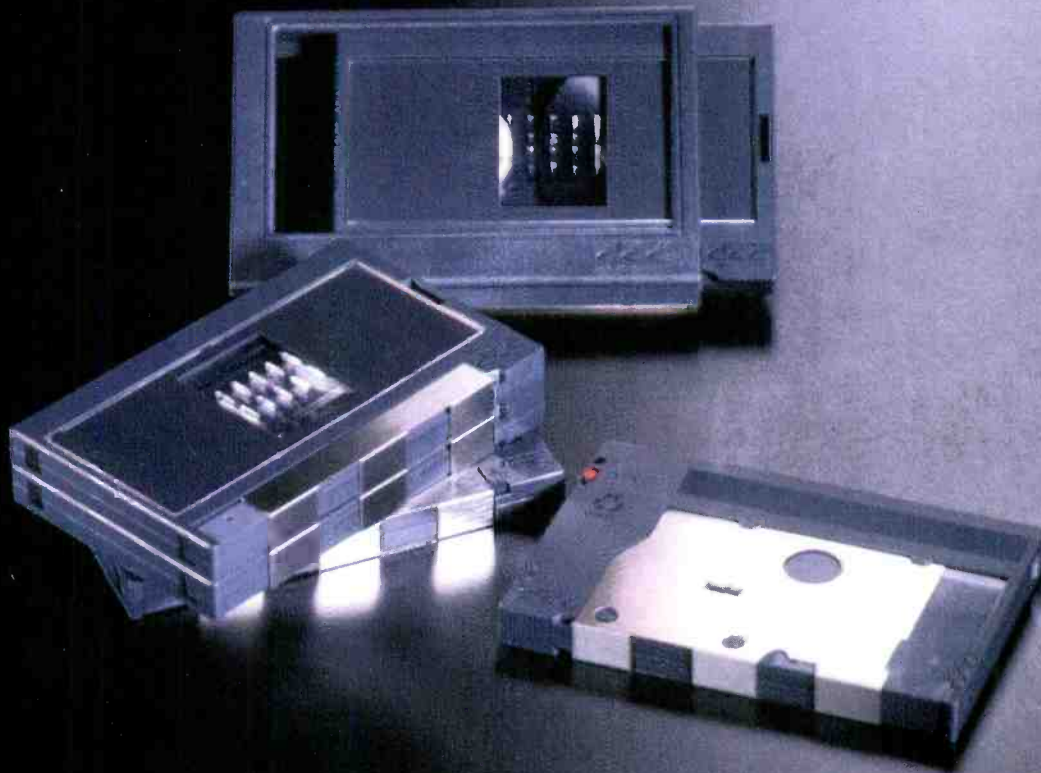


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## THE BEAT IS ON IN PACIFIC RIM DANCE CLUBS

(Continued from page 1)

thirtysomethings to lunge for the dance floor as Guyanese conga drummer "Randy" and Australian drummer Lefty Malone flailed their instruments with fury and the other band members groped for cowbells or anything fit for banging out a rhythm.

The scene is a Taipei nightclub called The Gate, a dichotomy of two party forums—Heaven, a music bar, and Hell, a dance bar—filling a cavernous basement in the expensive East District.

From the street, the Gate's entrance leads down a flight of stairs into Heaven, an open bar with a stage for live performances of world music. "Not the ethnic kind, which is good for listening to at home," says owner Sin James Tsui, "but a fusion of world music with underground electronic sound, acid jazz, jazz/hip-hop, as well as rock, pop, and disco beats."

A tunnel connects Heaven with Hell, a disco that spins such music as trance, tribal, hardcore, rave, and an occasional, unavoidable mainstream megahit. "Few of the people who come here have heard this music before," says Tsui, a Hong Kong-born Chinese-American who came to Taipei in 1986 at the urging of his homesick Taiwanese wife, and who launched a series of successful clubs before opening The Gate last April.

"The club scene in Taipei is not much connected to the music scene," says Tsui. "It is not like L.A., where bikers go to heavy metal clubs and reggae fans go to reggae clubs. In Taipei, people go to a particular club because of the other people who go there."

In other words, The Gate offers Taiwanese an exotic tableau for partying and, more important, a trendy place to see and be seen.

"People here have few sources of information on music because everything is in English," says Tsui, who reads a half-dozen trades to find new CDs, and orders them from overseas. "Sure, they hear reggae, but they don't realize it has a political message. They hear some grunge, but they don't understand its anger."

That makes Hell a heaven for a handful of locals who want to get in touch with the latest music trends. But it makes Heaven a hell due to the difficulty of finding local musicians who can play original music.

"When The Gate opened, we invited local musicians to come and jam on stage in Heaven," recalls Tsui, who was disappointed by the outcome. "They came on a few Saturdays, but after a while they began repeating the same riffs over and over."

The problem is that Taiwan has few bands. There are exceptions, such as blues guitarist Wu Bai, and the four-man Baboo, both of which have recorded albums of original music. Foreign musicians are kept out due to draconian procedures for applying for permits. The island's bar scene is serviced by a couple of dozen cover bands.

"The audience expects bands to play dedications," says Tsui, listing as examples the movie hits "I Will Always Love You" by Whitney Houston and "(Everything I Do) I Do It For You" by Bryan Adams. "Local bands spend their time rehearsing covers and have no time for working on creativity."

At 11:47 p.m. the lights come on.



Above left, local artists entertain the polymorphous crowd at Hong Kong club Judgment A.D. At right, patrons surround the nightclub's bar. Despite the DJ spinning records in another room and the live entertainment, the real draw is the club's karaoke rooms, which rent for \$200-\$600 for the night.



The other members of Randy & Jah Roots grab their instruments and climb back into the Caribbean rhythm. Randy leaps to the dance floor with the mike, and a trio of patrons sing the refrain with him. The older Heaven crowd dances frantically, as the younger Hell crowd retreats into the connecting tunnel that takes them to their womb of throbbing sound and pulsating lights.

Just another Wednesday night in Taipei at the cutting edge of the island's music scene. **GLENN SMITH**

### SHARK HUNTING IN THAILAND

**BANGKOK**—First requirements: a fresh theme, a small number of partners, and a big parking lot. Finally, in the business of operating a successful club in the Thai capital, the music.

"Everyone came to see the shark," says Sharky partner and manager Jongkol Srisuphun, referring to the small baby predator swimming below the see-through octagon dance floor. But he admits that the shark lacks the power to bring in repeat customers. "Then the music and the atmosphere takes over."

Sharky has been Bangkok's top upmarket nightclub since it began six months ago. It will probably maintain the position for another few months, but the same young, well-to-do fickle crowd that goes night after night is unlikely to stay much longer.

Even though a new license from the authorities is out of the question, competition can take over existing licenses. And with the right payments to police to ensure that official closing hours can be overlooked and that those underage don't get hassled, any number of investors will be prepared to sink in as much as \$4 million on a building complete with lasers, scanners and the latest acoustics.

But massive expenditure doesn't guarantee success. Jongkol says that a big-budget club has six months to make it or break it. So far, Sharky is ahead of the game. He puts this down to his slightly suburban Ratchadapisek location in the same compound as a four-star hotel; a grand entrance for cars that allows them to be seen, with enough land to park them; and just two partners to limit fights for the cash takings. And, of course, the shark—which created gossip and drew people there in the first place.

The playlist is not a priority, but it is gaining importance as many clubgoers become more familiar with the latest tracks. Several also request current international chart-toppers, but this has more to do with impressing one's peers than actually liking the beat, says Filipino entertainment manager Jeffrey Co-

lumbres.

With 800 people paying the cover price of \$20, which includes two drinks, the disco is packed, and that's exactly how the customers want it, Columbres reckons. Another 500 spill out into a lobby-cum-pub, and a lesser number fill two separate bars and nine karaoke rooms.

By 11 p.m., Sharky is full and many patrons have booked tables or karaoke rooms in advance. At 3:30 a.m., having divested, on average, \$80 on whiskey and mixers, the 18- to 30-year-old patrons (mostly men) start filtering out. Some have drunk a bit too much, and a few will pick up girls, but none show any signs of drug-taking. Drugs are simply not a part of yuppie lifestyles.

Thais don't dance—but at Sharky they do shuffle to Western music that was at the top of American playlists a few months earlier. During June, Columbres says, the disco's top five was led by Salt-N-Pepa's "Whatta Man," followed by tunes from the Pet Shop Boys, C.J. Lewis (his U.K. hit "Sweets For My Sweet"), and Hammer, plus the European smash "Dooop."

In the karaoke rooms, which cost \$40 for a three-hour stint, Thai pop songs dominate. Nowadays, the artist's music video is used. Patrons preferring Western music go for Michael Bolton and Frank Sinatra hits that have been bootlegged by Thai artists.

**GARY VAN ZUYLEN**

### JUDGMENT IN HONG KONG

**HONG KONG**—It's ladies' night, Thursday, at 11 p.m. It's supposed

to be the best vibe of the week, says the DJ. But there are only 400-500 people spread around the marble and metal nightclub under the Bank of America building.

"It's raining, bad night," says manager Joe Cheng. Other clubs should be so unlucky, for on this drippy, slow evening at Judgment AD (Judgment After Dark) the separate disco room is packed, the six karaoke rooms are booked until 4 a.m., and the main bar is warming to two pretty young men singing Cantopop on a sunken stage.

They are doing cover versions of Canto-covers of Japanese ballads. It's all very weird. But it suits an audience that is Asian and restless. Tonight if you are white and over 30, you stand out.

Judgment AD is a place to forget 1997 and a communist Chinese government that doesn't understand you but will soon be ruling your life.



At Sharky in Bangkok, above, the main attraction is a baby shark swimming below a see-through octagonal dancefloor. The six-month-old club draws a youthful, fickle crowd that is likely to move on as the venue's novelty wears. More a place for locals to see and be seen, the playlist is not a priority.

It's also a place with no imposing bouncers waiting to sort out boozy aggression, because they just aren't needed.

The polymorphous mix of Chinese, Thai, Malaysian, Filipino, and Japanese in spaghetti straps and designer jeans are here for the show. And to impress each other with \$7 beers and cellular telephones.

Only women have long hair, and the strangest outfit is a man's tuxedo on a girl so skinny she passes through the crowd like a rumor. She drifts into the glass-enclosed disco where Sebastian X is spinning "All That She Wants" to a mass of waving arms.

Sebastian X is awesomely bored by the 3-year-old dance standard, but "it's an Asian crowd and they

want to hear familiar tunes or disco-fied Canto if they're gonna dance," says the Singaporean DJ. "When it's more European [meaning white], it's garage, house, or techno."

By midnight, the rain has stopped. Newcomers stream in from the business district's damp streets, paying \$12 (\$15 on weekends) for the right to walk down the winding marble staircase from the entrance and order their free drink.

The house band—a trio playing upbeat adult contemporary—is back on stage. The club is nearing its capacity of 1,000, and it's still four hours until closing. Getting a drink now is almost impossible in the crush, but that's not the point.

At Judgment, the real money action is in the karaoke rooms, which rent for \$200 for up to six people to \$600 for up to 25. The sing-along setup is as hi-tech as you can get: 308 Cantonese albums, 1,600 Man-



darin songs, 1,500 English, as well as Japanese and Korean numbers selected from a computer screen.

Outside the rooms are glass cases of private microphones and individual client bottles (\$350 for XO brandy). This is not an ordinary entertainment center.

By 3 a.m., the crowd is down to about 300. Cheng is on his way home, and the attendant in the men's bathroom is looking at about \$50 on his tip tray.

The girl in the tuxedo is curled up, asleep in a chair by the main bar as her friends discuss a business meeting they'll have later in the day. They've already reserved the big karaoke room for that night.

**MIKE LEVIN**

## 'LION KING' TAKES DISNEY TO NEW HEIGHTS IN CANADIAN SALES

(Continued from page 41)

guage is an explosive political issue in Quebec, and there are rigid laws mandating the use of French on products, as well as a law forbidding packaging and advertising in English. However, with the mania for "The Lion King" overlapping into Quebec, there was enormous demand there for a French version of the soundtrack to be released.

Disney Canada had dubbed "The Little Mermaid" and "Aladdin" soundtracks into French in Montreal, as it has with its sizable children's product line. However, it was decided that "The Lion King" soundtrack would be dubbed in Paris, where the dubbing of the movie itself was being done. Etter says, "We're always a year late with French product, so we decided we had to be closer [to the English release date]. We've shortened the gap [with each soundtrack], so we're now only six to eight weeks apart."

Explaining the importance of the

6 million-person Quebec market, Rayburn says, "Quebec represents about 18% to 20% of our business, and it's growing. Our strategy is to get it up to 25% or 26%, which is possible with product like 'The Lion King.'"

Even with the numbers racked up by recent Disney soundtracks, 63% of the Canadian affiliate's annual sales are still generated by its vast catalog, including play-alongs, sing-alongs, and book/cassette combos. "It's steady business," says Rayburn. "You've got 400,000 new birthdays in Canada each year."

"[Catalog] is different from our record product, because it's very hard to get [department stores] to establish a large children's [record] section," Etter says. "They will have a children's [records] section, which Disney probably dominates because we have such a vast catalog, but we're [also] huge in the [stores'] toy departments."

To stimulate catalog sales, Disney

repackages, customizes, and originates products, and is now placing catalog product in such non-traditional retail outlets as video stores, superstore warehouses, grocery stores, and drugstores.

"We try to take different quarters of the year and feature each product line at a time it sells well," says Etter. Storytellers and read-alongs, for example, sell well in the summer because families can take them to the cottage or in the car. With the help of our [Disney] video people, we've been able to get into video stores. We've also been able to tap in other non-traditional markets, like the 7 Elevens, Shopper's Drug Marts, grocery chains, and [superstore warehouses] Price Club and Costco."

Rayburn says Disney's aggressive strategy is paying off. "Our mandate is a 25% minimal annual increase," he says. "Over the past three years, we've increased the business 39% each year."



# HITS OF THE WORLD



## JAPAN (Dempa Publications, Inc.) 8/15/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	HEART CHAGE AND ASK PONYCANYON
2	1	HELLO, MY FRIEND YUMI MATSUTOUYA TOSHIBA/EMI
3	2	MISS YOU MIKI IMAI FOR LIFE
4	3	INNOCENT WORLD MR. CHILDREN TOY'S FACTORY
5	NEW	CHERRY GA MITSU NARABANAI MISATO WATANABE EPIC/SONY
6	4	BOY MEETS GIRL TRF AVEV TRAX
7	6	HITOMI O SORASANAIDE DEEN B-GLAM
8	5	RUSTY NAIL X JAPAN EASTWEST
9	NEW	HAYAKU SHITEYO RURIKO KUHOU EPIC/SONY
10	NEW	GRANDMA IS STILL ALIVE GEISHA GIRLS FOR LIFE
<b>ALBUMS</b>		
1	1	MARIYA TAKEUCHI IMPRESSIONS EASTWEST
2	2	TRF BILLIONAIRE-BOY MEETS GIRL AVEV TRAX
3	NEW	YUMI TANIMURA WITH II SONY
4	3	CHISATO MORITAKA STEP BY STEP ONE UP MUSIC
5	4	ANRI 16TH SUMMER BREEZE FOR LIFE
6	NEW	T-BOLAN NATSU NO OWARINI II ZAIN
7	6	M.C.A.T. M.C.A.T. AVEV TRAX
8	9	BIG MOUNTAIN UNITY BMG/VICTOR
9	5	TUBE OWARANAI NATU NI SONY
10	8	ZARD OH MY LOVE BEGLAM

## NETHERLANDS (Stichting Mega Top 50) 8/8/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I SWEAR ALL-4-ONE ATLANTIC
2	4	LOVE IS ALL AROUND WET WET WET LONDON/PHONOGRAM
3	2	DREAMS 2 BROTHERS ON THE 4TH FLOOR CNR MUSIC
4	7	LA CUCAMARCA TNN ACTIVE/CNR MUSIC
5	3	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
6	5	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
7	6	NO GOOD (START THE DANCE) THE PRODIGY XL/PIAS
8	8	GAMES PEOPLE PLAY INNER CIRCLE WEA
9	NEW	BUSERUKA/K KAN ECHT RUTH JACONTT DINO
10	NEW	SWAMP THING THE GRID BMG
<b>ALBUMS</b>		
1	1	THE ROLLING STONES VOODOO LOUNGE VIRGIN
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	7	WET WET WET END OF PART ONE (THEIR GREATEST HITS) LONDON/PHONOGRAM
4	3	LAURA PAUSINI LAURA GGD/WARNER
5	5	THE PRODIGY MUSIC FOR THE JILTED GENERATION R&S/PIAS
6	8	RUTH JACOTT HOU ME VAST DINO
7	NEW	JULIO IGLESIAS CRAZY COLUMBIA
8	NEW	2 BROTHERS ON THE 4TH FLOOR DREAMS LOWLAND/CNR MUSIC
9	4	2 UNLIMITED REAL THINGS BYTE/SONY MUSIC
10	NEW	EAGLES THE VERY BEST OF... ELEKTRA/WARNER

## AUSTRALIA (Australian Record Industry Assn.) 8/14/94

THIS WEEK	LAST WEEK	SINGLES
1	2	I SWEAR ALL-4-ONE ATLANTIC
2	1	LOVE IS ALL AROUND WET WET WET PHONOGRAM
3	3	100% PURE LOVE CRYSTAL WATERS PHONOGRAM
4	5	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
5	4	ABSOLUTELY FABULOUS ABSOLUTELY FABULOUS EMI
6	6	I LIKE TO MOVE IT REEL 2 REAL EMI
7	7	BLACK HOLE SUN SOUNDGARDEN POLYGRAM
8	9	SHINE COLLECTIVE SOUL WARNER
9	10	SON OF A GUN JX POLYDOR/POLYGRAM
10	11	YOU GOTTA BE DES'REE EPIC
11	8	MMM MMM MMM... CRASH TEST DUMMIES ARISTA
12	13	HEY DJ LIGHTER SHADE OF BROWN PHONOGRAM/POLYGRAM
13	14	CAN YOU FEEL THE... ELTON JOHN PHONOGRAM
14	15	ANYTIME YOU NEED... MARIAH CAREY COLUMBIA
15	NEW	STAY LISA LOEB & NINA STORIES BMG
16	NEW	SNAKE SKIN SHOES THE BLACK SORROWS COLUMBIA
17	18	DISARM SMASHING PUMPKINS VIRGIN/EMI
18	NEW	WILD NIGHT JOHN MELLENCAMP & ME'SHELL NDEGECELLO PHONOGRAM
19	16	DON'T BE SHY KULCHA WARNER
20	NEW	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
<b>ALBUMS</b>		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	SOUNDTRACK THE CROW WARNER
3	5	THE EAGLES THE VERY BEST OF... WARNER
4	3	GARTH BROOKS IN PIECES EMI
5	4	SOUNDTRACK REALITY BITES RCA
6	NEW	JOHN MELLENCAMP DANCE NAKED PHONOGRAM
7	6	SOUNDTRACK FOUR WEDDINGS AND A FUNERAL POLYGRAM
8	10	SOUNDGARDEN SUPERUNKOWN POLYDOR/POLYGRAM
9	7	THE ROLLING STONES VOODOO LOUNGE VIRGIN
10	8	CHOCOLATE STARFISH CHOCOLATE STARFISH EMI
11	9	SMASHING PUMPKINS SIAMESE DREAM VIRGIN
12	12	SCREAMING JETS FEAR OF THOUGHT WARNER
13	13	COUNTING CROWS AUGUST AND... GEFKEN
14	NEW	JOHN WILLIAMSON MULGA TO MANGOES EMI
15	14	MARVIN GAYE VERY BEST OF... POLYDOR
16	19	CRASH TEST DUMMIES GOD SHUFFLED... ARISTA
17	NEW	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PHONOGRAM
18	NEW	THE BADLOVES GET ON BOARD MUSHROOM/FESTIVAL
19	16	STONE TEMPLE PILOTS PURPLE ATLANTIC
20	NEW	ALL-4-ONE ALL-4-ONE ATLANTIC

## CANADA (The Record) 8/1/94

THIS WEEK	LAST WEEK	SINGLES
1	1	CAN YOU FEEL THE... ELTON JOHN HOLLYWOOD/WEA
2	2	IF YOU GO JON SECADA SBK/CEMA
3	4	WILD NIGHT JOHN MELLENCAMP & ME'SHELL NDEGECELLO MERCURY/PGD
4	6	100% PURE LOVE CRYSTAL WATERS MERCURY/PGD
5	3	SLEEPING IN MY CAR ROXETTE EMI/CEMA
6	7	EASE MY MIND ARRESTED DEVELOPMENT CHRYSALIS/CEMA
7	12	ANY TIME, ANY... JANET JACKSON VIRGIN/CEMA
8	9	MISLED CELINE DION EPIC/SONY
9	10	THE REAL THING 2 UNLIMITED QUALITY/PGD
10	13	TAKE IT BACK PINK FLOYD COLUMBIA/SONY
11	11	HEY DJ LIGHTER SHADE OF BROWN MERCURY/PGD
12	14	GET DOWN TO IT TB/TB ISBA
13	16	I'LL REMEMBER MADONNA SIRE/WEA
14	18	I LIKE TO MOVE IT REEL 2 REAL QUALITY/PGD
15	15	THE WORLD IS YOURS NAS COLUMBIA/SONY
16	19	THE POWER OF LOVE CELINE DION EPIC/SONY
17	8	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA/SONY
18	20	NEVER LET YOU GO NKOTB COLUMBIA/SONY
19	5	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY
20	NEW	ALWAYS ERASURE SIRE/WEA
<b>ALBUMS</b>		
1	1	ROLLING STONES VOODOO LOUNGE VIRGIN/CEMA
2	2	ACE OF BASE THE SIGN ARISTA/BMG
3	4	SOUNDGARDEN SUPERUNKOWN A&M/PGD
4	6	SOUNDTRACK THE LION KING HOLLYWOOD/WEA
5	3	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI
6	5	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA
7	8	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA
8	12	ALL-4-ONE ALL-4-ONE ATLANTIC/WEA
9	11	BEASTIE BOYS ILL COMMUNICATION CAPITOL/EMI
10	9	COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS LEFT UNSAID ATLANTIC/WEA
11	10	AEROSMITH GET A GRIP GEFKEN
12	7	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY
13	20	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA/BMG
14	NEW	SOUNDTRACK FORREST GUMP SONY
15	19	JON SECADA HEART, SOUL & A VOICE SBK/CEMA
16	13	HARRY CONNICK JR. SHE COLUMBIA/SONY
17	17	SEAL SEAL II ZTT
18	14	COOLIO IT TAKES A THIEF EMI/CEMA
19	15	HOUSE OF PAIN SAME AS IT EVER WAS ATTIC
20	16	JOHN MELLENCAMP DANCE NAKED MERCURY/PGD

## HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PRECIOUS ORGANISATION/POLYGRAM
2	2	I SWEAR ALL-4-ONE ATLANTIC
3	4	CRAZY FOR YOU LET LOOSE MERCURY
4	5	SEARCHING CHINA BLACK WILD CARD
5	3	(MEET) THE FLINTSTONES B.C.-52'S MCA
6	6	REGULATE WARREN G & NATE DOGG DEATH ROW/INTERSCOPE
7	12	COMPLIMENTS ON YOUR KISS RED DRAGON WITH BRIAN AND TONY GOLD MANGO
8	10	NO MORE (I CAN'T STAND IT) MAXX PLUSE-B
9	9	LET'S GET READY TO RUMBLE PJ AND DUNCAN XSRHYTHM/TELSTAR
10	NEW	WHAT'S UP DJ MIKO SYSTEMATIC
11	18	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
12	14	TROUBLE SHAMPOO FOOD
13	NEW	MIDNIGHT AT THE OASIS THE BRAND NEW HEAVIES IRR
14	NEW	LIFEFORMS FUTURE SOUND OF LONDON VIRGIN
15	8	SWAMP THING THE GRID deCONSTRUCTION
16	7	SHINE ASWAD BUBBLIN'
17	NEW	THE SIMPLE THINGS JOE COCKER CAPITOL
18	NEW	GIVE IT UP PUBLIC ENEMY DEF JAM
19	13	BLACK BOOK EYC MCA
20	11	EVERYTHING IS ALRIGHT (UPTIGHT) C J LEWIS BLACKMARKET/MCA
21	22	I DIDN'T MEAN IT STATUS QUO POLYDOR
22	NEW	REVOL MANIC STREET PREACHERS EPIC
23	16	EVERYBODY GONFI GON TWO COWBOYS 3 BEAT/FRREEDOM
24	NEW	TRUE SPIRIT CARLEEN ANDERSON CIRCA
25	25	IS THIS LOVE/SWEET LADY LUCK WHITESNAKE EMI
26	17	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN MERCURY
27	20	KISS FROM A ROSE SEAL ZTT ZANG
28	15	RUN TO THE SUN ERASURE MUTE
29	30	SUMMERTIME JAZZY JEFF & FRESH PRINCE JIVE
30	19	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
31	NEW	RIGHT BESIDE YOU SOPHIE B HAWKINS COLUMBIA
32	NEW	THE FEELING TIN TIN OUT FEATURING SWEET TEE DEEP DISTRACTION
33	35	THIS TIME I FOUND LOVE ROZALLA EPIC
34	21	GIRLS + BOYS HED BOYS deCONSTRUCTION
35	23	LOVE AIN'T HERE ANYMORE TAKE THAT RCA
36	NEW	TWO FATT GUITARS (REVISTED) DIRECKT UFG
37	39	LUCAS WITH THE LID OFF LUCAS WEA
38	29	WORD UP GUN A&M
39	NEW	THE WAY SHE LOVES ME RICHARD MARX CAPITOL
40	NEW	RUMP SHAKER WRECKX 'N' EFFECT MCA

## GERMANY compiled by Media Control 8/9/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I SWEAR ALL-4-ONE ATLANTIC/EASTWEST
2	2	EVERYBODY D.J. BOBO EAMS
3	5	LOVE IS ALL AROUND WET WET WET PHONOGRAM
4	4	BOORTI BOORTI VOGTS STEFAN RAAB & DIE BEKLOP EDEL
5	3	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
6	6	NO GOOD PRODIGY INTERCORD
7	7	ACID FOLK PERPLEXER POLYDOR
8	10	FEEL THE HEAT OF THE NIGHT MASTERBOY POLYGRAM
9	9	THE RHYTHM OF THE NIGHT CORONA ZYX
10	13	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
11	11	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
12	14	I SHOW YOU SECRETS PHARAO SONY
13	8	IT TAKES ME AWAY MARUSHA MOTOR MUSIC
14	18	(MEET) THE FLINTSTONES B.C.-52'S MCA
15	12	INSIDE STILTSKIN VIRGIN
16	15	LA CUCAMARCA TNN ZYX
17	NEW	LOVE SONG MARK' OH MOTOR MUSIC
18	NEW	IN THE MIDDLE OF THE NIGHT MAGIC AFFAIR EMI
19	17	FIND ME JAM AND SPOON DANCE POOL/COLUMBIA
20	19	WITHOUT YOU MARIAH CAREY COLUMBIA
<b>ALBUMS</b>		
1	1	THE ROLLING STONES VOODOO LOUNGE VIRGIN
2	2	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
3	3	MARIAH CAREY MUSIC BOX COLUMBIA
4	4	PINK FLOYD THE DIVISION BELL EMI
5	6	ROXETTE CRASH! BOOM! BANG! ELECTROLA
6	10	GIPSY KINGS GREATEST HITS SONY
7	5	MARUSHA RAVELAND MOTOR MUSIC
8	8	AEROSMITH GET A GRIP GEFKEN
9	11	ALL-4-ONE ALL-4-ONE ATLANTIC/EASTWEST
10	7	2 UNLIMITED REAL THINGS ZYX
11	9	JOSHUA KADISON PAINTED DESERT SERENADE SBK/EMI
12	12	BEASTIE BOYS ILL COMMUNICATION CAPITOL/EMI
13	NEW	THE PRODIGY MUSIC FOR THE JILTED GENERATION INTERNAL
14	13	ERASURE I SAY, I SAY, I SAY MUTE
15	14	PUR SEILTANZERTRAUUM INTERNAL
16	16	HELMET BETTY INTERSCOPE/EASTWEST
17	19	BRYAN ADAMS SO FAR SO GOOD A&M
18	15	FLIPPERS UNSERE LIEDER ARIOLA
19	NEW	SOUNDGARDEN SUPERUNKOWN POLYGRAM
20	17	TAKE THAT EVERYTHING CHANGES RCA

## HITS OF THE U.K.

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THIS WEEK	LAST WEEK	ALBUMS
1	1	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM
2	2	LARRY ADLER THE GLORY OF GERSHWIN MERCURY
3	3	THE PRODIGY MUSIC FOR THE JILTED GENERATION XI RECORDINGS
4	4	THE ROLLING STONES VOODOO LOUNGE VIRGIN
5	NEW	GUN SWAGGER A&M
6	5	THE EAGLES THE VERY BEST OF THE EAGLES ELEKTRA
7	NEW	MICHAEL BALL ONE CAREFUL OWNER COLUMBIA
8	9	WHITESNAKE GREATEST HITS EMI
9	7	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
10	8	MARIAH CAREY MUSIC BOX COLUMBIA
11	6	ACE OF BASE HAPPY NATION METRONOME/LONDON
12	13	SEAL SEAL ZTT
13	10	BLUR PARKLIFE FOOD
14	11	GIPSY KINGS GREATEST HITS COLUMBIA
15	18	PINK FLOYD THE DIVISION BELL EMI
16	14	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
17	12	THE ELECTRIC LIGHT ORCHESTRA THE VERY BEST OF E.L.O. DINO
18	15	PAVARTOTTI/CARRERAS/DOMINGO IN CONCERT DECCA
19	24	THE BRAND NEW HEAVIES BROTHER SISTER ACID JAZZ
20	19	JULIO IGLESIAS CRAZY COLUMBIA
21	21	DEACON BLUE OUR TOWN - GREATEST HITS COLUMBIA
22	23	TAKE THAT EVERYTHING CHANGES RCA
23	17	BRYAN ADAMS LIVE! LIVE! LIVE! A&M
24	27	ETERNAL ALWAYS & FOREVER EMI
25	25	WARREN G REGULATE...G FUNK ERA RAL
26	20	HOUSE OF PAIN SAME AS IT EVER WAS XL RECORDINGS
27	26	SPIN DOCTORS TURN IT UPSIDE DOWN EPIC
28	22	NINA SIMONE FEELING GOOD - THE VERY BEST POLYGRAM
29	28	NIRVANA NEVERMIND GEFKEN
30	32	EDDI READER EDDI READER BLANCO Y NEGRO
31	30	ERASURE I SAY, I SAY, I SAY MUTE
32	NEW	JIMI HENDRIX WOODSTOCK POLYDOR
33	33	BEASTIE BOYS ILL COMMUNICATION GRAND ROYAL/CAPITOL
34	29	TONI BRAXTON TONI BRAXTON ARISTA/LA FACE
35	31	M PEOPLE ELEGANT SLUMMING deCONSTRUCTION
36	NEW	BJORK DEBUT ONE LITTLE INDIAN
37	16	KILLING JOKE PANDEMONIUM BUTTERFLY
38	34	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI
39	36	ENIGMA THE CROSS OF CHANGES VIRGIN
40	35	LEONARD COHEN COHEN LIVE COLUMBIA

## FRANCE (Nielsen/Europe 1) 7/30/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I LIKE TO MOVE IT REEL 2 REAL HAPPY MUSIC/SONY
2	2	BLACK BETTY RAM JAM VERSAILL/SONY
3	4	WITHOUT YOU MARIAH CAREY COLUMBIA
4	5	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SQUATT/SONY
5	6	MANGEZ-MOI! BILLY ZE KICK & LES GAMINS EN FOLIE POLYGRAM
6	3	THE POWER OF LOVE CELINE DION COLUMBIA
7	7	I CAN SEE CLEARLY NOW JIMMY CLIFF SQUATT/SONY
8	8	THE RHYTHM OF THE NIGHT CORONA AIRPLAY/POLYGRAM
9	9	JE DANSE LE MIA I AM DELABEL/VIRGIN
10	10	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
11	14	THE REAL THING 2 UNLIMITED SCORPIO/POLYGRAM
12	13	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE SCORPIO
13	11	GIRLS AND BOYS BLUR EMI
14	19	THINK ABOUT THE WAY ICE MC AIRPLAY/POLYGRAM
15	17	SUR ET CERTAIN TONTON DAVID DELABEL
16	12	HERO MARIAH CAREY COLUMBIA
17	NEW	DON'T TURN AROUND ACE OF BASE BARCLAY
18	18	SENSUALITE AXELLE RED VIRGIN
19	15	LA SOLITUDE LAURA PAUSINI WARNER/CARRERE
20	16	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
<b>ALBUMS</b>		
1	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	4	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
4	3	THE ROLLING STONES VOODOO LOUNGE VIRGIN
5	5	ALAIN SOUCHON C'EST DEJA CA VIRGIN
6	6	2 UNLIMITED REAL THINGS SCORPIO/POLYGRAM
7	7	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
8	8	BILLY ZE KICK ET LES GAMINS EN FOLIE SHAMAN SHAMAN PHONOGRAM
9	9	JAMES LEVINE & JUNE ANDERSON CARMINA BURANA DUETSCH
10	12	PINK FLOYD THE DIVISION BELL EMI
11	10	PATRICK BRUEL BRUEL RCA
12	13	M C SOLAAR PROSE COMBAT POLYDOR
13	20	EAST 17 WALTHAMSTOW BARCLAY
14	11	PAUL PERSONNE REVE SIDERAL D'UN NAIF IDEAL (INCLUS 'LOCO LOCO') POLYDOR
15	NEW	CHAKA DEMUS & PLIERS TEASE ME ISLAND
16	17	EDDY MITCHELL RIO GRANDE POLYDOR
17	NEW	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
18	15	STEPHAN EICHER CARCASSONNE BARCLAY
19	18	VERONIQUE SANSON ZENITH 93 WEA
20	16	MICHEL SARDOU SELON QUE VOUS SEREZ, ETC.ETC. TREMA/SONY

## ITALY (Musica e Dischi) 8/8/94

THIS WEEK	LAST WEEK	SINGLES
1	3	THE RHYTHM IS MAGIC MARIE CLAIRE D'UBALDO POLYDOR
2	1	IL CIELO FIORELLO E CATERINA RTI MUSIC/F R I
3	4	THE SUMMER IS MAGIC PLAYAHITTY WICKED & WILDE
4	2	SWEET DREAMS LA BOUCHE SCORPIO
5	6	BOMBA RAMIREZ EXPANDED/DFC
6	5	CHIUDI TI NEL CESSO 883 RTI MUSIC/F R I
7	7	VOGLIO DI PIU' JOVANOTTI SOLELUNA/MERCURY
8	9	INSIDE STILTSKIN VIRGIN
9	8	U & ME CAPPELLA MEDIA
10	NEW	LA FUERZA PAGANA CAPPELLA MEDIA
<b>ALBUMS</b>		
1	3	PINK FLOYD THE DIVISION BELL EMI
2	1	VARIOUS FESTIVALBAR '94 EMI
3	2	GIPSY KINGS GREATEST HITS COLUMBIA
4	5	THE ROLLING STONES VOODOO LOUNGE VIRGIN
5	4	VARIOUS HOT HITS DANCE DIG IT
6	6	MARIAH CAREY MUSIC BOX COLUMBIA
7		



# HITS OF THE WORLD

## CONTINUED

### EUROCHART HOT 100 8/13/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
2	2	I SWEAR ALL-4-ONE ATLANTIC
3	5	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
4	3	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
5	6	(MEET) THE FLINTSTONES B.C.-52'S MCA
6	4	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
7	9	INSIDE STILTSKIN WHITE WATER/VIRGIN
8	7	WITHOUT YOU MARIAH CAREY COLUMBIA
9	8	I LIKE TO MOVE IT REEL 2 REAL POSITIVA
10	10	EVERYBODY D.J. BOBO FRESH
<b>ALBUMS</b>		
1	1	ROLLING STONES VOODOO LOUNGE VIRGIN
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
4	4	PINK FLOYD THE DIVISION BELL EMI
5	6	THE PRODIGY MUSIC FOR THE JILTED GENERATION XL
6	5	2 UNLIMITED REAL THINGS BYTE
7	NEW	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS
8	NEW	GIPSY KINGS GREATEST HITS COLUMBIA
9	8	ROXETTE CRASH! BOOM! BANG! EMI
10	7	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM

### BELGIUM (IFPI Belgium/SABAM) 7/29/94

THIS WEEK	LAST WEEK	SINGLES
1	1	7 SECONDS YOUSOU N' DOUR & NENEH CHERRY COLUMBIA
2	2	GIVE ME FIRE GOOD SHAPE DINO
3	3	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
4	4	HEMELSLAUW WILL TURA TOPKAPI
5	6	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
6	NEW	MUSIC IS SO SPECIAL JAYDEE RS
7	NEW	FIND ME JAM & SPOON LBR
8	NEW	EINS ZWEI POLIZEI MO DO TOP SECRET RECORDS
9	7	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
10	NEW	USERS HUNT DJ BOUNTY HUNTER BONZAI
<b>ALBUMS</b>		
1	1	GERT & SAMSON SAMSON VOL. 4 PHILIPS
2	2	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
3	3	ROLLING STONES VOODOO LOUNGE VIRGIN
4	7	THE EAGLES THE VERY BEST OF THE EAGLES ELEKTRA
5	4	MARIAH CAREY MUSIC BOX COLUMBIA
6	5	LAURA PAUSINI LAURA CGD/WARNER
7	6	JOHNNY CLEGG BEST OF JOHNNY CLEGG EMI
8	8	2 UNLIMITED REAL THINGS BYTE RECORDS
9	10	GIPSY KINGS GREATEST HITS COLUMBIA
10	9	CHERRY MOON THE HOUSE OF HOUSE CHERCD

### DENMARK (IFPI/Nielsen Marketing Research) 8/2/94

THIS WEEK	LAST WEEK	SINGLES
1	2	LOVE IS ALL AROUND WET WET WET POLYGRAM
2	1	I SWEAR ALL-4-ONE ATLANTIC
3	5	SWAMP THING THE GRID BMG
4	3	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
5	NEW	SEVEN SECONDS YOUSOU N'DOUR & NENEH CHERRY SONY
6	9	SATURDAY NIGHT WHIGFIELD SCANDINAVIAN RECORDS
7	4	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
8	10	UNITED PRINCE ITAL JOE FEATURING MARKY MARK WARNER
9	6	JESSIE JOSHUA KADISON SBK/EMI
10	8	DROP DEAD BEAUTIFUL SIX WAS NINE VIRGIN
<b>ALBUMS</b>		
1	1	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI
2	NEW	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
3	4	MARIAH CAREY MUSIC BOX COLUMBIA
4	3	KIM LARSEN HVEM KAN SIGE NEJ TIL EN ENGEL EMI
5	2	SHAKIN STEVENS A WHOLE LOTTA HITS SONY
6	5	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
7	10	SDRT SOL GLAMOURPUSS SONY
8	6	ROLLING STONES VOODOO LOUNGE VIRGIN
9	9	AEROSMITH GET A GRIP GEFEN
10	8	VENTER PA FAR VUPTI EMI

### PORTUGAL (Portugal/AFIP) 8/3/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS DANCE POWER VIDISCO
2	5	PEDRO ABRUNHOSA/BANDEMONI VIAGENS WEA
3	7	VARIOUS MAXI POWER POLYSTAR
4	2	EROS RAMAZZOTTI TUTTE STORIE DDD
5	3	VARIOUS NO. 1 EMI
6	4	MARIAH CAREY MUSIC BOX COLUMBIA
7	8	MADEDEUS O ESPIRITO DA PAZ EMI
8	6	BEAUTIFUL WORLD IN EXISTENCE WARNER
9	9	VARIOUS DANCE MANIA '94 VIDISCO
10	10	ACE OF BASE HAPPY NATION METRONOME

### IRELAND (IFPI Ireland) 8/4/94

THIS WEEK	LAST WEEK	SINGLES
1	1	RIVERDANCE BILL WHELAN SON
2	2	LOVE IS ALL AROUND WET WET WET POLYGRAM PRECIOUS
3	3	I SWEAR ALL-4-ONE ATLANTIC
4	4	SWAMP THING THE GRID RCA/CONSTRUCTION
5	6	EVERYBODY GDNFI-GDN TWO COWBOYS LONDON
6	8	THE DREAM EP 4TH DIMENSION LIQUID
7	5	(MEET) THE FLINTSTONES B.C.-52'S MCA
8	NEW	CDME ON YOU REDS MANCHESTER UTD FC POLYGRAM TV
9	NEW	REGULATE WARREN G & NATE DOGG DEATH ROW/INTERSCOPE
10	7	SHINE ASWAD BUBBLIN' POLYGRAM
<b>ALBUMS</b>		
1	NEW	VARIOUS NOW THAT'S WHAT I CALL MUSIC 28 EMI/VIRGIN/POLYGRAM
2	1	PRODIGY MUSIC FOR THE JILTED GENERATION XL RECORDINGS
3	4	THE EAGLES THE VERY BEST OF THE EAGLES ELEKTRA
4	2	VARIOUS BEST DANCE ALBUM IN THE WORLD...EVER 3 VIRGIN
5	7	GARTH BROOKS NO FENCES CAPITOL
6	NEW	VARIOUS ENERGY RUSH: DANCE HITS 94 DINO
7	5	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS
8	3	VARIOUS IT'S THE ULTIMATE DANCE ALBUM TELSTAR
9	9	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
10	8	VARIOUS A WOMAN'S HEART DARA

### AUSTRIA (Austrian IFPI/Austrian Top 30) 8/6/94

THIS WEEK	LAST WEEK	SINGLES
1	1	EINS ZWEI POLIZEI MO DO ECHO
2	4	LOVE IS ALL AROUND WET WET WET POLYGRAM
3	NEW	VENI, VIDI, VICI IMPERIO ECHO
4	5	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
5	7	INSIDE STILTSKIN EMI
6	3	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
7	NEW	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SONY
8	NEW	I SWEAR ALL-4-ONE ATLANTIC
9	2	WITHOUT YOU MARIAH CAREY COLUMBIA
10	6	JESSIE JOSHUA KADISON SBK/EMI
<b>ALBUMS</b>		
1	1	ROLLING STONES VOODOO LOUNGE VIRGIN
2	2	GOD SHUFFLED HIS FEET CRASH TEST DUMMIES ARISTA
3	3	MARIAH CAREY MUSIC BOX COLUMBIA
4	5	KASTELRUTHER SPATZEN ATLANTIS DER BERGE KOCH
5	10	JOSHUA KADISON PAINTED DESERT SERENADE SBK/EMI
6	7	PINK FLOYD THE DIVISION BELL EMI
7	NEW	SOUNDTRACK THE FLINTSTONES MCA
8	7	AEROSMITH GET A GRIP GEFEN
9	8	ROXETTE CRASH! BOOM! BANG! EMI
10	6	2 UNLIMITED REAL THINGS ECHO

### NORWAY (Verdens Gang Norway) 8/2/94

THIS WEEK	LAST WEEK	SINGLES
1	2	LOVE IS ALL AROUND WET WET WET POLYGRAM
2	1	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
3	4	I SWEAR ALL-4-ONE ATLANTIC
4	NEW	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SONY
5	6	VEM VET LISA EKDAHL EMI
6	5	INSIDE STILTSKIN VIRGIN
7	3	MAKES ME FEEL DEVOTION SONY
8	7	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
9	NEW	SWAMP THING THE GRID BMG
10	10	NO GOOD (START THE DANCE) THE PRODIGY SONET
<b>ALBUMS</b>		
1	4	BILLY JOEL GREATEST HITS VOL. 1 & 2 COLUMBIA
2	1	LISA EKDAHL LISA EKDAHL EMI
3	2	VARIOUS MEGA DANCE 3 ARCADE
4	5	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
5	3	ROLLING STONES VOODOO LOUNGE VIRGIN
6	9	DEEP FOREST WORLD MIX COLUMBIA
7	NEW	JULIO IGLESIAS CRAZY SONY
8	NEW	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
9	7	VARIOUS DEFINITIVE SUMMERHITS 2 EVA
10	NEW	PINK FLOYD THE DIVISION BELL EMI

### HONG KONG (IFPI Hong Kong Group) 7/31/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	EKIN CHENG GOT TO BE REAL BMG
2	1	LEON LAI LOVE AFFAIR OF SKY & LAND POLYGRAM
3	NEW	CASS PANG UNFINISHED NOBEL EMI
4	NEW	HACKEN LEE HOPE STAR
5	NEW	NICKY WU MY SUMMER DREAM WARNER
6	4	FAYE WONG WILD THINKING CINEPOLY
7	2	JACKY CHEUNG BORN TO BE WILD POLYGRAM
8	3	ANDY LAU LOVE-ERASING POTION WARNER
9	5	SAMMI CHENG 10 COMMANDMENTS CAPITAL ARTISTS
10	NEW	ANGELA PANG DAY WOMAN SONY

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**THAILAND:** Now in its 12th year, the **Fong Nam Siamese Ensemble** has long been the torch-bearer of Thai classical music. But the band is also known for its challenging syntheses of Thai classical and Western contemporary music. Now, with its latest album, "Bangkok—



Bangkok" (Belleza/B&M 94), Fong Nam has gone a step further by incorporating Thai folk music (mainly the "mor lam" style from the northeast region) along with elements of jazz, rap, and hip-hop. To record the album, bandleader and keyboard player **Bruce Gaston** recruited the Thai master khaen (bamboo reed harmonica) player **Sombat Simla**, along with American musicians **Harvey Mason** (drums) and **Abraham Laboriel** (bass). Among the highlights is an exciting bass-khaen exchange between Laboriel and Simla on "The Chicken Isn't Green," which is based on the "mor lam" folk style. But the standout cut is the title track, which combines **Miles Davis**-style jazz with rap and a folk narrative style called "choi." The Thai-language rap lyric explains that Bangkok, with its old and new, Western and Eastern influences, is a city of proud traditions that attracts everyone. The idea for the song was prompted by last year's controversial description of Bangkok, in an authoritative English-language dictionary, as a city best known for its prostitution. The album is Fong Nam's strongest and most accessible release to date, and gives the band the last laugh when it comes to defining Bangkok.

JOHN CLEWLEY

**AUSTRALIA:** In 1969, the government-run Australian Broadcasting Commission gave more than 10 minutes of prime evening airtime, four nights a week, to a youth culture program called **GTK (Getting To Know)**. Produced by a young visionary named **Ric Birch**, who later created the opening ceremony of the 1984 Los Angeles Olympics, the program—which survived until the end of 1975—gave some stretching space to the country's most impressive (if not necessarily most commercial) rock bands and was received by the national broadcaster's traditional audience with equal parts delight and dismay. Now the ABC, in the manner of the British Broadcasting Corp.'s exhumation of various **John Peel** radio show tapes, has released, on its own imprint (through EMI), two CDs of "The GTK Tapes." These well-annotated volumes, with more to follow, contain digitally salvaged songs, not otherwise available, by such legendary acts as **Blackfeather**, **Pirana**, **Company Caine**, **Syrius**, **Doug Parkinson In Focus**, **Carson**, **Zoot**, **Axiom**, **Flying Circus**, **the Cleves**, **the Wild Cherries**, **Sherbet**, and **Freshwater**. Within the ranks of these hirsute and groundbreaking acts can be found a number of performers who went on to find international rock success, including **Little River Band** leader **Glenn Shorrock**, **Rick Springfield**, **Daryl Braithwaite**, songwriter **Gulliver Smith**, and producer **Charles Fisher**.



GLENN A. BAKER

**FRANCE:** **Thomas Ferson** and **Mano Solo**—two singer/songwriters with widely contrasting styles who aim for the same youth market—have finally clinched major record deals after many years of trying. Both emerged from the pack in 1993; both have seen recent albums sell more than 50,000 units; both favor meaningful lyrics; and both prefer the traditional sounds of guitar (and even accordion) to the synthesizer. Ferson has just signed with **WEA** on the strength of his album "Le Bal Des Oiseaux" (The Dance Of The Birds). His melodies recall those of the great French poet and songwriter **Jacques Prevert**, with arrangements that boast a swing reminiscent of the American clarinet and saxophone player **Sidney Bechet**. Meanwhile, Solo has signed to **Carrere**, the former independent now owned by **Warner Music**. His current album, "La Marmaille Nue" (The Naked Brood), showcases a voice rather like that of **Tom Waits** and a heavily blues-influenced style that recalls the late **Jacques Brel**. Underlining the lack of opportunities for young acts on French television and radio, both Ferson and Solo have built up their audiences by playing live, especially on the flourishing festival circuit that includes events such as the **Printemps de Bourges**, **Maison de la Culture**, and **Fête de la Musique**.

PHILIPPE CROCC

**BALKAN REGION:** Despite the disastrous conflicts that have beset this war-torn region in recent times, **Music Radio 103** from **Skopje**, capital of the ex-Yugoslav Republic of Macedonia, recently celebrated the station's birthday with a big open-air concert that organizers named the **Skopje Urban Rock Festival**. Under the daunting slogan "Three Years Of Terror," they gathered many acts from different (and in some cases warring) countries to appear on the same stage in a spirit of peace and mutual understanding. These included **Polska Malca** from **Slovenia**, **Let 3** from **Croatia**, **November** from the former Yugoslavia, **Tmno** from **Bulgaria**, and **Fish Hook** from **Albania**, together with **Arhangel**, **Cyborg**, **Suns**, **Nora**, and **Hip** from Macedonia. Although the gig itself was free of any overtly political message, the idea of promoting harmony and raising cultural awareness across such deep political divides nevertheless had profound implications. The very presence of the Greek band **Deus Ex Machina** on Macedonian soil was a big step, given the extreme tension between the two countries. As the group's singer, **Ikos**, observed, "It's a shame that we in the Balkans know more about Western culture than about our neighbors." While many of **Deus Ex Machina's** followers supported the move, some Greek fans regarded the musicians as traitors for appearing at the event. However, the audience at **Skopje** had no such doubts and afforded the band the warmest welcome of the festival. For an all-too-brief moment, it was just like normal times in normal places.

PETAR JANJATOVIC



## Putumayo Dresses Up World Music Clothing Company Sponsors 8-City Tour

■ BY PAUL VERNA

NEW YORK—Clothing and crafts company Putumayo is taking the next logical step in its growing involvement in music: It has signed a distribution deal for its compilations and is launching an eight-day, five-city tour featuring two renowned world music acts.

The three new titles will be distributed to music retail outlets through a newly inked deal between Putumayo and REP, according to Putumayo founder and president Dan Storper. In addition, Putumayo will sell the compilations in its four boutiques and through a 1,200-store network of alternative gift and clothing outlets

val in Huntington, N.Y., Aug. 21. All but the Cape Cod and Northampton shows will be free to the public.

The South Street Seaport date, in addition to the two performances, will include a 12-clip music video compilation featuring such world music stars as Juan Luis Guerra, Sergio Mendes, Margareth Menezes, Yothu Yindi, Johnny Clegg, Bhundu Boys, and Ziggy Marley. The video program was compiled by San Francisco DJ Doug Wendt and Storper.

According to Storper, the tour was a natural outgrowth of Putumayo's music activities. "Ever since I started the series [of world music compilations in 1992], I've had the desire to create a live component to it," he says.

Future Putumayo concert plans include a Carnegie Hall show in October to tie in with an upcoming singer/songwriter series, and a broader world music tour next year, possibly including four acts and more cities than this year's slate.

The current tour coincides with the release of three Putumayo compilations: "The Super Sawalé Collection," a retrospective of Kotoja's music; "World Dance Party," which covers rhythmic dance music from the Caribbean, Africa, and the South Pacific, with the spotlight on zouk star Erik Virgal (Martinique), Angelo (Tahiti), and the Mendes Brothers (Cape Verde Islands); and "The Best Of Reggae," featuring songs by Jamaican reggae stalwarts Black Uhuru and Inner Circle, plus genre stars from other countries, like Lucky Dube and O'Yaba (South Africa) and Arturo Tappin (Barbados).

The World Dance Party tour and the three anthologies mark a period of stepped-up activity for Putumayo's music division, which was born in 1992 when Storper noticed that "inappropriate" music was playing in one of his stores. The experience compelled him to assemble compilations of music he had heard in his travels that he felt would be suitable for a retail environment.

The result was Putumayo World Music, an operation whose staff has grown from Storper and GM Michael Kraus to include a Los Angeles-based music representative, Lynn Gross-

man, and three support people.

In addition to the new compilations, Putumayo also is working on world music Christmas and Latin projects with Sony Music, and on another compilation with Island Records' Mango imprint, according to Storper.

Although Storper says Putumayo is not seeking to become a full-fledged music label, the response to the compilations the company has released so far has been encouraging.

"I've become very motivated by the recognition of what I perceive as a gap in the marketplace," he says. "Not only has the music turned me on, but it's turned friends of mine on, and turned their friends on."



KOTOJA

that sell Putumayo merchandise.

Previously, the company's titles had been distributed through Rhino Records.

As for the tour, it has been dubbed "World Dance Party Tour." Its program includes multicultural African band Kotoja, whose 10 members hail from Africa, Latin America, Greece, and the U.S.; and Nigerian reggae sensation Majek Fashek, who—along with the Ivory Coast's Alpha Bondy and South Africa's Lucky Dube—is at the vanguard of an African reggae movement.

Storper says the two acts will perform at New York's South Street Seaport Aug. 16 and at Lincoln Center Aug. 23; Philadelphia's Rittenhouse Square Aug. 17; Cape Cod's Provincetown Town Hall Aug. 18; Pearl Street in Northampton, Mass., Aug. 19; and the Huntington Summer Arts Festi-



**For The Dogs.** Dog Eat Dog had its day at New York's Vintage Vinyl, where it stopped by to do an in-store performance and promote its album, "All Boro Kings," on Roadrunner Records. Pictured, from left, are group members Sean Kilkenny, Scott Mueller, Dave Neabore, and Dan Nastasi; Marni Halpern, who does radio promotion for Roadrunner; John Connor and Dave Maltby of Dog Eat Dog; Mike Vinosky and Tom Tighe, both of whom do retail marketing for Roadrunner; Bob Roth of Vintage Vinyl; and Bob Johnson, Roadrunner retail.

## Sony Plaza Goes Interactive Company Expects Lab To Spur Sales

■ BY NIK DIRGA

NEW YORK—Now that the Sony Wonder Technology Lab at Sony Plaza in New York is almost fully operational, Sony Corp. of America expects it to stimulate traffic and invigorate sales for the retailers located at the company's North American headquarters building.



To celebrate the launch of the Sony Wonder Technology Lab, Sony Corp. of America held a special charity event at Sony Plaza, where Sony Wonder is located. At the event, Sony Corp. of America president/CEO Michael P. Schulhof gave Carol Channing a tour of Sony Plaza, stopping by Sony's Signatures retail outlet, adjacent to the Technology Lab.

Sony Wonder, which had a soft opening May 25, features a variety of interactive activities and displays. It provides visitors with hands-on education and entertainment experiences.

Exhibits include a communications bridge that highlights the last 150 years of technological advances and a 72-seat high-definition television theater. There are also several professional studios where visitors can participate in video editing, studio recording, robotic engineering, environmental research, medical imaging and video game design.

The plaza, which opened last November, is home to such stores as Sony Signatures, a 1,500-square-foot outlet that sells licensed merchandise based on Sony's entertainment properties, and the 11,500-square-foot Sony Style, a "showcase" store that offers a wide variety of Sony products.

Sony Plaza retailers have also incorporated interactive elements into their store displays, using "event islands" to promote new music, movie and video releases from Sony subsidiaries.

"We created Sony Wonder to make Sony Plaza a destination point," says Gayle Farrell, of Sony Plaza's marketing and communications department. "When families come and kids go to the lab, parents could be visiting the retailers in the public space."

The plaza's combination of the lab and retail also allows visitors to experience the life cycle of any variety of product, from inception until sale.

"People have been speaking for some time about theatrical retailing," says Farrell. "Different corporations have been experimenting in different ways... Retailers in general are becoming more creative as they become more competitive."

Sony Wonder sees between 600-800 visitors a day, and approximately 35,000 people have visited since its opening. Admission to Sony Wonder is free.

## National Record Mart Posts Gains

■ BY DON JEFFREY

NEW YORK—National Record Mart reports strong increases in both revenues and same-store sales for the first fiscal quarter.

For the three months ended June 25, the music retailer's total revenues jumped 24.9% to \$18 million, from \$14.4 million in the same period last year. Most of that gain stems from the increase in number of stores to 127 from 99 a year ago.

But the results are impressive for stores that have been open at least a year. National Record Mart reports a 7.25% increase in same-store sales, a better result than many other music retailers posted.

Despite these gains, however, the chain posts a net loss of \$206,000 for the quarter, compared with a \$276,000 loss last year. In its financial report, the company says that "due to the seasonal nature" of its business, it "typically operates at a net loss in the first quarter."

William Teitelbaum, NRM chairman, says management is "committed to concepts which will allow the company to become less dependent on its Christmas selling season." The retailer is looking to expand its non-mall stores.

Contributing to the quarterly loss was an increase in the company's non-cash charge for depreciation and amortization, which rose to \$615,000 from \$465,000 a year ago.

Selling, general, and administrative expenses were kept under control in the quarter, rising at a slower rate (20.8%) than the growth in sales. National Record Mart attributes this to "a reduction in costs and the fixed nature of some of the company's expenses."

The music merchant's gross profit margin was essentially flat in the quarter, at 40% of sales.

The company's stock closed at \$4.75 a share in over-the-counter trading at press time.

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# A Paradise Of Top Rock & Rare Records At Memphis' Shangri-La

■ BY CHRIS MORRIS

MEMPHIS—Shangri-La Records is one of this city's best-known retail record stores around today, catering to modern rockers and collectors of Memphis memorabilia. But in its earliest days, it was a place you went to drain your brain, not to fill your ears.

Shangri-La got its start in March 1989, when owner Sherman Willmott returned to his hometown after finishing college in Massachusetts, to work as "a gofer extraordinaire" on director Jim Jarmusch's film "Mystery Train."

"I was really having a good time being back in Memphis, and discovering all these cool nooks and crannies," Willmott says. "I decided to open up a brain relaxation shop."

Initially, Shangri-La, which set up shop in the former home of a local jukebox distributor, featured such gizmos as a sensory deprivation chamber and "a goggles-and-headphones contraption, a synchro-energizer... You go in and listen to music, and you have light patterns flash on your eyes. It was very relaxing, and it worked out well with the music. It was real psychedelic. But it just wasn't happening here in Memphis."

Willmott adds, "We had all the space up front here, where people would just come in and hang out while they were waiting to float or whatever, so we just started carrying the records, and it kind of snowballed from there."

"We started carrying local records, because nobody else was, just as a sidelight. It just kind of took off. As we found more and



more people wanted a lot of independent vinyl and [singles] and stuff, we just kept increasing it.

"Nobody was really carrying all of the Sub Pop stuff back then," says Willmott. "When the [first] Nirvana record came out, we were the only people carrying it. Since then, the whole alternative thing has just taken off like crazy. So we've just kind of grown with our clientele."

Today, Willmott's various brain machines are stored in the back of Shangri-La. The 482-square-foot store's two large rooms are stocked with records—many of them LPs, used and new, and var-

ious limited-edition modern rock sets.

Vinyl accounts for about 60% of Shangri-La's total stock, although dollar volume for CDs and LPs splits almost down the middle, because of price differential. "Cassettes are just about exclusively local, so I'd say about one-tenth of 1% [of volume]," Willmott says.

Much of Shangri-La's stock is skewed toward alternative rockers. This focus dates back to the beginnings of the store, when, Willmott says, he stocked "local music, like the Hellcats, which was an all-girl band, and Neighborhood Texture Jam. Those were the first couple of local releases we were carrying, and other independent releases, like Dischord stuff and Sub Pop, Amphetamine Reptile and SST."

Because of Memphis' status as a tourist mecca, Shangri-La also stocks material for out-of-towners.

"We're in a real touristy location," Willmott says. "I'm not talking about Graceland tourists, but people driving from Chicago to New Orleans, or New York to Austin, or whatever. And we're in a good location for people just passing through, and wanting to pick up hard-to-find stuff, wherever they're from."




Vinyl lives on at Shangri-La Records, where it comprises nearly 60% of sales on a unit basis.

Recent and vintage albums by local artists, and some prized Stax and Sun records, are on display, as well as posters and other memorabilia. But one of the most eye-catching and popular collectors' items is the pile of bricks taken from Stax's old McLemore Avenue studios that sits in one corner of the store.

"I went over to the Stax studio


when they were tearing it down in '89, and picked those up," Willmott says. "We sell about a brick a month or so, more so in the blues festival season. I guess we've probably sold 100 of those. We give a picture and a certificate of authenticity, and a history of the studio, and charge \$10. We've also done really well shipping those

(Continued on page 75)



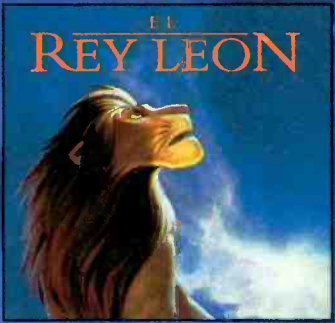
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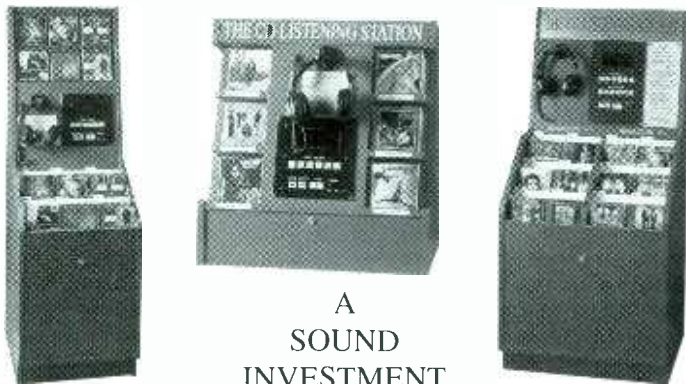
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## Retail

### Management, Investment Firm Set To Harvest Strawberries

ALL THE PIECES are falling into place for Strawberries' management and an investment group to buy the Strawberries chain from LIVE Entertainment. The deal is set to close Aug. 29, with the company changing hands for \$35 million, says **Ivan Lipton**, Strawberries president. But he declined to provide any other details until the deal closes.

Sources say the main equity player in the deal is Castle Harlan, a New York-based investment firm that owns the Ethan Allen furniture chain, the Long John Silver's fast-food chain, and the Morton's steak house chain.

The deal is said to be structured with Castle Harlan and management bringing in about \$13 million in equity, about \$20 million coming from a private placement of senior debentures, and about \$2 million coming out of a \$25 million revolving loan facility currently being negotiated.

**Glenn Boschetto**, senior VP of corporate finance at Beverly Hills, Calif.-based Dabney/Resnick—the firm that underwrote the privately placed debt—declined to comment on the deal other than to say, "All the financing [for the deal] is done, and we are in the documentation stage." When that is completed, wire transfers of funds will occur on the closing date, he adds.

LIVE Entertainment executives were unavailable to comment. But in a July press release, the company noted that the deal was subject to, among other things, LIVE's "receipt of an opinion from an independent financial adviser to the effect that the financial terms of the sale are fair to LIVE." That press release indicates that the company hopes to use the proceeds from the sale to redeem its series B preferred stock.

**INDEPENDENCE DAY:** Hastings Books, Music & Video continues its march toward becoming an independent, self-sustaining entity with the signing of a lease for its own national headquarters building and distribution facility. The new site is in Amarillo, Texas, and encompasses 33,000 square feet of office space and about 100,000 square feet of warehouse.

Hastings currently is headquartered at Western Merchandisers; both companies were once owned by the Marmaduke family. But Western Merchandisers was sold to Wal-Mart for \$28 million in 1991, then to Anderson News a couple of months ago.

Since then, rumors have abounded that Hastings, which shared the same infrastructure with Western, would become independent. However, **John Marmaduke**, Hastings' president/CEO, said at the time that while Hastings would set up its own infrastructure, it had a contract to be supplied by Western until 1996, and sources indicated that the contract might be extended.

Marmaduke says Hastings will continue to buy a significant portion of inventory from Western Merchandisers,

as well as from Ingram Entertainment and Valley Distributors.

"But we felt that it was important that we have our own distribution for core product," he says. "The facility will be able to handle 18,000 SKUs."

The warehouse, which will be up and running by late next summer, likely will carry the best-moving titles for the various home entertainment software product lines carried by the Hastings chain, which generally builds large, multimedia stores ranging in size from 20,000-47,000 square feet.

**TIME TO SELL:** With Alliance Entertainment Corp.'s bid to buy Castle Communications, the time is ripe for owners of catalog labels to put their imprints on the block. In addition to Alliance, the Handleman Co. is looking to acquire such labels. Also, the Musicland Group is starting its own imprint and its strategy, which the company has yet to



talk about, likely could include buying up catalogs. So expect mergermania in the catalog biz.

**FINANCIAL ROLL CALL:** **Reid Johnson**, formerly vice chairman and chief administrative officer at the giant department store chain Dayton Hudson, has joined the Musicland Group as executive VP/CFO. Johnson replaces **Keith Benson**, Musicland's former vice chairman/CFO, who has been named president of the company's music store retail division.

At Dayton Hudson, Johnson managed all administrative functions and directed finance activities, information systems, real estate and property development, distribution, audit, and loss-prevention functions. Prior to that, he served as senior VP/CFO with Target Stores, the discount department store chain owned by Dayton Hudson.

**OVER IN Troy, Mich.,** the Handleman Co. has promoted two executives within the Entertainment Zone, its store-within-a-store specialty retail chain. **Steve Cermak**, formerly assistant VP, has been promoted to VP/GM, and **Jeff Woodward**, formerly director of stores, has been promoted to assistant VP of stores.

Handleman now operates 64 Entertainment Zones—56 in Sears outlets, and eight in Montgomery Ward stores. The company plans to add 18 more locations in Sears' outlets in fiscal 1995.

**MAKING TRACKS:** **Cliff O'Sullivan**, formerly West Coast head of marketing at Mercury Records, has joined Cema as VP of artist development. . . **Tim Hibbs**, formerly head of purchasing at the Sound Warehouse division of Blockbuster Music, has joined RCA as regional label manager for the Southwest territory. . . As a result of cutbacks at Hollywood Entertainment, **Ami Franks**, national manager of advertising, seeks opportunities and can be reached at 818-567-4912.

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**TWO YEARS AGO** WALT Disney Records released *The Music of Disney: A Legacy In Song* boxed set. That musical compilation became one of the year's best-selling boxed sets, eventually certified platinum.



Now, just in time for the 1994 holiday season, Walt Disney Records will release *The Music Behind the Magic: The Musical Artistry of Alan Menken, Howard Ashman and Tim Rice*. This new 4-CD or 3-cassette compilation is a musical retrospective of the animated Academy- and Grammy-Award-winning musicals of Alan Menken, Howard Ashman and Tim Rice. This boxed set features the original soundtracks to *The Little Mermaid*, *Beauty and the Beast* and *Aladdin*, as well as work tapes and demo tapes to give listeners a thorough behind-the-scenes look into how these animated musicals were created.

Included in this special set is a 60-page, richly illustrated book with narrative on the development of the music, all lyrics, and track-by-track notes by Alan Menken. For the many fans who loved *The Little Mermaid*, *Beauty and the Beast*, and *Aladdin*, this boxed set is the definitive tome on the creation of this beloved Disney music.



If the past is prologue to the future, *The Music Behind the Magic* will be a hot item this holiday season.





## A PARADISE OF TOP ROCK & RARE RECORDS

(Continued from page 73)

around the country, but it costs almost as much to ship as it does for the brick [itself]. That's a real popular item for Stax fanatics."

Local bands also sell their T-shirts in the store. Willmott says his most popular local item is probably the Big Star T-shirt, which was produced by Jody Stephens, the drummer of the fondly remembered '70s rock band. Stephens now works for Ardent Studios and its revived label offshoot Ardent Records.

Shangri-La is also home to a pair of record labels and fanzines. Willmott runs Shangri-La Records and his 'zine Creature Com-

forts; Eric Friedl, his only employee, operates Goner Records and his publication Wipeout.

Willmott fell into his role as an indie record mogul just as haphazardly as he did with his retail operation, when the band 611 handed him a demo tape in the store in 1990.

"I said, 'Well, I'll put it out for you if you want. I love it. I think it's good.' Course the band broke up two weeks later, but I'm still very proud of that first release. That was just kind of a litmus test," he says.

Shangri-La has garnered high visibility with three singles and two albums, "One Sock Missing" and "Crappin' You Negative," by the noisily tuneful local band the Grifters. The records have been highly cost-efficient: Willmott says the band "spent about \$3,000

to record this new one ["Crappin'"], and about \$2,500 on the last one."

Friedl's output is more eclectic and less local. He released material from his own band the Oblivions, as well as singles by Japanese rockabilly unit Guitar Wolf and garage rocker King Louie.

In addition to publishing Creature Comforts, Willmott has also put out an eccentric guidebook, "Creature Comforts' Low Life Guide To Memphis."

"It's a little more than your average tour guide," Willmott says. "It has a lot of Memphis music history in there... It's a little more esoteric than 'Here's Beale Street' or 'Here's Graceland.' That's being covered by plenty of other publications."

With its unusual product mix, Shangri-La draws a diverse group

of patrons.

"Two-thirds of our audience is local kids who want alternative or independent stuff, like Superchunk or Beastie Boys or whatever," Willmott says. "Then a third of our crowd is older and doesn't care that much about the noisier stuff, but is into R&B or great blues or something like Mazzy Star."

This unusual blend of customers sits just fine with Shangri-La's proprietor.

"When the kids are in here and

we're turning somebody on to a good blues CD, that's how they get turned on to it. Or consequently, if someone's in here checking out the new, stompin' R&B compilation, and they hear something like [aberrant Tucson, Ariz., alternative bluesbusters] Doo Rag, you get a real cool crossover, at least with people who are into music for music's sake. They're not worried about being labeled this kind of music fan or that kind."

## BMG DOUBLES ITALIAN MARKET SHARE

(Continued from page 40)

Gianna Nannini and Marco Masini.

The Milan daily newspaper Corriere Della Sera reported that BMG is interested in acquiring 100% of the shares in Ricordi, and is negotiating further inroads into the Ita-

lian market, including joint ventures with Berlusconi's Fininvest TV and publishing interests, and the purchase of a stake in Italy's pay-TV chain Telepiu.



Store employee Eric Friedl mans the front counter at Shangri-La Records.

## BANDS CONVERGE ON COLOGNE

(Continued from page 38)

showcases, as well as a DJ night presented by Berlin's Low Spirit music productions. Anglo-American labels showcasing bands include U.S. label Trickle Rhythm and Big Cat from the U.K.

Most of the bands are signed to record companies, and participation of local and international acts is split 50-50, which is mainly due to a number of international DJs performing at dance nights.

International bands appearing include U.K. acts Manic Street Preachers, S\*M\*A\*S\*H, Pavement, Biohazard, Boo Ya Tribe, and Desmond Dekker. There will

also be individual Scandinavian, Norwegian, and Finnish showcases, as well as bands from France and Holland.

"This year, we are presenting rock, heavy metal, ska, folk, p-funk, soul, techno, and dance, as well as a jazz evening for the first time, with jazz luminaries such as Klaus Doldinger, Albert Mangelsdorf, Wolfgang Dauner, and Echo Award winner Aziza Mustafa Zadeh," says Tari.

The event will be covered by MTV, Viva, and Germany's first channel ARD, via regional Westdeutscher Rundfunk (WDR) TV.

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## Gramavision To Rejoin Indie Ranks With Ryko

### Also, Walser's No Calendar Boy, But He's Country To Core

**RYKO'S NEW VISION:** Rykodisc in Salem, Mass., is close to acquiring Gramavision Records, a New York-based label with a healthy catalog of jazz albums.

Details of the purchase have not been made public yet, and executives at Rykodisc and Gramavision were unavailable for comment. But **Rob Simonds**, president of REP, the Minneapolis-based distribution company owned by Rykodisc, confirms that as of Monday (15), his company will begin handling Gramavision orders.

Gramavision most recently was distributed by Rhino through WEA, so this represents a shift for the label from major distribution back to the independent universe. In early August, WEA informed its customers that as of Aug. 12, it would no longer be taking orders and returns on Gramavision product.

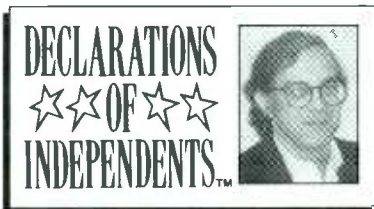
Gramavision has established itself as a prescient marketer of contemporary jazz over the years. Its artists have included **John Scofield**, **John Carter**, **Jamaaladeen Tacuma**, **Bobby Previte**, **Oliver Lake**, **Bernie Worrell**, the **J.B. Horns**, **Bob Telson**, **Kazumi Watanabe**, and **Anthony Davis**. Its catalog of some 60 titles also includes work by **Taj Mahal**, **LaMonte Young**, the **Kronos Quartet** & **Terry Riley**, and **Robert Wyatt**.

This represents the first acquisition for Rykodisc in several years; the forward-looking firm has enjoyed success with the Hannibal catalog, which includes notable titles by **Nick Drake**, **Sandy Denny**, and **Richard Thompson**, among others. The Gramavision pickup should fuel solid sales for REP, which Rykodisc now owns solely (Billboard, July 30).

Simonds indicates that Rykodisc and REP initially will focus on Gramavision's catalog sales, with new material due from the label in early 1995.

**QUICK HITS:** Musician **Paul Winter's** Living Music Records has signed

an exclusive U.S. distribution deal with REP. Winter, who scored a Grammy last year in the best new age recording category for the album "Spanish Angel," will launch the arrangement with his own new album, "Prayer For The Wild Things." Living Music is being steered by GM **Paul Schulman**, who held the same post from 1982-87; he most recently was president of U.S. operations for CMP Records... Noteworthy Records in Kirkland, Wash., has signed a national distribution agreement with AEC Music Distribution in Ridgefield, Conn. The first AEC re-



by Chris Morris

lease is from jazz drummer **Michael White**; "So Far Away" includes cameos by **Everette Harp**, **Gerald Albright**, **Marcus Miller**, **Stanley Clarke**, and **Norman Brown**... San Francisco-based audiophile/classical label Reference Records has appointed **Rik Malone** as its operations manager. Malone was music director at WNCN New York during its incarnation as a classical station... **Triloka Records** in Santa Fe, N.M., has established a new subsidiary, **Other Worldly**, to feature spoken word and ambient music. Its first release will be "We Dyded The West Fields Gold" by Santa Fe, N.M.-based author **Foster Perry**... **Xenon Entertainment**, a Santa Monica, Calif.-based home video firm, has announced the establishment of **Xenon Records**. Domestic distribution will be through **RKD Entertainment**, via **RED**. Former Capitol and Metal Blade exec **Tim Yasui** will serve as VP of A&R; his first signing is veteran comic and party record

maestro **Rudy Ray Moore**, aka **Dolemite**. His debut album is set for Oct. 28. (As Moore would say, "I ain't lyin'.")

**FLAG WAVING:** It's probably a good thing that **Don Walser** lives in Austin, Texas, because he sure ain't Nashville's idea of a modern country singer.

Hefty and pear-shaped, Walser's music—heard on his new Watermelon album "Rolling Stone From Texas," but best experienced live—features arrangements that harken back to Bob Wills and yodeling that wouldn't be out of place on a Jimmie Rodgers record. There's no mistaking his look or his sound for that of any current country calendar boy.

Walser guffaws loudly over a comparison to **Alan Jackson** made by writer **Michael Corcoran** of the Dallas Morning News. "He said it was like the Marlboro Man vs. the Maytag Repair Man!"

Walser has been playing his defiantly old-fangled brand of country for more than 40 years ("I organized my first band in 19 and 50—I was just a young kid," he says). He played mostly week-end gigs, but during the '70s he tried his hand at peddling his music in Nashville.

"I went around, like they all do," he recalls. "I didn't find anybody that didn't enjoy it, but they all told me, 'This is great stuff, but we haven't done it in 20 years.' I said, 'You see me in 20 years, you'll hear me doing the same thing.' I've never compromised."

Today, he has found some kindred spirits: "Rolling Stone From Texas" was co-produced by **Ray Benson** of western swing dynamo **Asleep At The Wheel**, and features such once and future Wheelies as **Floyd Domino** and **Chris O'Connell**. The music is utterly jubilant, but it is Walser's profound vocals that puts everything across.

Walser, who turns 60 Sept. 14, is retiring from his job as a Texas state internal auditor; the longtime civil servant apparently is getting enough gigs to make music a full-time job.

Walser's regular Austin venues include the Broken Spoke (a classic honky-tonk dancehall), **Babe's**, and **Jovita's**; he is also getting work at **Emo's**, the local alternative dive. "They're punk-rock kids, but they love my music," Walser says of his new audience.

Walser and his working group, the **Pure Texas Band**, are contemplating tours of the West and East coasts in the fall; dates may include stops in Nashville at **Ernest Tubb's Record Shop** and (let's hope) the **Grand Ole Opry**.

### TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST LABEL
16. ALTER EKO EKO HIGHER OCTAVE
17. RED NIGHT BLUE KNIGHTS INNOVATIVE COMMUNICATION
18. AIR BORN MICHAEL JONES NARADA
19. NO WORDS JIM BRICKMAN WINDHAM HILL
20. PURSUIT OF HAPPINESS PETER KATER SILVER WAVE
21. PRAYER FOR THE WILD THINGS PAUL WINTER LIVING MUSIC
22. THE KEY MICHAEL GETTEL NARADA
23. MONTEREY NIGHTS JOHN TESH GTS
24. APURIMAC II CUSCO HIGHER OCTAVE
25. REAL MUSIC 1994 SAMPLER TAKE TWO VARIOUS REAL MUSIC

## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	29	★ ★ NO. 1 ★ ★ QUEEN OF THE PACK EPIC 53763* 17 weeks at No. 1	PATRA
2	2	7	YAGA YAGA EASTWEST 92327/AG	TERROR FABULOUS
3	3	9	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG	BORN JAMERICANS
4	5	29	BAD BOYS BIG BEAT 25282/AG	INNER CIRCLE
5	4	29	PROMISES & LIES VIRGIN 88229	UB40
6	6	29	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
7	7	3	LETHAL RIDDIMS '94 DANCEHALL EXPLOSION RELATIVITY 1199	VARIOUS ARTISTS
8	8	6	IN CONTROL ELEKTRA 61656	BERES HAMMOND
9	9	29	SONGS OF FREEDOM TUFF GONG 12280*/ISLAND	BOB MARLEY
10	11	29	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON
11	NEW▶		RISE & SHINE MESA 79083/RHINO	ASWAD
12	10	29	ALL SHE WROTE MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS
13	12	5	DANCEHALL MASSIVE 2 NOVEMBER 1110	VARIOUS ARTISTS
14	NEW▶		REGGAE GOLD 94 VP 1369	VARIOUS ARTISTS
15	RE-ENTRY		BEST OF REGGAE K-TEL 6067	VARIOUS ARTISTS

## TOP WORLD MUSIC ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	17	★ ★ NO. 1 ★ ★ TALKING TIMBUKTU HANNIBAL 1381 17 weeks at No. 1	ALI FARKA TOURE WITH RY COODER
2	2	19	AYE MANGO 539 934/ISLAND	ANGELIQUE KIDJO
3	3	9	SABSYLMA LUAKA BOP 45537/WARNER BROS.	ZAP MAMA
4	4	5	WAKAFRIKA GIANT 24566/WARNER BROS.	MANU DIBANGO
5	5	5	THE GUIDE (WOMMAT) CHAOS 53828/COLUMBIA	YOUSSOU N'DOUR
6	8	37	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS
7	6	23	HOPE TRILOKA 7203	HUGH MASEKELA
8	9	15	GIFT OF THE TORTOISE MFLP 42553/EARTH BEAT	LADYSMITH BLACK MAMBAZO
9	7	17	THE MANSA OF MALI - A RETROSPECTIVE MANGO 539 937/ISLAND	SALIF KEITA
10	12	9	ZEN KISS REAL WORLD 2342/CAROLINE	SHEILA CHANDRA
11	10	3	PROSE COMBAT COHIBA 124 013/ISLAND	MC SOLAAR
12	13	9	LIPH' IQINISO SHANACHIE 64053	LADYSMITH BLACK MAMBAZO
13	11	21	N'SSI N'SSI MANGO 124 012/ISLAND	KHALED
14	NEW▶		TRANCE PLANET WORLDLY MUSIC 7206/TRILOKA	VARIOUS ARTISTS
15	RE-ENTRY		AFRICA: NEVER STAND STILL ELLIPSIS ARTS 63300	VARIOUS ARTISTS

## TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	21	★ ★ NO. 1 ★ ★ LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116 19 weeks at No. 1	YANNI
2	4	15	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
3	3	19	ANOTHER STAR IN THE SKY NARADA 62014	DAVID ARKENSTONE
4	2	15	TURN OF THE TIDE MIRAMAR 2806	TANGERINE DREAM
5	8	141	SHEPHERD MOONS ▲ <sup>3</sup> REPRISE 26775/WARNER BROS.	ENYA
6	5	21	WINDHAM HILL SAMPLER '94 WINDHAM HILL 11138	VARIOUS ARTISTS
7	7	17	GUITAR PASSION UNIVERSAL WAVE 1214	CHARO
8	6	9	ONE THOUSAND & ONE NIGHTS HIGHER OCTAVE 7061	SHAHIN & SEPEHR
9	12	13	NARADA LOTUS ACOUSTIC SAMPLER 5 NARADA 61041	VARIOUS ARTISTS
10	9	15	SUNDAY MORNING COFFEE II AMERICAN GRAMAPHONE 104	VARIOUS ARTISTS
11	10	49	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
12	11	272	WATERMARK ▲ <sup>2</sup> REPRISE 26774/WARNER BROS.	ENYA
13	13	9	RAIN DANCER BAJA 524/TSR	ARMIK
14	15	219	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
15	16	69	IN MY TIME ▲	YANNI

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

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# Alliance Sales Triple In Second Quarter New Acquisitions Lead To Sevenfold Profit Gains

BY DON JEFFREY

NEW YORK—Alliance Entertainment, the wholesaler and independent music distributor, reports that recent acquisitions helped sales triple and profits increase sevenfold in the second quarter.

The New York-based company reports that sales climbed to \$109.1 million in the three months ending June 30, from \$36.6 million in the same period a year ago. Net profit rose to \$2.4 million from \$337,000.

Alliance has been an aggressive purchaser of companies in the past few years, bringing about the consolidation of the one-stop or music wholesaling business in particular. In the past year, it has bought two major record wholesalers, CD One Stop and Abbey Road Distributors.

It has also completed deals that extend its reach into international whole-

saling with the purchase of a CD supplier in Brazil, and into new businesses with the buyout of a talent management company.

During the recently completed quarter, Alliance announced that it was commencing a friendly tender offer for Castle Communications PLC, a London-based catalog label that holds the rights to music by such bands as the Kinks and the Searchers. The deal is said to be worth about \$37 million.

Acquisition activity increased the company's long-term debt to \$18.4 million from \$2.15 million at 1993's end.

Anil Narang, Alliance's vice chairman and chief financial officer, says that the company has experienced strong internal growth as well as expansion through acquisitions. He says the one stops are growing at a rate of 25% to 30% over last year.

That growth, Narang points out, raised operating cash flow in the sec-

ond quarter to \$7.1 million from \$2 million last year.

An improvement in selling, general, and administrative expenses also contributed to a cash flow increase of 11% of sales in the quarter, down from 11.7% in the same period last year. Narang attributes that to "economies of scale—the efficiencies of having three one stops acting as a whole—and the larger base of revenues to cover fixed expenses."

Management changes were recently announced by Alliance. Alan Meltzer has stepped down as president and chief operating officer, and Jerry Bassin has been named COO. The title of president remains officially vacant, but there is speculation that Bassin and Narang will share it.

The company's shares closed at \$5.25 each in New York Stock Exchange trading at press time, 27.5% down from their high of \$7.25.

## POPKOMM TO FEATURE NEW TECH

(Continued from page 38)

new technologies can affect the business. Retailer Karstadt and software company Pixelpark will show their in-store terminal that allows customers to browse, see video clips, and purchase mail-order catalog items.

Despite the emphasis on technology, the fair will keep the focus on music, says Grossmaas: "PopKomm should have the nucleus of music industry people there, we don't want to lose that."

Originally conceived as a yearly powwow for the geographically diverse German industry, last year's PopKomm began to solicit international participation by enlisting umbrella stands from national groups. This year, PopKomm has umbrella stands from France, Holland, Belgium, Russia, and a joint Scandinavian stand. Last year's British stand, sponsored by BPI, is conspicuously absent, although there has been an increase in U.K. registrants this year. "The good thing is that there are a lot of British artists participating this year," Grossmaas says.

PopKomm is also moving away from its original concept as a forum, toward a more commercially driven exhibition. Says Grossmaas, "It's becoming more and more the place where people actually do deals. It's a logical development. The number of indies—both German and international—is greater than ever before, and there are more people there who can make decisions about deals on the stands. The indies are doing more deals with the majors. If PopKomm has doubled in size over the last two years, then that's the only place that the new exhibitors could come from."

Companies attending PopKomm are estimated to have invested nearly \$4 million, with more than 400 exhibitors. Among the more lavish is PolyGram-owned music and video company Karussel, which rented out the 6,000 square feet in the Cologne Messe for its budget audio and video product.

Buena Vista Home Video will be using PopKomm to launch "Aladdin" on video.

All majors have their own stands and are promoting themselves with slogans such as "EMI on the Road" or

"Sharpen Your Senses."

Major labels remain convinced of the value of the show. WEA Germany managing director Gerd Gebhardt, also chairman of the German Phono Academy, says: "We've got so much talent which will have the opportunity in Cologne to prove itself in front of a European audience."

Thomas Stein, president of BMG Ariola GSA and chairman of industry organization BPW, says: "Many European contacts can be established and nurtured here, and it's become clear that pushing national product is worthwhile. It's important to present the entire music industry as a coherent unit in Cologne because the interests of publishers, labels, and other sectors are coming close together."

Adds PolyGram Germany president Wolf-Dieter Gramatke: "If PopKomm didn't exist, we'd have to invent it straight away." Cologne-based EMI Music GSA president Helmut Fest adds, "Cologne has again proved to be

the creative center of the European music market."

International participation from Asia and North America is on the increase, reports Grossmaas, who says, "while we welcome these visitors, we don't want to dilute the unique European nature of the fair."

MusikKomm is now the parent organization formed to represent the expanding nature of the original PopKomm setup, which in March organized the KlassikKomm meet.

MusikKomm is still linked to the regional government of North-Rhine Westphalia, which provides the basic resources, while the fair is run completely on commercial grounds.

A move toward operating as a private company is the logical step, says Grossmaas, who envisages some changes at the end of 1995. "We've had different offers, but at the moment it's working very well. We have no interference from the political side whatsoever."

## FLEMISH KIDS DUO IS TOPS IN BELGIUM

(Continued from page 38)

and the initial success of the duo (which has hourlong TV shows on Wednesdays and Sundays) has been aided by strong images presented by their albums, videos, and public appearances. The first three albums, plus a special instrumental "sing-along" volume, all went multi-platinum here; three videos have each sold more than 30,000 copies; and more than 72,000 youngsters came to see the duo's 36 sold-out shows at the Antwerp Queen Elisabeth Hall.

"The figures become even more important if you know that [the Flemish kids] have only half the country as an audience," says Francois Vaes, marketing director at PolyGram Belgium, which signed the duo last year. About half of Belgium's 9.9 million people speaks Flemish, the rest French.

The release of "Samson & Gert 3" also marked the launch of the TV series in Holland, where Veronica TV already broadcast 160 one-hour shows, with another 80 scheduled for fall. The Dutch and Flemish languages are similar.

"The success is measured best with the weekly competition," says Veronica Film manager Bart Soepnel, "and we estimate that the show has a weekly audience of over 200,000. Whether Samson & Gert will surpass the Flemish success is hard to say, because we sometimes find it hard to understand the Flemish language of the dog..."

A team of respected Dutch songwriters, including Herman van Veen, Robert Long, Ivo de Wijs, and Pierre Kartner (aka "Vader Abraham" of "Smurfs" fame)—along with the initial Samson & Gert composing team—has delivered a keen mix of fresh songs on various topics for both youngsters and their parents. "But all very easy to learn by heart—we want our audience to sing along," says Verhulst.

Paradiso reports substantial presale orders for the newest "Samson & Gert Kertshow" 90-minute video, and PolyGram's Vaes adds, "With 50,000 albums sold at the release date, the album is set to be topping IFPI's charts until fall."

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	2	BOB MARLEY AND THE WAILERS ▲ <sup>5</sup> TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND 21 weeks at No. 1	159
2	1	THE EAGLES ▲ <sup>14</sup> ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	170
3	3	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	169
4	4	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	170
5	7	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	168
6	6	JOURNEY ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	170
7	5	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	168
8	9	BEASTIE BOYS ▲ <sup>4</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	102
9	8	PINK FLOYD ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	170
10	14	METALLICA ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	161
11	11	JAMES TAYLOR ▲ <sup>7</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	170
12	10	THE EAGLES ▲ <sup>9</sup> ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	76
13	17	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	124
14	13	ENYA ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	147
15	12	BILLY JOEL ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	170
16	15	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	18
17	19	CREEDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	79
18	21	ERIC CLAPTON ▲ <sup>3</sup> POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	170
19	18	THE DOORS ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	156
20	16	ELTON JOHN ▲ <sup>10</sup> POLYDOR 512532*/ISLAND (7.98/11.98)	GREATEST HITS	160
21	23	AEROSMITH ▲ <sup>6</sup> COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	167
22	22	METALLICA ▲ <sup>2</sup> MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	153
23	29	ROLLING STONES ● VIRGIN 39504 (10.98/15.98)	STICKY FINGERS	5
24	24	GRATEFUL DEAD ▲ <sup>2</sup> WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	78
25	28	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	48
26	25	METALLICA ▲ <sup>3</sup> ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	152
27	20	MEAT LOAF ▲ <sup>9</sup> CLEVELAND INTL 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	170
28	38	ROLLING STONES ● VIRGIN 39503 (10.98/15.98)	EXILE ON MAIN STREET	4
29	40	ROLLING STONES ▲ <sup>4</sup> VIRGIN 39505 (10.98/15.98)	SOME GIRLS	3
30	42	ROLLING STONES ▲ <sup>6</sup> ABKCO 6667 (15.98/31.98)	HOT ROCKS	5
31	27	FLEETWOOD MAC ▲ <sup>3</sup> WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	143
32	26	U2 ▲ <sup>5</sup> ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	134
33	31	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	26
34	—	PATSY CLINE ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	164
35	35	CHICAGO ▲ <sup>2</sup> REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	156
36	30	BONNIE RAITT ▲ <sup>5</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	25
37	37	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	49
38	34	SMASHING PUMPKINS ● CAROLINE 1705* (9.98/14.98)	GISH	29
39	36	PINK FLOYD ▲ <sup>4</sup> COLUMBIA 33453* (10.98 EQ/16.98)	WISH YOU WERE HERE	21
40	41	LYNYRD SKYNYRD ▲ MCA 42293* (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	55
41	44	AEROSMITH ▲ <sup>3</sup> Geffen 40329 (7.98/12.98)	PERMANENT VACATION	24
42	39	ORIGINAL LONDON CAST ▲ <sup>3</sup> POLYDOR 83173/ISLAND (17.98 EQ/33.98)	PHANTOM OF THE OPERA	47
43	33	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	7
44	50	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>3</sup> CAPITOL 12182 (12.98/15.98)	NINE TONIGHT	74
45	49	GUNS N' ROSES ▲ <sup>10</sup> Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	158
46	—	AEROSMITH ▲ <sup>4</sup> Geffen 24254 (7.98/12.98)	PUMP	5
47	46	SIMON & GARFUNKEL ▲ <sup>5</sup> COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	36
48	32	THE EAGLES ▲ ELEKTRA 705 (13.98/19.98)	LIVE	10
49	—	THE CHARLIE DANIELS BAND ▲ <sup>2</sup> EPIC 38795 (7.98 EQ/11.98)	A DECADE OF HITS	63
50	—	BEASTIE BOYS ● CAPITOL 91743 (7.98/11.98)	PAUL'S BOUTIQUE	2

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. ■ indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.



# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

### ★ JUDYBATS

Full-Empty  
PRODUCERS: Paul Mahern & Judybats  
Sire/Warner Bros. 45671

Tennessee-based quintet's fourth album is a pleasant, versatile mix of pop, rock, and folk elements that makes for consistently enjoyable listening. Smooth vocals and merry guitars back up lead singer Jeff Heiskell's impressively oblique lyrics. The assertive swagger of "Sorry Counts," gentle melancholy of "The Lake," or dueling harmonies of "Happy Song [Settling]" will get all but the most stoic of toes tapping. And don't miss the funky cover of Bee Gees' "Jive Talkin'" buried in the middle of it all. Groovy.

### SPONGE

Rotting Piñata  
PRODUCERS: Sponge with Tim Patalan  
Chaos/Columbia 57800

Detroit alternative five-piece comes on with loads of gusto on debut set, mixing Gen-X rock styles with speed-metal chops for a brew that could ignite modern- and album-rock formats. While band's sound and vision conjure up such influences as Hüsker Dü, Alice In Chains, and Pearl Jam, there is enough originality here to suggest the eventual blossoming of an artistic stamp. The songs that most clearly point to that scenario are dirge-like epic "Pennywheels," the unrelenting title track, shuffler "Neenah Menasha," and accelerated, hook-laden "Molly."

### 700 MILES

Dirtbomb  
PRODUCER: Matt Hyde  
RCA 66388

Detroit alternative metal band's second album is corrosive fun, seesawing between punk and funk like a train wreck between Alice In Chains and the Red Hot Chili Peppers. Singer/guitarist John Carlin's sludgy vocals anchor the moody songs, and bassist Tom Clapp moves the beat along skillfully. Album rides a nice line between rocking and acoustic tunes, creating a sound that should appeal to a wide audience. Of particular note are angst-ridden ballad "Hurt You" and six-minute epic "Rock Is Cool." Look for album and modern rock to take a bite.

### POLYTOWN

PRODUCERS: David Torn, Mick Karn, Terry Bozzio  
CMP 1006

In this ad hoc instrumental group, guitarist David Torn, bassist Mick Karn, and drummer Terry Bozzio explore territory on the outskirts of outré jazz, on the edge of music for films. Journeyman virtuosos with impressive stopovers—Mark Isham, David Sylvian, and Frank Zappa among them—the three are free here to employ their exotic atmospheres and intrepid rhythms at the service of an aggressive, wholly personal progressive rock travelogue. At a place where composition and improvisation meet and thrive, Polytown seems the ideal waystation for those feverishly awaiting the new King Crimson album.

### JEFFREY GAINES

Somewhat Slightly Dazed  
PRODUCER: Richard Gottehrer  
Chrysalis/EMI 29639

Gaines, who struck a spare, nouveau-folk note on his debut, raises the tempo and the ante on his sophomore outing, which underlies his evocative vocal with a more richly textured, more righteously rocking musical bed. It's a merrily eclectic set, with various highlights. Among the contenders: lead single "I Like You," which glides along gloriously on trippy guitar grooves; knockout "I'm A Man," which drops daubs of piano and Hammond fills into the mix; and lovely "Safety In Self," which adds Celtic flavorings, to boot.

## SPOTLIGHT



### PRINCE

Come  
PRODUCER: Prince  
Paisley Park/Warner Bros. 45700

Last album Prince recorded before glyphing out last year is harder-edged and more direct than his '92 release with the New Power Generation. From the sexual come-on of the title track to the gospel vocal of "Solo" to the dancefloor intensity of "Pheromone," "Race," and the quasi-industrial "Loose," this is a restless record that pushes the limits of the artist's talents as songwriter, performer, and producer. As usual, pan-formatic approach is bound to land him on pop, R&B, rhythm/crossover, and AC playlists, starting with lead single "Letitgo." A work that proves that Prince, despite his ever-changing moods, remains one of the greatest in the business.

## R & B

### SWEET SABLE

Old Times' Sake  
PRODUCERS: Various  
Street Life/Scotti Bros. 72392

Artist incorporates snippet samples and guest vocals on select tracks to augment her diverse R&B debut. Mostly low-gear production pacing drives a melodic, G-funk vibe that Sable's smooth-cool vocals exploit to maximum effect. Examples are "Love Thang" and set's title track. Concurrently, artist demonstrates career-enhancing versatility with more traditional R&B tracks, including "Circles," "No More," and "Love Come Down."

## RAP

### PUBLIC ENEMY

Muse Sick N Hour Mess Age  
PRODUCERS: Hank Shocklee, Keith Shocklee, Carl Ryder, Gary G-Wiz  
Def Jam/PolyGram 314 523 362

### FUN-DA-MENTAL

Seize The Time  
PRODUCER: Aki Nawaz  
Beggars Banquet/Atlantic 92421

Public Enemy rails against Nazi heritage in the here-and-now on "Hitler Day," but later mumbles its own spineless Brown Shirts-styled rant: "If you find a critic dead/Remember what I said/Who killed a critic/Guess the crew did it." Fun-Da-Mental makes a big noise about "Scripted events about how the world went" in the pro-Farrakhan "President Propaganda," but conveniently avoids mention of the undocumented event at the core of his own creed: that a mad black scientist named Yakub supposedly created white people 6,000 years ago. The tuffest tracks on "Muse" are the chaotic but truly candid "I Ain't Mad At All" and "Bedlam," wherein unadorned fervor and kinetic force rock the house. The production style of "Seize" is slick ballroom hip-hop, but its half-baked social analysis is Barney for would-be bad boys. Someday, "revolutionary" rap'n'rock artists may actually release whole albums of sounds that cogently assault the government on a blistering

## SPOTLIGHT



### C+C MUSIC FACTORY

Anything Goes  
PRODUCERS: Robert Clivillés, David Cole  
Columbia 66160

Following up the mammoth, groundbreaking "Gonna Make You Sweat" is daunting, to say the least. But producers/group leaders Robert Clivillés and David Cole have handled the task with considerable pop savvy. Though set isn't as innovative as "Sweat," it does overflow with state-of-the-street grooves, wicked hooks, and vigorous vocals. Zelma Davis and Martha Wash are back, swapping gleeful vamps on radio-ready hip-hopppers like "Bounce To The Beat" and the fast-rising first single, "Do You Wanna Get Funky." Freedom Williams' rap bravado is replaced by Trilogly, a male trio that harmonizes admirably and rhymes with hardcore aggression. Prepare for C+C saturation through the end of '94, as future hits like mellow "Take A Toke," disco-fied "Takin' Over," and steamy "All Damn Night" have their turn at bat.

## DANCE

### ★ DEEE-LITE

Dew Drops In The Garden  
PRODUCERS: Super DJ Dmitry, Lady Kier, Ani, Towa Tei, Louie Vega, Kenny Gonzalez  
Elektra 61526

Eclectic club trio that flooded the media

## SPOTLIGHT



### CAB CALLOWAY

Are You Hep To The Jive?  
PRODUCERS: Various  
COMPILATION PRODUCER: Bob Irwin  
Columbia/Legacy 57645

A centerpiece of Legacy's stunning Rhythm & Soul Series, this 22-track collection of phat jollies from the funk's pioneering jazz poet is the original jack swing. Rap has rediscovered Calloway as a seminal figure, but props are in order on a number of plateaus—Cab being the remarkable vocalist/bandleader/showman without whom The Artist Formerly Known As Prince couldn't possibly exist. And tracks like "Papa's In Bed With His Britches On" and "Tarzan of Harlem" make it plain neither Sir Mix-A-Lot nor Cypress Hill rival this wise daddy for hip-hop street cred. (Moreover, Red Hot Chili Peppers can't miss the roots of "Give It Away" on material like "Foo A Little Bally-Hoo.") This slamming set includes three previously unreleased songs, "What's Buzzin' Cousin," "Chant Of The Jungle," and "Don't Falter At The Altar." Calloway is one of the foremost living figures in the school of American jams.

## JAZZ

### ★ MOSE ALLISON

The Earth Wants You  
PRODUCER: Ben Sidran  
Blue Note 27640

Producer Ben Sidran teams syncopated troubadour Allison with a top-flight crew that includes Paul Motian, John Scofield, Joe Lovano, Ray Mantilla, Randy Brecker, and Hugh McCracken. Allison's cool sense of humor is turned on our disposable culture with "Who's In, Who's Out"; on himself with "Certified Senior Citizen"; and into a jazzman's lament with "Cabaret Card," to the sharp accompaniment of McCracken's harmonica. His chart for the racially themed "Children Of The Future" is heartbreaking, and the likewise memorable "Variation On Dixie" puts the folk tune through some swinging changes. Collection will benefit from recent Allison reissues on Legacy and Rhino.

### RON HOLLOWAY

Slanted  
PRODUCERS: David Berman, Ron Holloway  
Milestone 9219

Debut album from D.C.-based tenor—who has gigged with Dizzy Gillespie and Root Boy Slim—is a fine traditional jazz outing in combos ranging from four to seven pieces. Outstanding Holloway originals include the bluesy "Sneakin'" and the powerfully modal "Shades Of Tyner," which is an apt showcase for his muscular playing. The mostly standards set includes a stormy take on "Caravan," a hard-swinging "My Shining Hour," and a poignant "My One And Only Love," as well as enjoyable versions of such modern jazz classics as Sonny Rollins' "Pent-Up House," Monk's "In Walked Bud," and Eddie Harris' "Freedom Jazz Dance."

## LATIN

### ► LUIS ENRIQUE

PRODUCERS: Cuto Soto, Luis Enrique  
Sony Discos 81360

Nicaraguan-born "Prince of Salsa" returns with his most commercially viable effort since his late '80s smashes "Amor Y Alegria" and "Mi Mundo." Fans of those two dance-minded albums will doubtless soak up leadoff single "Quién Eres Tú," projected follow-up "Así Es La Vida," plus "Qué Hablen" and "Nunca Te Olvidé."

### LAURA PAUSINI

PRODUCER: Angelo Valsiglio  
WEA Latina 96156

Yet another Italian star takes a dive into the Spanish-language arena, as pop diva with girl-next-door looks glides rather limply through a clutch of uncommonly melancholy confessionals often centering on various unpleasant male/female situations. Animated exceptions are poignant ballad single "La Soledad" and uptempo downer "Por Qué No?"

## COUNTRY

### ► JOE DIFFIE

Third Rock From The Sun  
PRODUCER: Johnny Slate, Joe Diffie  
Epic 64357

He's one of country's great ballad singers, but Diffie has recently found chart success with uptempo ditties about jukeboxes and trailer-park romance. Not surprisingly, he tries to keep that commercial ball rolling here, and his new album is filled with songs like "Pickup Man," "The Cows Came Home," and "Junior's In Love" that are as shallow as they are rowdy. When he digs into a ballad, as he does on the gorgeous "That Road Not Taken," he shows he's still got the stuff. There's nothing wrong with success, but it's a shame to see Diffie locking himself into a formula that obscures what he does best.

## VITAL REISSUES™

### THE CRAMPS

A Date With Elvis  
Smell Of Female  
Rockin'reelininaucklandnewzealandxxx  
PRODUCERS: Various  
Restless 72765/72766/72767

Triple-play reissue of works by New York's most (in)famous underground act—fronted by the inimitable Lux Interior and Poison Ivy Rorschach—consists of the out-of-print "Date With Elvis" album, featuring such twisted closet classics as "What's Inside A Girl" and "(Hot Pool Of) Womanhood"; the "Smell Of Female" EP, also out of print, recorded live at the storied Peppermint Lounge; and a live disc never before released in the U.S., taped in Auckland on the 1986 "Elvis" tour. To the probable delight of Cramps freaks, first two albums include bonus tracks from the 1990 Enigma CD reissues, which were not on the original vinyl pressings. Cramps never sounded this good.

### BOB DOROUGH

Just About Everything  
REISSUE PRODUCER: Jerry Gordon  
Evidence 22094

Jazz singer/songwriter/pianist Bob Dorough was best known for his manic, somewhat eerie vocal performance on Miles Davis' "Sorcerer" album. This 1966 set spotlights his childlike timbres, which nonetheless exuded a mature poignancy and sense of humor. The best of the excellent melodies written (or co-written) by Dorough include the uptempo sunniness of the title cut, the witty, waltz-time verses of "Better Than Anything," the yearning blues of "The Message," and the balladic tristesse of "But For Now." Also features an enjoyable Dorough remake of Hoagy Carmichael's "Baltimore Oriole" and a jazz-pop breeze-through of Bob Dylan's "Don't Think Twice, It's All Right."

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



# Single Reviews

EDITED BY LARRY FLICK

## POP

### ▶ ANITA BAKER *Body & Soul* (3:59)

PRODUCER: Anita Baker  
WRITERS: E. Shipley, R. Nowels  
PUBLISHERS: EMI-Virgin Songs/Shipwreck, BMI; EMI-Virgin/Future Furniture, ASCAP  
Elektra 9008 (cassette single)

What a pleasure it is to welcome Baker back to the fold. On this glorious peek into her new "Rhythm Of Love" opus, she gives us the beautiful tones that have set her apart from the typical R&B diva, warmly embracing a soothing retro-pop ballad arrangement. A bit more adult and sophisticated than top 40 is currently programming, but we pray that tastemakers will make room for something so creatively satisfying. It's so rare that we are given music of this high caliber.

### ▶ PRINCE *Letitgo* (4:15)

PRODUCER: Prince  
WRITER: Prince  
PUBLISHERS: Controversy/WB, ASCAP  
Warner Bros. 18074 (cassette single)

It's kind of spooky to find a single on which life-and-death milestone dates are listed beneath the name of a person we all know is still alive. On what could be one of the final projects issued under the name Prince, punters are given a dark jack/funk ditty, pumped with a thick bassline and a wicked hook that is truly irresistible. Given the heat he is enjoying at radio under his alter-ego, the future of this superior effort looks mighty bright. One of many reasons to dive into the new "Come" collection.

### ▶ M-PEOPLE *One Night In Heaven* (3:39)

PRODUCERS: M-People  
WRITERS: M. Pickering, P. Heard  
PUBLISHERS: BMG Songs, ASCAP; EMI/EMI-Blackwood, BMI  
REMIXER: David Morales  
Epic 6279 (c/o Sony) (cassette single)

British dance/pop band that made serious top 40 inroads with "Movin' On Up" pulls another sparkler from its must-hear U.S. debut album, "Elegant Slumming." Heather Small continues to shine as a unique and compelling frontwoman, while tunesmiths/musicians Mike Pickering and Paul Heard provide a track that combines disco, house, and Philly soul flavors. A club smash that is ripe for radio picking. Don't be left out.

### LISA STANSFIELD *Make It Right* (3:57)

PRODUCERS: Rhett Lawrence, Ian Devaney  
WRITERS: R. Lawrence, C. Bernard, S. Benson  
PUBLISHERS: Rhethtyme/Quiet Of Mind, ASCAP; BMG/Girl Next Door, BMI  
Giant 7137 (c/o Warner Bros.) (CD promo)

The second soundtrack culled from "Beverly Hills 90210" is previewed with a Stansfield jam that is stronger than anything she has offered in a long while. She excels amid a flurry of jack/funk beats and whispery backing vocals. Her fluid vocal tones flow freely over a hummable melody. Should do the job in bringing this long-dormant talent back into top 40 prominence.

### ★ MAXINE HARVEY *Gimme Little Sign* (3:56)

PRODUCER: Steve Martin  
WRITERS: A. Smith, J. Hoooven, J. Winn  
PUBLISHER: not listed  
Loud/RCA 62923 (c/o BMG) (cassette single)

Harvey douses her reggae roots with an accessible urban/hip-hop tone for a ditty that is also rife with luscious retro-soul elements. Clicking beat creeps up the spine, while the song's melody and chorus take up permanent residence in the brain. Harvey has a delightful voice and an easygoing, confident style that oozes with potential for radio stardom. Island purists are given a ragga mix that slinks respectfully.

### BOSTON *What's Your Name* (3:31)

PRODUCER: Tom Scholz  
WRITER: T. Scholz  
PUBLISHER: not listed  
MCA 3127 (c/o Uni) (cassette single)

Although the classic rock band has not

exactly set the world on fire with its comeback set, "Walk On," all of that could change with the onset of this toe-tapper. It would take a buzz saw to slice through the wall of guitars and backing vocals, which are a signature of the band, but that's OK. Single should be of interest to anyone who gets a taste for a booming rocker while speeding down a highway.

### FORTE *Girl I Want You Back* (4:09)

PRODUCERS: Teddy Bolden II, John Bolden  
WRITERS: T. Bolden, J. Bolden, L. Brown, R. Clark  
PUBLISHER: not listed  
Avenue 7076 (c/o Rhino) (CD single)

Photogenic Latino quartet aims to carve a niche among the many Romeo doo-hop harmonizers currently crowding top 40 radio. These dudes certainly have the vocal chops to make a mark, and the tune, a swooning rhythm-ballad, is perfect for stations that cater to teen-age girls. Single also has Spanish-language and Spanglish versions to woo urban-based outlets.

## R & B

### ▶ MANU DIBANGO *Soul Makossa* (4:07)

PRODUCER: George Acogny  
WRITER: M. Dibango  
PUBLISHER: Editions Fantasia  
REMIXERS: Geoff Wilkinson, Mel Simpson  
Giant 7028 (c/o Warner Bros.) (cassette single)

A golden hit from the '70s is redressed with jiggly jazz/hip-hop nuances, courtesy of US3 producers Geoff Wilkinson and Mel Simpson. An excellent way to reintroduce Dibango and his comeback project, "Wakafrika," single manages to be more a fresh interpretation than a straight-ahead cover. Listen for a vigorous guest vocal by Youssou N'Dour. Could easily be an across-the-board smash, though track's life will probably begin at R&B radio.

### ▶ TYLER COLLINS *Thanks To You* (3:23)

PRODUCERS: Cliff Magness, Spencer Proffer  
WRITER: J. Gold  
PUBLISHERS: Gold Film/Ensign/Cherry River, BMI  
Reprise 18072 (c/o Warner Bros.) (cassette single)

Collins makes her bow on Warner Bros. with shiny pop/R&B ballad that nicely shows off her pleasant range and friendly phrasing. Taken from the soundtrack to "Andre," single has all the earmarks of a classic, sweeping theme song, the likes of which are a radio staple at the moment. Should do the trick in starting the momentum necessary to turn Collins into the star she has long deserved to be.

## NEW & NOTEWORTHY

### CARLEEN ANDERSON *True Spirit* (4:57)

PRODUCER: Ian Green  
WRITER: C. Anderson  
PUBLISHER: MCA, ASCAP  
REMIXERS: K-Klass, Ronin  
Virgin 14218 (c/o Cerna) (12-inch single)

The onetime lead singer of acid-jazz renegades Young Disciples steps solo with a delicious serving of classic funk, etched with the hip-hop flavor needed to get on pop and R&B airwaves. Anderson has a voice so expressive and broad-ranged that the listener will be left with goose bumps after one spin. While radio noshes on the original mix, clubheads are given a lush, disco-style re-recording that gives the song a fresh perspective and will surely inspire endless twirling. Truly special.

### MELANIE WILLIAMS *Everyday Thang* (no timing listed)

PRODUCER: Eric Gooden  
WRITERS: E. Gooden, M. Williams  
PUBLISHER: not listed  
REMIXERS: Frankie Knuckles, Keith "KC" Cohen, Judge Jules, Michael Skins  
Epic 49423 (c/o Sony) (12-inch single)

Williams is poised to translate U.K. pop and club success into U.S. acceptance

### ATLANTIC STARR *Everybody's Got Summer* (3:56)

PRODUCER: Vassal Benford  
WRITERS: N. Trevisik, L. Pierce  
PUBLISHERS: WB/Nick Trevisik Songs, BMI; Songs Of PolyGram International/Cash Cow/Lorna Lee, ASCAP  
Arista 2749 (c/o BMG) (cassette single)

Underlined with a sample from "Soulful Strut" by Eugene Record, this jack-fueled jam swings with a good balance of street grit and pop gloss. Male/female vocal swap moves naturally, interrupted briefly by an innocuous rap appearance by Dion "Dustee" Mills. Perhaps the most engaging offering from this group in eons. Programmers take note.

### THE NEW POWER GENERATION FEATURING THE STEELES *Super Hero* (4:12)

PRODUCER: Prince  
WRITER: Prince  
PUBLISHER: Controversy, ASCAP  
REMIXERS: Denair/INaDaSou/Kirk Johnson  
Epic Soundtrax 8302 (c/o Sony) (cassette single)

Slick funkateers overseen by the artist formerly known as Prince (though he is credited in his now-defunct moniker here) stomp admirably on this sliver from the soundtrack to "Blankman." While the track lacks a distinctive lead vocal, slamin' instrumentation and smooth layers of harmonies more than compensate. Cool for both R&B and pop formats.

## COUNTRY

### ▶ GARTH BROOKS *Callin' Baton Rouge* (2:37)

PRODUCER: Allen Reynolds  
WRITER: D. Linde  
PUBLISHERS: Combine/EMI-Blackwood, BMI  
Liberty 79051 (c/o Cema) (CD promo)

Brooks raids the New Grass Revival's songbook and dusts off this cajun-flavored, fiddle-and-banjo-driven classic. His passionate singing (combined with New Grass vet John Cowan's background vocals) inject just the right amount of desperation into a tale of love on the telephone line.

### ▶ PAM TILLIS *When You Walk In The Room* (2:43)

PRODUCERS: Pam Tillis, Steve Fishell  
WRITER: J. DeShannon  
PUBLISHERS: EMI/Unart Catalog, BMI  
Arista 2726 (c/o BMG) (7-inch single)

Tillis ventures over to the pop side of country with this oft-covered classic, a British Invasion hit for the Searchers back in 1965. Despite an abundance of chiming guitars and an impassioned vocal performance, this one ends up neither here nor there.

### ★ RODNEY CROWELL *Big Heart* (3:40)

PRODUCERS: Tony Brown, Rodney Crowell  
WRITER: R. Crowell  
PUBLISHER: Sony Tunes, ASCAP  
MCA 54880 (c/o Uni) (7-inch single)

Just a few years ago, Crowell was

with a sweeping disco bauble, framed by an immediately memorable chorus. Williams holds her own against textured arrangement that is tinkered with by Frankie Knuckles and Judge Jules, among several others. Already making noise in the underground, single seems ready to explode in mainstream circles. Top 40 should be close behind.

### MARTA SANCHEZ *Desesperada* (no timing listed)

PRODUCERS: Christain DeWalden, Ralf Stemann, Walter Clissen  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Eric Kupper, Mohamed Moretta  
Mercury 858997 (c/o PolyGram) (CD single)

Lead singer from popular Latin rock band Ole Ole takes the stage alone on this jaunty, Caribbean-spiced pop ditty. Sanchez has a charming voice to match her video-friendly image. Regional crossover stations have wisely begun to show interest in this sweet and catchy tune; a plethora of rhythmically smart remixes should open doors on a national level. Lots of fun.

topping the charts with exactly this kind of laid-back Texas shuffle, but the field has gotten real crowded with imitators since then. Let's hope they find a place for this one on those country playlists, because nobody does it better.

### ★ THE TRACTORS *Baby Likes To Rock It* (3:57)

PRODUCERS: Steve Ripley, Walt Richmond  
WRITERS: S. Ripley, W. Richmond  
PUBLISHERS: Warner-Tamerlane/Boy Rocking/Chinquapin, BMI  
Arista 2717 (c/o BMG) (7-inch single)

It seems like the Tractors have been coming for an awfully long time, but with this irresistibly funky debut single they have finally arrived. One listen to this piano-and-guitar-fueled slice of Tulsa roots rock, and you'll understand that some things just can't be hurried. Whether country radio can digest the Tractors' unabashedly greasy groove, however, is anyone's guess.

### LITTLE TEXAS *Kick A Little* (3:42)

PRODUCERS: Christy Dinapoli, Doug Grau, Little Texas  
WRITERS: P. Howell, D. O'Brien, B. Seals  
PUBLISHERS: Square West/Howlin' Hits Music, ASCAP  
Warner Bros. 18103 (cassette single)

The boys in Little Texas have been accused repeatedly of having a lot more hair than substance, and this rocking little ditty, with its big booming production, sure ain't going to change that. Catchy chorus, though...

### KENNY CHESNEY *Somebody's Callin'* (2:36)

PRODUCER: Barry Beckett  
WRITERS: K. Chesney, D. Kees  
PUBLISHER: Acuff-Rose, BMI  
Capricorn 3023 (CD promo)

Chesney hasn't caught on at radio yet, but with each single he gets a little closer to the flame. With a feel borrowed from George Jones' "The Race Is On," this one showcases Chesney's rowdy vocal approach to full advantage.

## DANCE

### ★ J. SOUNDTOOLS *Whistling In Paradise* (5:42)

PRODUCER: Jason Nevins  
WRITER: J. Nevins  
PUBLISHER: Nevco, BMI  
Logic 001 (12-inch single)

Don't be surprised if this smokin' house dub propels producer Jason Nevins to the forefront of clubland. After a string of cool but underrated offerings, he links with the up-and-coming Logic label to issue a single that is as wonderfully melodic as it is danceable. Lots of ear-catching sound loops and effects, though he wisely avoids over-packing the track with too many elements. The result is a well-measured track that demands instant turntable action.

### ROMANOVSKY & PHILLIPS *Ho Ho Homophobia* (4:38)

PRODUCERS: Jeff Nelson, Romanovsky & Phillips  
WRITERS: Romanovsky, Phillips  
PUBLISHER: Bodacious, ASCAP  
Fresh Fruit 01 (CD single)

Venerable gay male duo leaves its standard cabaret sound behind in favor of a kinky funk/dance beat. Empowering lyrics on the prejudice the queer community faces daily are forceful without being too heavy-handed. CD single provides a giggle or two during the world beat-spiced, safer-sex anthem "Don't Use Your Penis (For A Brain)." Contact: 369 Montezuma Ave., Santa Fe, N.M. 87501.

## AC

### GLORIA LORING *Is There Anybody Out There?* (3:33)

PRODUCER: not listed  
WRITERS: A.R. Scott, A. Caine  
PUBLISHER: Stone Diamond, BMI  
USA Music Group 775 (CD single)

Former soap opera queen continues to build a career as a recording artist with this lovely power ballad. Her crystal-clear soprano range gives the lyrics a fragility that drives the song's

message home. Equally strong instrumentation contributes to single's potential for climbing to the top of AC playlists nationwide. Contact: 800-266-8742.

## ROCK TRACKS

### ▶ ALICE COOPER *It's Me* (4:38)

PRODUCERS: Duane Baron, John Purdell  
WRITER: not listed  
PUBLISHER: not listed  
Epic 77524 (c/o Sony) (cassette single)

Cooper shows a softer, more romantic side on this acoustic-pop moment from his new album, "The Last Temptation." He conjures up earnest, appealing imagery with lyrics that are sugary and quasi-poetic. Album rock radio will find the crisp production, which is chock-full of brisk rhythms and strumming guitars, a fine fit. Can a transition onto pop radio be far away? It shouldn't be.

### ★ JULES SHEAR *Listen To What She Says* (4:24)

PRODUCERS: Peter Van Hooke, Rod Argent  
WRITER: J. Shear  
PUBLISHER: not listed  
Island 1296 (CD promo)

It has been way too long since this gifted singer/songwriter has graced the world with his music and poetry resulting from angst-riddled relationships. First single from the new "Healing Bones" is standard Shear fare: jangly guitars, sweet chorus, and subtle-but-emotive vocals. It is easy to take an artist like this for granted, since his output is so consistently solid. The downside of that is how slow trend-conscious radio programmers can be to catch up. This is timeless music from an artist who deserves widespread attention.

## RAP

### ★ MAC MALL *Ghetto Theme* (no timing listed)

PRODUCER: Khayree  
WRITER: not listed  
PUBLISHER: not listed  
Young Black Brotha 2024 (c/o Alliance) (CD single)

There's something incredibly deep about the matter-of-fact rhymes about violence that are dealt on this languid R&B/hip-hop jam. In a way, it speaks volumes more than five chest-beatin' gangsta throws. Searing lyrics melt into a push, almost jazzy rhythm, surrounded by sweet female vamping and scatting. Genius and jolting... mission accomplished. Contact: 800-388-8889.

### MALIK *No More 9 To 5* (no timing listed)

PRODUCER: Master Jam  
WRITER: Malik  
PUBLISHER: not listed  
M-Packd 13964764 (cassette single)

Breaking free from the confines of mundane workdays is the focus of this insinuating jam. Harsh images of slavery and oppression are clever and intentionally button-pushing, wrapped with a live, butt-shakin' beat and a scratch-happy chorus. Raw for purists, but slick enough to make the top 40 grade. Give it a spin. Contact: 609-687-5568.

### MAESTRO FRESH-WES *How Many Styles* (3:21)

PRODUCER: Self, Maestro Fresh-Wes  
WRITERS: W. Williams, J. Thorpe  
PUBLISHERS: Lefrak-Moelis, ASCAP; DSG, SOCAN; Ha Ha He, BMI  
LMR Street 1204 (cassette single)

Canadian wordsmith likely will continue to expand his stateside reach with this chunky-grooved ode to himself. 'T would be nice if the Maestro directed his considerable lyrical talents toward harder-hitting topics. Still, track has an overall solid sound that fits current radio formats. Added juice is derived from the bonus flipside jam, "Pray To Da East," featuring Gauge from Rough Neck Bastards. Contact: 212-586-3600.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.



# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## Ion Does CD-ROMs With Eno, Residents

BY MARILYN A. GILLEN

LAS VEGAS—Interactive music label Ion, which debuted earlier this year with David Bowie's CD-ROM "Jump," has developed a sweet tooth, judging by its latest projects—"Headcandy" and "The Gingerbread Man."

The former CD-ROM features an original score by Brian Eno, while the latter boasts all-new music from iconoclastic band the Residents that can be played on a standard CD player or multimedia computer. Both are unlike anything else on CD-ROM, says Ann Greenberg, a onetime film maker and one of the company's founders, along with musician/record producer John Eric Greenberg, interactive software designer Ty Roberts, and graphic designer Lou Beach.

"Headcandy," a sort of psychedelic digital raveup, is the interactive extension of a laserdisc series done by Pacific Arts, the rights to which Ion has picked up. The disc will be packed with a pair of prismatic glasses, which render a room-filling, ever-changing series of kaleidoscopic 3D images when the program is viewed.

"It's an eye-popping party for your personal computer," says John Eric Greenberg.

Ann Greenberg says the key to the "experiential" outing is the seamless melding of images and music into a multilayered collage. "Brian Eno struck us as perfect," she says of the groundbreaking synthesist and producer of acts like U2, Talking Heads, and Bowie. "He wasn't sure at first, but when we actually showed him the title, he was sold."

The disc contains five Eno songs, John Eric Greenberg says. Robert Fripp co-wrote and plays on two songs. The sound, she says, is 16-bit, CD-quality.

"Headcandy" is targeted to become a series, Ann Greenberg says, with each installment boasting original music from a different artist or artists, and new images. The goal, which may succumb to technical limitations, is to make the hypnotic images accompanying the music appear randomly during viewings.

Despite Ion's interactive focus, "Headcandy" is not intended for interplay, simply mind-play. "It's a mind-enhancing experience," John Eric Greenberg says, "without the drugs."

The Macintosh version of the title is due in October at \$34.95; the PC Windows version will follow in early 1995.

### TAKING UP RESIDENTS

Ion's other upcoming project is both mind-expanding and interactive.

"The Gingerbread Man," according to Ion, "allows users to shape their own interactive experience set in a swirling world of surreal sound and

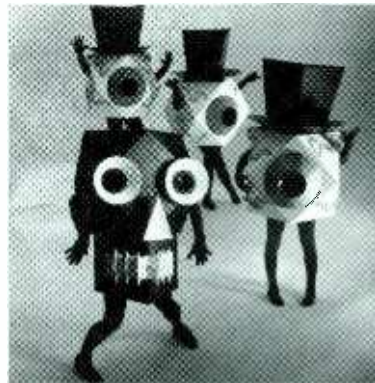
color inhabited by strange characters."

The "surreal sound" comes courtesy of the Residents, who earned critical and consumer kudos with their debut CD-ROM, "Freak Show," published by the Voyager Co. and based on an earlier album. The sequel to that title, which delivered a visually stunning, creepily atmospheric circus sideshow, will be published early next year by start-up multimedia company Inscape. Inscape is a joint venture between two Time Warner companies and Nash Communications.

The Inscape title, "Bad Day On The Midway," will be followed by a companion album, but "The Gingerbread Man" is an album, Ann Greenberg says.

That is, the audio portion of the disc—all-new music—can be accessed by a standard audio CD player; a CD-ROM drive is necessary to experience the full program, however.

That full program goes something like this: The title tells the story of a mysterious entity, the Gingerbread Man, who spies on a group of unusual human beings—a butcher recently returned from near death; a lonely



THE RESIDENTS

elderly woman; an artist who sold out; a soldier who wants to dance with a memory; a confused transsexual; a weaver who is never satisfied; and an aging musician who fantasizes about death.

The Gingerbread Man visits the minds of each of the characters and finds each person's individual "brain song," which is described as an infectious piece of music that floats around their heads. Users can interact with these "songs" and with other ele-

ments of their personalities, becoming active co-creators in the storytelling process.

"CD-ROM allows users to make decisions on how to engage the product," says Homer Flynn, a representative for the Residents, who do not reveal their identities.

"There is an amazing level of interactivity involved," says Ann Greenberg. "You are playing with the thoughts of the characters."

Greenberg says this title comes closest yet to Ion's aim of immersing the user in the multimedia experience. "You are dancing with the data," she says.

"The Gingerbread Man" is due in the Macintosh format in October; pricing has not yet been set.

### BOWIE EXPANDS

Ion's debut title, "Jump: The David Bowie Interactive CD-ROM," will bow in the MPC/Windows format Sept. 27 at \$49.95. The Mac version launched in June.

Among other projects, Ion is working with Bowie once again on a new CD-ROM that will be a collaborative project with Eno.

## Philips Gears Up For Multimedia Music Kushner Brings Record Label Experience To VP/GM Role

BY MARILYN A. GILLEN

NEW YORK—Philips Media is putting multimedia music development on the front burner with the appointment of a former PolyGram Records executive to the newly created position of senior VP/GM of multimedia music.

Michael Kushner, formerly VP of business affairs/East Coast and director of business affairs at PolyGram Holding, has been brought aboard to expand Philips Media's activities on the music front, according to Philips Media president Scott C. Marden. Such activities will play a pivotal role in building the interactive market, Marden says.

"Music will be an increasingly important driving force, but I don't think we can just assume we can transfer it from one medium to the other and have it succeed," he says. "We have to create a new genre that uses great music in new and innovative ways. That's what we intend to do."

Kushner, who will report directly to Marden, is a musician as well as a lawyer and a businessman, and this combination of qualifications makes him ideally suited to his new role, Marden says. That role will include all aspects of music-related multimedia activity, from working with artists on interactive product development to identifying and licensing music for games and other interactive projects, to serving as a consultant on all music-based projects.

Kushner says his new job also entails acting as a liaison with the folks at his old job—the PolyGram labels, whose artists will be the initial, but not sole, focus of his project-development work. "I'll be helping to guide them into interactivity," he says, while also

coordinating with PGD's senior VP of new business development and technology, David Blaine.

The lawyerly side of his background will come in handy, too, Kushner says, in navigating the still-complex waters of rights clearances and licensing involved in multimedia productions.

It is that background that he has been calling upon in the months leading up to last weekend's Woodstock '94, during which he was heavily involved in negotiations.

With his attention now turned to

Philips Media, Kushner says he has a large slate of projects in mind for development, though he declined to discuss specifics just yet. They will run the gamut from career retrospectives of established artists to new music from budding ones.

Philips Media's first titles were developed for the CD-i platform, designed by sister company Philips Electronics, but the company has since evolved into a platform-neutral stance, publishing for a number of different platforms, including CD-ROM.



**Santana, Cubed.** CubeArt, a startup music multimedia company based in Mill Valley, Calif., has brought on board its first artist: Carlos Santana. The Grammy-winning Santana, who was scheduled to play the Woodstock '94 festival Aug. 13-14, brings a stunning collection of multicultural video, film, and art to the project, says co-founder George Daly. VP of production Mary Anne Schiavone adds that the interactive disc, to be titled "The River Of Colors," will not be a game but "an emotional experience." The title is due out in Mac, MPC, and "at least one other format" in early '95 at \$29.95. Shown, from left, are Daly; Santana; Schiavone; and Bruce Kuhlman of Santana's management.

## DiLorenzo Moves Up At Viacom

**NEWS FROM THE TOP:** Michele DiLorenzo has been promoted from executive VP to president at New York-based software publisher Viacom New Media. The announcement came from Edward D. Horowitz, chairman/CEO of Viacom Interactive Media, of which Viacom New Media is a unit.

The promotion to the new position follows the expansion of Viacom New Media after its merger in June with Paramount Interactive, which maintains its separate imprint identity.

"Since the founding of Viacom's software publishing division in 1992, Michele has successfully built a collaborative, creatively based organization that has developed a strong product line for 1994, exploiting the exceptional brands and franchises of this company," Horowitz says.

Among Viacom's fall releases are "MTV's Beavis And Butt-head," "Nickelodeon Director's Lab," and "MTV's Club Dead."

**IN OTHER** executive news, Tom McGrew, a longtime VP at Compton's NewMedia who held the title of VP of new product/market development, has left the software publisher to establish his own multimedia consultancy. McGrew will be working with a variety of entertainment clients and in a number of different arenas in the interactive and multimedia worlds.

**ALSO PARTING COMPANY,** from another company, is Sega of America's group VP of new business development Doug Glen, who is moving to a similar executive position at toy company Mattel, where his new title will be senior VP of strategic planning and business development. Sega's president/CEO, Tom Kalinske, made a reverse migration, having previously worked at Mattel. Expect to see Mattel digging into its valuable toy chest for interactive opportunities.

**FACTS & FIGURES:** San Jose, Calif.-based market researcher Dataquest has good news and bad news on the CD-ROM front. The good news, as encapsulated from a new study, is the prediction of sales of 17.5 million CD-ROM drives this year, as compared with the 6.7 million units that were shipped in 1993. Nearly 20% of PCs in use will be equipped with the drives by year's end, the company predicted. The bad news? According to a separate survey, 40% of the people surveyed said they never use their CD-ROM drives. A golden opportunity to entice them, perhaps?

**THE WHO'S ON WHAT?** On Lonestar's the Key, that's what. MCA Music Entertainment has become the latest entertainment company to support the Hicksville, N.Y.-based company's interactive multimedia instrument the Key by agreeing to let Lonestar Keycode the upcoming music video "The Who: 30 Years Of Maximum R&B Live." The process allows Key-owners to "play along" with the group. Geffen and Atlantic also have released Key-coded music videos, and Pioneer this month will release a coded laserdisc of "David Bowie's Greatest Hits."



# HomeVideo

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## PICTURE THIS

By Seth Goldstein



**T**HE LAST STRAW: Video City may have been the \$6.5 million straw that broke Ingram Entertainment's back. That's the sum that trade sources indicate the 26-store chain, headquartered in Bakersfield, Calif., owes the distributor—and it's large enough, they estimate, to have been a major factor in the abrupt departure of **John Taylor**.

Taylor was president of Ingram until Aug. 1, when he was replaced by **David Ingram** in a management shakeup that has further roiled distribution (Billboard, Aug. 13). A few weeks earlier, **Jim Warburton** departed as Baker & Taylor's chief of home video and computer software operations.

Ingram does \$800 million-plus a year, so the question arises as to why a \$6.5 million accounts receivable should carry this much weight. Alone, it probably would not; in combination with other problems Taylor reportedly had with Ingram Industries brass, Video City perhaps was the last straw. When asked, a Video City source paused and then said, "You're free to interpret my silence."

Video City acknowledges that it owes Ingram "some money. We will work it out. There's plenty coming in. We're just trying to get a handle on the situation." A new chief financial officer is counting the beans.

Ingram remains Video City's distributor of choice, although the chain is looking elsewhere. But its plans to expand rental-only outlets into secondary markets—its flag already flies in Idaho, Iowa, Arizona, South Dakota, and Missouri—have soured some wholesalers, who rejected the call for extended credit terms.

Says one, shrugging off Video City's dog-and-pony show (including color slides), "If I'm going to finance these stores, I might as well own them." That attitude has hurt, the chain admits. "Our expansion plans originally were pretty aggressive for 1994," says a Video City source. "Now that we're regrouping, we're not as aggressive as anticipated." Still, "the plan is the same."

**G**UIDE TO THE PERPLEXED: Looking for the real Dallas? Sales reps in the region may put out a guide to the non-tourist bars, joints, and eateries for 1995 VSDA attendees. The association likely will be asked to distribute.

## Vocational Vids Score Big With Kids

### Hot Titles Feature Grown-ups & Their Machines

BY MOIRA MCCORMICK

**CHICAGO**—The hottest trend in the kid vid business is driven neither by a licensed character, nor a hit television show, nor a blockbuster movie. It's live-action, not animated, and it's about real life rather than fantasy—though in some ways it is fantasy come true.

The trend could loosely be called vocational video. It features grown-up occupations, with a focus on jobs that involve giant vehicles and machinery like fire engines, planes, bulldozers—even garbage trucks. In each case, the point is to give children an inside view of the mighty machines. They are the behemoth vehicles, usually enjoyed in miniature, which never fail to fascinate kids from toddlers on up.

The acknowledged first title in the genre, "Road Construction Ahead," was released by producer Fred Levine, who formed Montpelier, Vt.-based Focus Video in the fall of 1991. Sold only via through direct mail and catalogs, the tape has moved some 260,000 units. The "Road" map is expanding to include retail distribution, starting in the fourth quarter, says operations director Lisa Senecal.

Now there's a veritable landslide of similarly themed videos. "We just came back from VSDA," says Dave Roy, director of merchandising for the

400-unit, North Canton, Ohio-based Camelot chain, "and I'd say almost every other vendor had one. We carry six or seven SKUs ourselves."

A\*Vision's KidVision label has had the most visible success with its "Live Action Video For Kids" series. The first two titles, "There Goes A Fire Truck" and "There Goes A Bulldozer," have been followed by four more, all at 35 minutes and \$10.95 suggested list (Billboard, Aug. 6).

"These titles took off immediately after release," says Mindy Mervis, manager of KidVision. "The real story has been retail support, which has been a function of consumer support. They aren't TV- or movie-driven, but we're talking about children's fascination."

So far, says Mervis, sales have increased primarily via word-of-mouth, though KidVision has done a small amount of print advertising. Mervis says a "mini mall tour" is planned for the fourth quarter, when KidVision ties in with Crayola Kids. "We'll be showing the videos and handing out promotional flyers," says Mervis.

In June, Focus Video sued A\*Vision for trademark infringement over the similarity of the cover of "Bulldozer" to Focus's 2-year-old "Road Construction Ahead." The suit was settled out of court in July, says Senecal.

Meanwhile, Focus' second title,

"Fire And Rescue," has sold 150,000 copies, she adds, "and we're taking pre-orders" for "Cleared For Take-off," due Sept. 15. Sales are so heavy that Focus hired duplicator and fulfillment company Resolution Inc., of Burlington, Vt., to handle orders.

Senecal, who thinks Focus "probably won't go full force into retail until the first quarter of 1995," anticipates mass merchant resistance to 30-minute titles at \$19.95 list. "They'll want to drive the price down, but we don't need to compete with \$9.95 product."

Parents get their money's worth from videos with "action, music, and fast-paced visuals, which can be extremely educational for young kids," she adds. "You talk too much, and kids stop listening."

Silence is also golden to Stage Fright Productions in Geneva, Ill., whose year-and-a-half-old "Big Rigs ... Close Up And Very Personal" and more recent "Choo Choo Trains ... Close Up And Very Personal" employ no dialog at all. "We're going after a tight niche—2- and 3-year-olds," says owner David Phyfer. "Narration

(Continued on page 86)

## Tapes Offer Rare Musical Soundtracks

BY EILEEN FITZPATRICK

**LOS ANGELES**—The massive MGM library has yielded two unreleased soundtracks from two of its most famous musicals that will become part of special-edition video releases.

For the first time ever, MGM/UA Home Video is issuing a soundtrack of "Meet Me In St. Louis" and "Ziegfeld Follies" with the purchase of the each tape. The soundtracks, on cassette and CD, are available only in the package format, priced at \$29.98 suggested list and due Oct. 12.

George Feltenstein, senior VP/GM at MGM/UA and producer of the albums, says work on the soundtracks began about five years ago.

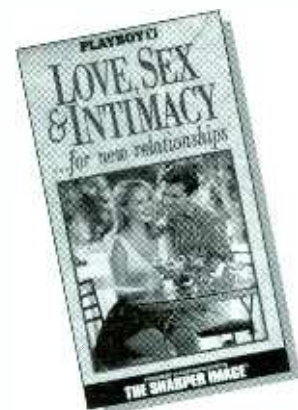
"We've been wanting to do something special with soundtracks and video for a long time,"

(Continued on page 83)



**Super Bowls.** Alan Daniels, left, president of the six-store Movie Stars chain in Poughkeepsie, N.Y., and Donna McNulty, video buyer for Wegmans Food in Rochester, N.Y., sport their retail trophies awarded by the VSDA at its Las Vegas convention. New York State chapter president Jim Loperido shares the moment. Daniels, whose one-liners wowed the audience, won in the medium retailer category. McNulty represented the winner in the non-specialty category.

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# 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	8	ACE VENTURA: PET DETECTIVE	Warner Bros. Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
2	2	12	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
3	3	15	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
4	4	21	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
5	<b>NEW ▶</b>		THUMBELINA	Warner Bros. Inc. Warner Home Video 24000	Animated	1994	G	24.96
6	5	13	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
7	8	5	PENTHOUSE: SEXIEST AMATEUR VIDEOS	Penthouse Video A*Vision Entertainment 50776-3	Various Artists	1994	NR	19.95
8	10	5	PENTHOUSE: DREAM GIRLS	Penthouse Video A*Vision Entertainment 50775-3	Various Artists	1994	NR	19.95
9	6	7	GINGER LYNN ALLEN'S LINGERIE GALLERY	Peach Home Video Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.95
10	7	45	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
11	11	11	U2: ZOO TV-LIVE FROM SYDNEY	PolyGram Video 8006313733	U2	1994	NR	19.95
12	9	4	THE WHO: 30 YEARS OF MAXIMUM R&B LIVE	MCA Music Video 11066	The Who	1994	NR	29.98
13	12	4	LITTLE RASCALS COLL.: VOL. 1	RHI Entertainment Inc. Cabin Fever Entertainment 974	The Little Rascals	1994	NR	14.95
14	13	21	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
15	15	14	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	R	29.98
16	20	14	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
17	19	10	HERE'S JOHNNY: 1970-1980	Carson Productions Group Buena Vista Home Video 2780	Johnny Carson	1994	NR	14.99
18	14	10	PLAYBOY: PRIVATE DIARIES	Playboy Home Video Uni Dist. Corp. PBV0754	Various Artists	1994	NR	19.95
19	18	9	HERE'S JOHNNY (BOX SET)	Carson Productions Group Buena Vista Home Video 2940	Johnny Carson	1994	NR	59.99
20	17	9	PLAYBOY: SENSUAL FANTASY FOR LOVERS	Playboy Home Video Uni Dist. Corp.	Various Artists	1994	NR	29.95
21	21	4	1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS	ABC Video 44039	Various Artists	1994	NR	19.95
22	22	10	HERE'S JOHNNY: 1960-1970	Carson Productions Group Buena Vista Home Video 2733	Johnny Carson	1994	NR	14.99
23	30	39	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
24	16	22	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
25	<b>RE-ENTRY</b>		THE DARK CRYSTAL	Buena Vista Home Video Jim Henson Video 1966	Jen Kira	1982	PG	14.99
26	32	4	LITTLE RASCALS COLL.: VOL. 2	RHI Entertainment Inc. Cabin Fever Entertainment 975	The Little Rascals	1994	NR	14.95
27	24	10	HERE'S JOHNNY: 1980-1990	Carson Productions Group Buena Vista Home Video 2781	Johnny Carson	1994	NR	14.99
28	27	2	MY NEIGHBOR TOTORO	Troma FoxVideo 4276	Animated	1988	G	19.98
29	36	2	LITTLE RASCALS COLL.: VOL. 3	RHI Entertainment Inc. Cabin Fever Entertainment 976	The Little Rascals	1994	NR	14.95
30	23	3	LITTLE RASCALS COLL.: VOL. 4	RHI Entertainment Inc. Cabin Fever Entertainment 977	The Little Rascals	1994	NR	14.95
31	29	29	PINK FLOYD: THE WALL	MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
32	25	7	NIRVANA: TRIBUTE TO KURT COBAIN	MVD Video 3049	Nirvana	1994	NR	14.98
33	28	5	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
34	<b>RE-ENTRY</b>		BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
35	<b>RE-ENTRY</b>		PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
36	39	3	THE JUNGLE KING	Golden Films Sony Wonder 49604	Animated	1994	NR	14.98
37	31	9	ACE OF BASE: THE SIGN ●	Arista Records Inc. BMG Video 15728	Ace Of Base	1994	NR	9.98
38	<b>NEW ▶</b>		RANDY TRAVIS: THIS IS ME	Warner Reprise Video 3-38386	Randy Travis	1994	NR	14.98
39	<b>RE-ENTRY</b>		ABS OF STEEL	A*Vision Entertainment 132	Tamilee Webb	1992	NR	9.95
40	26	5	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

## Nat'l Geographic Series Aimed At Kids Under 5

**GEO WHIZ:** National Geographic, whose "Really Wild Animals" schoolchildren's series was one of the year's brightest debuts, has bowed a line of videos for children under 5. Called "GeoKids," the series is produced, as is "Really Wild Animals," by National Geographic Home Video and Columbia TriStar Home Video.

Each 33-minute "GeoKids" title features a trio of lifelike puppet characters—a possum, bush baby, and chameleon—who use songs, rhymes, stories, and National Geographic wildlife footage to teach phonics, counting, and nature study. The first three titles, all \$12.95, are due for a Sept. 21 re-release. They are "Flying, Trying, and Honking Around," "Baby Cubs, Baby Ducks, And Kooky Kookaburras," and "Cool Cats, Raindrops, And Things That Live In Holes."



by Moira McCormick

packs. Consumers who make qualifying purchases of selected A&W products are eligible for a pair of mail-in premium items: a ceramic mug, and bendable figure of main character Jack Skellington.

**HAPPY HALLOWDAYS:** LIVE Home Video's Family Home Entertainment imprint is serving up its annual collection of Halloween titles, including the new-to-video "The Norfin Adventures: Castle Of Doom." The seven seasonal titles hit stores Sept. 21. The "Norfin" title is \$12.98, with the other six priced at \$9.98 each. They include "Will Vinton's Claymation Comedy Of Horrors," "The Canterville Ghost," and

"Follow That Goblin!"

**JINGLE BELLS:** It's never too early to check out Christmas video titles. Sony Wonder and Nickelodeon are releasing "Ren & Stimpy: The Classics II," "Rugrats: The Santa Experience," "Doug: The Christmas Story," "Lassie Come HO-HO-Home," and "Lassie: A Christmas Tale," on Aug. 30. Plus, "Ren & Stimpy: Have Yourself A Stinky Little Christmas" is being re-released. Each title comes with more than \$15 worth of coupons from Mattel and a \$2 rebate offer from Johnson & Johnson.

Sony Wonder is also releasing the animated "The Night Before Christmas," the latest in its recently debuted "Enchanted Tales" series.

**RANDOM NOTES:** Random House Home Video is debuting two new titles in its animated Richard Scarry series, based on the beloved books by the late children's author. "Richard Scarry's Best Silly Stories And Songs Ever!" and "Richard Scarry's Best Sing-Along Mother Goose Video Ever!," each 30 minutes at \$9.95, will be released Aug. 31 and will be supported by national consumer advertising and publicity campaigns. Random House is also bowing four new

(Continued on page 84)

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## RARE SOUNDTRACKS

(Continued from page 81)

says Feltenstein. "But releasing the album for something like 'Singing In The Rain,' which has been available for years, isn't that special."

MGM owns the rights to all movie soundtracks released prior to 1946, the year it began to release soundtracks, starting with "Till The Clouds Roll By." EMI has the rights to most post-1946 material. Feltenstein says a team of a dozen engineers painstakingly pieced together recordings to create a stereo mix of the soundtrack. MGM/UA, meanwhile, has revived the MGM Records imprint, which will issue new titles periodically. The album is produced by MGM/UA Home Entertainment Inc.

"Meet Me In St. Louis," featuring the Judy Garland classics "The Boy Next Door" and "The Trolley Song," is released in time for the film's 50th anniversary. A documentary about it, narrated by Roddy McDowell, also comes with the cassette.

"The Ziegfeld Follies" album features more Garland tunes, including "The Interview," "Bring On The Wonderful Men," "Limehouse Blues," and "This Heart Of Mine." Fred Astaire, Gene Kelly, and Kathryn Grayson are among the performers.

Other studios have cottoned to the same idea. Fox Records has assembled a never-before-released soundtrack album of the Rogers & Hammerstein musical "State Fair," for now available only to buyers of the movie. FoxVideo will release it Aug. 16.

The "State Fair" combo, priced at \$19.98, highlights a "Golden Anniversary" promotion of five other R&H scores, each to be packaged with the respective movie.

FoxVideo used a similar marketing hook about a year ago when it released a video/audio package of "The Last Of The Mohicans."

Sold separately by Morgan Creek Records, the soundtrack delivered approximately 600,000 units. FoxVideo says the \$24.95 combination pack did about 800,000 units.

Later this year, Fox Records will release a separate CD collection of the full R&H collection, including "The Sound Of Music" with 16 minutes of additional music score, "Oklahoma!," "The King And I," "Carousel," and "South Pacific."

The cassettes carry Movietone News segments, original theatrical trailers, and outtakes. Consumers who purchase any two in the collection will receive a \$5 rebate.

All five, available in stores for about two years, are being repackaged to appeal to families, says FoxVideo marketing manager Corie Hazen. "Rather than emphasizing these films as classics, we've found that children also like watching them," Hazen says. "So, we're repositioning them."

Feltenstein says the next MGM/UA audio/video project will be the re-release of the soundtrack from "Chitty Chitty Bang Bang," which has been out of print for 20 years. Originally a 1968 United Artists Records release, the rights have reverted back to MGM.

"Chitty Chitty Bang Bang" is scheduled to be re-released later this month at \$14.95 as part of MGM/UA's new Family Entertainment line.

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# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

"Flashback: Pop Parade," V.I.E.W. Video (800-843-9843), 30 minutes, \$14.98.



Viewers planning on playing the Baby Boomer edition of Trivial Pursuit will sweep the entertainment category after watching this video, one in a series of three nostalgic trips from V.I.E.W. Shown in vintage performances are Sonny & Cher, performing "The Beat Goes On" and other classics; Jim Croce with "Don't Mess Around With Jim"; Raquel Welch & Tom Jones; the Fifth Dimension, which steals the show with a medley of hits; Kenny Rogers; the Poppy Family; and others. There's lots of fringe and hair and pastel, as well as lots of trivia, including various awards won, weeks at No. 1, breakthrough hits, and collaborations. "Soul Sensations" and "Easy Lovin'" round out the trilogy.

## CHILDREN'S

"Lamb Chop's Play-Along: Get Your Teddy Ready," A & M Video, approximately 30 minutes each, \$9.95.

Lewis has entertained four generations of children and their parents, and these latest releases featuring the master storyteller and her puppet pal Lamb Chop are on par with the excellent reputation she has attained. "Get Your Teddy Ready" features stories, games, and sundry other activities involving teddy bears of all shapes and sizes. "Let's Play Games" is a barrel of songs and play that encourages children to really use their imaginations. Activities include an animal-oriented version of "It Ain't Gonna Rain," the rollicking "Cross Country," and colorful "Stink Pink."

"While The Cat's Away," "Gorilla's Paw,"

Sony Wonder (212-833-8000), 44 minutes, \$12.98.

First video releases from Nelvana Ltd.'s animated anthology series "Tales From The Cryptkeeper" adeptly combine creepy plots with a generous sprinkling of humor. The videos, culled from the popular ABC-TV Saturday-morning series, contain two tales apiece and entertain as well as teach a message. "Cat's Away" features the antics of two boys who break into a seemingly deserted mansion; "Gorilla's Paw" details the troubles of a boy who steals a magical paw from a curio shop. On shelves in plenty of time for Halloween, the "Cryptkeeper" titles are fun and thoughtful. And as with HBO's "Tales From The Crypt," on which the series is based, the Nelvana project has attracted several of Hollywood's top film makers, including Joel Silver, Richard Donner, Robert Zemeckis, and Walter Hill.

"Building Skyscrapers," David Alpert Associates Inc. (800-265-7744), 40 minutes, \$19.95.



A young boy's visit to a construction site unfolds into an extravaganza of girders, brick, and cement as he and several friends—as well as viewers at home—are privy to a front-row view of buildings being razed and erected, structures exploding, workers operating heavy moving equipment and churning concrete mixers, as well as dynamic airplane rides over some pretty impressive skyscrapers. The up-close and panoramic footage will elicit much ooohing and aaaahing among the video's target age group, and the explanations of the various tasks by some of the participants in the program are sure to spark plenty of young imaginations.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

"The Donut Repair Club: Camp Harmony," Integrity Music Just For Kids (Mobile, Ala.), 30 minutes, \$9.95.

Latest live-action video in Integrity's Christian-youth series, "The Donut Repair Club" focuses on, you guessed it, the meaning of harmony. The musical storyline—which again features Rob Evans as the Donut Man and his constant companion, Duncan the donut—revolves around a camp outing during which one young party-pooper learns the true merits of the buddy system when he gets in over his head in the swimming pool. Tunes include "Skip Behind The Shepherd," a follow-the-leader-style song praising Jesus; "Love And Obey," an ode to household chores and responsibility; and "Daniel And The Lions." Video likely will sell well within its clearly targeted audience.

## INSTRUCTIONAL

"You Can Learn To Box," Neutral Corner Media (Houston, Texas), approximately 50 minutes, \$14.95.

Lone Star State boxing bright light Kenny Weldon—who has notched 26 Golden Glove titles himself—has turned out several superstars from his Galena Park Boxing Academy. This video, part one in a six-tape series, covers the fundamentals of boxing, including stance and rhythm, footwork, lateral movements, and the basic jabs and punches. Weldon's no-frills teaching technique leaves little to the imagination as he explains each move with demonstrations by a world champion in the lightweight category.

Although Weldon's stated goal is to generate gender-neutral interest and confidence in the sport of boxing, the video clearly falls more on

the male side of the fence.

## SPORTS

"Miami Hurricanes: Decade Of Dominance," ABC Video (203-968-9100), 68 minutes, \$19.95.

The Canes' 10-year domination of the college football scene began in 1983, when the then-underdog team beat Nebraska in the Orange Bowl. During the decade, the team went on to win four national championships and finish in the top three eight out of the 10 years. Video touches down on all of the team's glory days, with up-close footage of the legends: Bernie Kosar, Vinny Testaverde, Bennie Blades, Jerome Brown, Gino Torretta, Michael Irvin, and the rest. Although the players remain silent, current interviews with former coaches Howard Schnellenberger and Jimmy Johnson, as well as current Canes keeper Dennis Erikson, enlighten viewers about team spirit and strategy.

## MADE-FOR-TV

"The Stand," Republic Pictures, 360 minutes, no suggested list price.



Fans of Stephen King's best-selling novel about a government experiment gone wrong thought they would have to wait forever before the three-night television series finally came to the airwaves in May. Starring Laura San Giacomo, Molly Ringwald, Gary Sinise, and Jamey Sheridan as an incredibly convincing epitome-of-evil Randall Flagg, "The Stand" earned the highest ratings of any King miniseries. Republic is releasing the video with no suggested retail price and is supporting it with free "The Making Of The Stand" promotional tapes to help build awareness. From the vast popularity of the novel and the miniseries, it seems there is already considerable awareness out there that can only grow.

Billboard®

FOR WEEK ENDING AUGUST 20, 1994

## Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
★ ★ ★ NO. 1 ★ ★ ★						
1	1	11	THE RETURN OF JAFAR	Walt Disney Home Video 2237	1994	22.99
2	3	13	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc./Warner Home Video 15500	1993	19.96
3	2	45	ALADDIN	Walt Disney Home Video 1662	1992	24.99
4	4	21	THE FOX AND THE HOUND	Walt Disney Home Video 2141	1981	24.99
5	8	3	THE JUNGLE KING	Golden Films/Sony Wonder 49604	1994	14.98
6	5	93	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	1991	24.99
7	7	19	WE'RE BACK!: A DINOSAUR STORY ◊	Amblin Entertainment/MCA/Universal Home Video 81289	1993	24.98
8	6	17	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment/PolyGram Video 8006311353	1994	12.95
9	16	121	101 DALMATIANS	Walt Disney Home Video 1263	1961	24.99
10	NEW ▶		THUMBELINA	Warner Bros. Inc./Warner Home Video 24000	1994	24.96
11	13	17	MIGHTY MORPHIN GREEN RANGER: PART 2	Saban Entertainment/PolyGram Video 8006311373	1994	12.95
12	11	21	THERE GOES A BULLDOZER!	Kidvision/A*Vision Entertainment 50701	1994	12.95
13	10	19	THERE GOES A FIRE TRUCK!	Kidvision/A*Vision Entertainment 50700	1994	12.95
14	9	250	PINOCCHIO ◊	Walt Disney Home Video 239	1940	24.99
15	20	153	THE LAND BEFORE TIME	Amblin Entertainment/MCA/Universal Home Video 80864	1988	19.95
16	15	13	BARNEY'S ALPHABET ZOO	The Lyons Group 2001	1994	14.95
17	18	13	THE FLINTSTONES: HOORAY FOR HOLLYROCK	Hanna-Barbera Prod. Inc./Turner Home Entertainment 1206	1994	12.98
18	17	29	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER ◊	Saban Entertainment/PolyGram Video 4400881193	1993	9.95
19	14	17	MIGHTY MORPHIN GREEN RANGER: PART 3	Saban Entertainment/PolyGram Video 8006311393	1994	12.95
20	12	9	REN & STIMPY: MORE STINKY STORIES	Nickelodeon/Sony Wonder 49225	1994	14.98
21	NEW ▶		THERE GOES A TRUCK!	Kidvision/A*Vision Entertainment 50723-3	1994	10.95
22	NEW ▶		THERE GOES A TRAIN!	Kidvision/A*Vision Entertainment 50710-3	1994	10.95
23	NEW ▶		MY NEIGHBOR TOTORO	Troma/FoxVideo 4276	1988	19.98
24	NEW ▶		THERE GOES A POLICE CAR!	Kidvision/A*Vision Entertainment 50719-3	1994	10.95
25	19	13	THE FLINTSTONES: FEARLESS FRED STRIKES AGAIN	Hanna-Barbera Prod. Inc./Turner Home Entertainment 1205	1994	12.98

◊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.

## CHILD'S PLAY

(Continued from page 82)

titles in its "Wild West C.O.W. Boys of Moo Mesa" series, taken from the ABC-TV Saturday morning cartoon. Priced at \$6.99 apiece, the series features such celebrity voices as Mark Hamill, Ruth Buzzi, Joe Piscopo, and Robby Benson. The four 30-minute additions are "Wedding Bull Blues," "A Snake In Cow's Clothing," "The Big Cow-Wow," and "Dances With Bulls."

**BAND OF GOLDEN:** Golden Book Video is keeping busy with a plethora of new releases. They include a new title from its popular animated "Madeline" series, narrated by Christopher Plummer. "Madeline And The Toy Factory" debuts Sept. 29 at \$12.95; it is also available in a limited-edition gift pack, along with an exclusive 10-inch Madeline doll, for \$19.95.

"Nursery Raps With Mama Goose," a music video based on the MCA kids' album of the same name, which came out last year, is set for release Thurs-

day (18). Created by Nat King Cole's daughter Casey, the program features the voice of her sister, Natalie Cole, who is donating her part of the title's proceeds to the United Negro College Fund and the NAACP. The 25-minute title is \$12.95.

Also just out is "Simon The Lamb," the latest in Golden's "Precious Moments" series. The animated, 25-minute title, featuring narration by Pat Boone, is at \$12.95.

Golden's terrific collection by stop-motion animator John Matthews features a number of new releases. "The Three Little Pigs Sing A Gig" (25 minutes, \$9.95) and "Goldilocks And The Three Bears Sing Their Little Bitty Hearts Out" (25 minutes, \$9.95) are both already available. "Commander Toad In Space: The Royal Phisbin" and "Morris The Moose: Morris Goes To School/Morris Gets A Cold," both 25 minutes at \$12.95, are available Oct. 4.



## VSDA's Game Summit Headed For A Later Date

**CONVENTION OVERLOAD:** The Video Software Dealers Assn. says reports that it will merge its 1995 video game conference with the Infotainment World/Knowledge Industry Publications' Electronic Entertainment Expo (E3) meeting are a "figment of someone's imagination."

The association, however, will most likely move the second game summit scheduled for spring 1995 to possibly the fall or January, says director of marketing **Bob Finlayson**.

"The decision has not been made and we're looking at several options," says Finlayson.

"But obviously we can't have the game conference around the same time as the national convention."

VSDA next meets in Dallas, May 21-24, 1995.

Another reason for moving the game session is that E3, endorsed by the Interactive Digital Software Assn., and the Consumer Electronics Show Interactive '95, a direct competitor, are also in May. E3 will be in Los Angeles, CES in Philadelphia. The two shows are battling for exhibitors, with game giant Nintendo favoring CES and Sega opting for E3.

In other VSDA news, three employees have left the trade organization for jobs in the private sector. **Shelly Davine**, VSDA director of Canadian operations, will depart to join Coliseum Video; **Michele Kolker**, assistant controller, heads toward a CPA firm in L.A.; and **Linda Faciana**, assistant manager, meetings and convention coordinator, reports to Applause Video. All three will be replaced.

**T**EXAS-SIZED SAVINGS: Originally priced as a rental, Republic Pictures Home Video is offering **James A. Michener's "Texas"** at a \$49.98 price point until pre-order on Oct. 19. The title arrives in stores Nov. 9.

The double-cassette release will have at least a 90-day jump on the ABC television debut of the series, which will air during the February 1995 sweeps week.

Republic is planning a massive marketing campaign for the title, including national print and television ads. As part of it, dealers will receive three "The Making of Texas" tapes, which can be used as free rentals to spur consumer interest.

A trailer for "Texas" is scheduled to begin running in movie theaters starting at street date. The miniseries, budgeted at \$12 million, is a Spelling Entertainment Group production, the parent company of Republic.

**P**OGS ARE COMING: A small, round disc is becoming the latest game craze in the West Coast kids market, and a new video series with game tips may aid in spreading the fever.

The series, called "Milk Cap Mania," is available from 3-G Home Video, complete with a merchandising kit. Here's how to win: Slam your disc on your opponent's and flip it over. Sounds simple, and it is if you know the strategies illustrated on the tape.

The discs, called pogs, are also traded like cards, the subject of yet another cassette. The Los Angeles Police Department has used pogs to promote everything from bubble gum to anti-drug messages.

Titles in the 3-G series are "Playing Caps and Slammers" and "Collecting

Caps and Slammers," which retail for \$5.99 each. Retailers can purchase a merchandising kit that contains the tapes, caps, and slammers, priced at \$1.99;

cap and slammer containers, at \$1.49; and hitter boards, at \$7.

"There a need for a video about the game, because it's slowly catching on outside the West Coast," says 3-G president **Michael Gottsegen**. "With the merchandiser, retailers can be in the milk cap business instantly."

Located in Canoga Park, Calif., Gottsegen says 3-G is planning another eight videos in the series.

3-G is running a contest in which one in every 100 tapes will contain a winning certificate for a 24-carat gold slammer disc.

Gottsegen says West Coast dealers have jumped at the chance to join the pog craze, accounting for the bulk of the 50,000 units shipped. Thus far, retailers on the East Coast have been slow to buy.

**D**ISTRIBUTION MOVES: Specialty video marketer Fast Forward has picked up distribution of "Nova," the PBS series produced by WGBH-TV Boston.

Santa Monica, Calif.-based Fast Forward will release four titles this summer, another nine in the fall, and three additional "Nova" titles in each quarter. Cassettes are priced at \$19.95-\$24.95.

Fast Forward has also picked up distribution of Player Home Video titles, an adult label which recently launched a line a CD-ROM products.

Best Film & Video, meanwhile, announced it will begin releasing Imperial Entertainment features to sell-through markets. Imperial had begun distributing a line of low-priced titles from its catalog about a year ago before signing with Best.

**N**O PEPPERMINT PATTI: Former first daughter Patti Davis will be the subject of Playboy's fourth celebrity centerfold video. The title is due in stores Feb. 1. Davis, who has written two books on growing up as the daughter of Ronald and Nancy Reagan, appeared in the magazine's July issue. Her predecessors include Jessica Hahn, Dian Parkinson, and LaToya Jackson.



### SHELF TALK

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	5	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13
2	2	7	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13
3	3	8	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13
4	5	4	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13
5	4	6	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R
6	6	5	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 81800	Daniel Day-Lewis Emma Thompson	1993	R
7	8	3	SISTER ACT 2: BACK IN THE HABIT	Touchstone Pictures Touchstone Home Video 2525	Whoopi Goldberg	1993	PG
8	14	2	ON DEADLY GROUND	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine	1994	R
9	10	3	REALITY BITES	Universal City Studios MCA/Universal Home Video 81929	Winona Ryder Ethan Hawke	1994	PG-13
10	13	3	BLINK	New Line Home Video Columbia TriStar Home Video 2605	Madeleine Stowe Aidan Quinn	1994	R
11	7	7	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 82019	Alec Baldwin Kim Basinger	1994	NR
12	9	10	THE PIANO	Live Home Video 69974	Holly Hunter Harvey Keitel	1993	R
13	26	2	MY FATHER THE HERO	Touchstone Pictures Touchstone Home Video 2699	Gerard Depardieu	1994	PG
14	18	3	SEARCHING FOR BOBBY FISCHER	Paramount Pictures Paramount Home Video 32673	Joe Mantegna Laurence Fishburne	1993	PG
15	16	4	ROMEO IS BLEEDING	PolyGram Video 8006304453	Gary Oldman Lena Olin	1993	R
16	19	3	SHADOWLANDS	Savoy Pictures HBO Home Video 90968	Anthony Hopkins Debra Winger	1993	PG
17	15	13	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13
18	12	8	MY LIFE	Columbia TriStar Home Video 71143	Michael Keaton Nicole Kidman	1993	PG-13
19	11	4	SUGAR HILL	FoxVideo 1624	Wesley Snipes Michael Wright	1994	R
20	<b>NEW ▶</b>		WHAT'S EATING GILBERT GRAPE	Paramount Pictures Paramount Home Video 32955	Johnny Depp Juliette Lewis	1993	PG-13
21	17	7	THE AIR UP THERE	Hollywood Pictures Hollywood Home Video 2546	Kevin Bacon	1993	PG
22	<b>NEW ▶</b>		BLANK CHECK	Walt Disney Pictures Walt Disney Home Video 2902	Brian Bonsall Karen Duffy	1993	PG
23	20	15	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13
24	21	6	SIX DEGREES OF SEPARATION	MGM/UA Home Video 904745	Will Smith Stockard Channing	1993	R
25	27	9	SHORT CUTS	New Line Home Video Columbia TriStar Home Video 53533	Tim Robbins Jack Lemmon	1993	R
26	24	16	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG
27	22	10	RUDY	Columbia TriStar Home Video 53723	Sean Astin	1993	PG
28	30	17	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
29	25	16	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R
30	23	12	THE THREE MUSKETEERS	Walt Disney Home Video 2524	Charlie Sheen Kiefer Sutherland	1993	PG
31	34	7	IRON WILL	Walt Disney Home Video 2545	MacKenzie Astin Kevin Spacey	1994	PG
32	<b>NEW ▶</b>		CABIN BOY	Touchstone Pictures Touchstone Home Video 2903	Chris Elliott	1993	PG-13
33	35	17	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R
34	36	18	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R
35	32	8	WAYNE'S WORLD 2	Paramount Pictures Paramount Home Video 32845	Mike Myers Dana Carvey	1993	PG-13
36	28	18	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R
37	38	2	FRANCESCO	Hemdale Home Video 7186	Mickey Rourke Helena Bonham Carter	1989	R
38	<b>NEW ▶</b>		WRESTLING ERNEST HEMINGWAY	Warner Bros. Inc. Warner Home Video 12993	Robert Duvall Richard Harris	1994	PG-13
39	29	6	GERONIMO: AN AMERICAN LEGEND	Columbia TriStar Home Video 58703	Jason Patric Robert Duvall	1993	PG-13
40	33	13	THE REMAINS OF THE DAY	Columbia TriStar Home Video 71093	Anthony Hopkins Emma Thompson	1993	PG

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## Bushes Tour VSDA Floor

LAS VEGAS—VSDA got a big dose of political royalty when George Bush and his wife, Barbara—who is still looking for a deal that will make best-selling White House author Millie a canine video star—toured the convention floor. The former President addressed several thousand attendees during the July 25 opening business session. Anyone for Prince Charles in Dallas next year?



Fitness guru Denise Austin hugs her good buddy at the PPI Entertainment stand. PPI head Donald Kasen, left, smiles; a Secret Service agent tries.



George and Barbara meet at Paramount with Worldwide Video head Eric Doctorow, second from right, and Motion Picture Group president Barry London.



A fit and relaxed Bush dazzles VSDA executive VP Rick Karpel, center, and Vans Stevenson, VP of state affairs at the Motion Picture Assn. of America.



Former first lady Barbara Bush goes for five with Throttle, leader of TV's "Biker Mice From Mars," now available from Best Film & Video.

### Billboard

FOR WEEK ENDING AUGUST 20, 1994

## Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>				
★★ NO. 1 ★★				
1	2	7	<b>NBA SUPERSTARS 3</b> FoxVideo (CBS/Fox) 5996	14.98
2	1	7	<b>THE TOP 50 WORLD CUP GOALS</b> PolyGram Video 8006315333	14.95
3	7	3	<b>1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS</b> ABC Video 44039	19.95
4	3	15	<b>SIR CHARLES</b> FoxVideo (CBS/Fox) 5992	19.98
5	4	9	<b>GREAT WORLD CUP SUPERSTARS</b> PolyGram Video 8006315353	14.95
6	8	3	<b>WORLD CUP USA: OFFICIAL PREVIEW</b> PolyGram Video 8006315733	14.95
7	6	35	<b>BAD GOLF MADE EASIER</b> ABC Video 45003	19.98
8	5	15	<b>BEST OF HOCKEY'S HARDEST HITTERS</b> Quality Video, Inc. 3130	9.99
9	9	75	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98
10	14	21	<b>HOCKEY'S GREATEST HITS</b> Simitar Ent. Inc.	9.95
11	17	17	<b>1994 WINTER OLYMPIC HLTS.</b> FoxVideo (CBS Video) 5985	19.98
12	13	9	<b>SHOOTING STARS OF THE NCAA II</b> FoxVideo (CBS/Fox) 5972	19.98
13	15	246	<b>MICHAEL JORDAN: COME FLY WITH ME</b> ◆ FoxVideo (CBS/Fox) 2173	19.98
14	11	117	<b>MAGIC JOHNSON: ALWAYS SHOWTIME</b> FoxVideo (CBS/Fox) 3189	19.98
15	RE-ENTRY		<b>NFL ROCKS-EXTREME FOOTBALL</b> PolyGram Video 4400876853	19.95
16	10	67	<b>THE SECRET NBA</b> FoxVideo (CBS/Fox) 5789	14.98
17	16	27	<b>100 GREATEST NFL TOUCHDOWNS</b> PolyGram Video 4400876793	14.95
18	18	171	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98
19	RE-ENTRY		<b>SHAQ ATTACK: IN YOUR FACE</b> Parade Video 530	19.98
20	RE-ENTRY		<b>PATRICK EWING: STANDING TALL</b> FoxVideo (CBS/Fox) 5933	19.98

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>HEALTH AND FITNESS™</b>				
★★ NO. 1 ★★				
1	1	15	<b>STEP REEBOK: THE POWER WORKOUT</b> PolyGram Video 4400877673	19.95
2	3	35	<b>ABS OF STEEL 2000 WITH TAMILEE WEBB</b> A*Vision Entertainment 227	14.95
3	2	25	<b>JANE FONDA'S YOGA EXERCISE WORKOUT</b> ◆ A*Vision Entertainment 55021-3	19.98
4	4	49	<b>ARMS &amp; ABS OF STEEL WITH TAMILEE WEBB</b> A*Vision Entertainment 142	9.95
5	13	15	<b>KATHY SMITH'S AEROBOX WORKOUT</b> A*Vision Entertainment 50518-3	19.95
6	10	121	<b>ABS OF STEEL WITH TAMILEE WEBB</b> A*Vision Entertainment 132	9.95
7	9	41	<b>CINDY CRAWFORD/THE NEXT CHALLENGE</b> GoodTimes Home Video 05-7100	19.99
8	8	119	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> A*Vision Entertainment 133	9.95
9	14	3	<b>DENISE AUSTIN: TRIMWALK</b> Parade Video 1483	19.98
10	7	11	<b>KAREN VOIGHT: ENERGY SPRINT</b> ABC Video 44027	19.98
11	12	87	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032	19.99
12	16	222	<b>JANE FONDA'S COMPLETE WORKOUT</b> A*Vision Entertainment 55006-3	19.98
13	18	119	<b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b> A*Vision Entertainment 131	9.95
14	17	147	<b>BUNS OF STEEL WITH GREG SMITHEY</b> A*Vision Entertainment 111	9.95
15	15	19	<b>YOGA PRACTICE FOR BEGINNERS</b> Healing Arts 1088	19.98
16	NEW▶		<b>BUNS OF STEEL 8-PREGNANCY</b> A*Vision Entertainment 182	9.95
17	11	33	<b>BUNS OF STEEL STEP 2000 WITH TAMILEE WEBB</b> A*Vision Entertainment 230	14.95
18	RE-ENTRY		<b>STEP REEBOK: THE VIDEO</b> PolyGram Video 0847853	29.95
19	6	35	<b>SUSAN POWTER: LEAN, STRONG &amp; HEALTHY</b> ◇ A*Vision Entertainment 50466-3	19.95
20	RE-ENTRY		<b>BUILDING STRENGTH WITH SUSAN POWTER</b> ◇ A*Vision Entertainment 50601-3	19.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1994, Billboard/BPI Communications.

### VOCATIONAL VIDS SCORE BIG WITH KIDS

(Continued from page 81)

doesn't mean much when kids are very little. I regard these as picture books come to life."

Vendors are developing ways to distinguish their product form the pack. For Minneapolis-based Quality Video and Special Products, that has meant developing a computer-animated character for its "How We Work" series—an "adolescent bulldozer named Digger," according to president Greg Johnson—whose likeness can be used on promotional material, and who interacts with the people in the live-action videos.

Two titles set for mid-August release are "Road Construction" and "Building Construction," each 35 minutes and \$9.99. "Pre-orders have been very, very strong, the largest in our history," Johnson says.

Four-year-old Quality enjoyed major success with its title "Diane Horner Country Line Dancing," which Johnson says has sold 2.8 million units. "We did short- and long-form TV commercials for Diane, and we're doing the same for 'How We Work.'" The live character Scott, who plays the series' foreman, will be touring Media Plus, Musicland, Trans World Music, Tower Video, and Camelot stores.

"Kids have always had a huge interest in things like construction, but they've always seen it from the periphery," says Johnson. "These videos are the first chance kids have had to see this stuff up close." Johnson hopes to bow two more titles before year's end, and two more in March.

For Big Kids Productions in Austin, Texas, the major drawing cards for its series "What Do You Want To Be When You Grow Up?" are a strong storyline and emphasis on music. President/CEO Tamara Carlisle, who jokes, "I think I was born with a hard hat on my head," shot her first kid vid with the inside knowledge gained from a 60-year-old family construction business.

"Heavy Equipment Operator," 30 minutes at \$15.95, was released early this year, with "Railroader" due Aug. 30. "We use real occupational workers," says Carlisle, a former producer of commercials.

She aims to make three tapes a year, launching her third early next year. "We're doing well, although we're small," she says. "We've gotten in over 100 retailers, like Border's, by getting them to take a look. It's the way Barney started out—looking through the Yellow Pages and saying,

'This store looks good.'

The genre's popularity has helped spark retail interest, Carlisle says, and with the Christmas selling season, "I think more will pick us up."

Childvision Educational Films of Sun Valley, Calif., regards its nascent series as "video field trips," of which "four or five" are planned, according to producer Williams Schreiner. He and his son appear in "Garbage Day!," inspired by the latter's fascination with garbage trucks.

Schreiner says the subject matter alone sets it off from the pack—at least so far. "No one's done a garbage tape yet," he says. "And though there is large machinery in ours, its main purpose is to answer the question 'Where does the garbage go?,' not just 'Take a look at these machines.'" Recycling is covered as well, Schreiner says.

The 30-minute, \$19.95 cassette is available through mail order. "We're self-distributed now," says Schreiner, "but we're in discussion with different retail distributors. Chains like Zazy Brainsy and Early Learning Center have it. We're still bringing this little piggy to market, as it were."

Many of the vocational video producers are parents themselves. The three principals in Adventure Video in Enumclaw, Wash., created their first video, "Come Fly With Us!," released July 11, for their kids. It includes footage of the Navy's Blue Angels precision team, as well as an original score. "I'd seen 'Road Construction Ahead,' and it was in the back of my mind," says partner Reggie Lamb. His main impetus, though, was the way his 2- and 4-year-old children would become engrossed with airplane footage on TV.

Another parent-turned-video maker is David Alpert of New York, who visualized "Building Skyscrapers" while taking father-son walks around Manhattan, looking at the tall buildings. "I wasn't aware of the others in the genre," Alpert says, adding that he saw "Road Construction Ahead" a month after he had begun production. Now he has two sons and schedules video marketing time—"which I do all myself"—around their schedules.

### FOR THE RECORD

Madeleine Boyer has been appointed director of promotions for Time Life Video & Television. The wrong name appeared in the Aug. 6 issue.



# Pro Audio

## Chart-Toppers Spotlight ADAT System Alesis' Product A Boon For Home Recording

■ BY PAUL VERNA

NEW YORK—The Alesis ADAT digital multitrack system—used in growing numbers of home, project, and professional studios since its introduction in 1992—has reached a new peak of popularity with the No. 1 chart success of two ADAT-recorded projects.

Death Row/Interscope artists Warren G & Nate Dogg recently topped the Rap Singles chart and reached No. 2 on the Hot 100 with "Regulate," from the "Above The Rim" soundtrack. The track also was featured on the act's debut album, "Regulate . . . G Funk Era."

Produced by Warren G and engineered by Greg Geitzenauer, "Regulate" was recorded at Track Record in Los Angeles on the ADAT system, which allows 16-bit digital

recording at a 48 kHz sampling rate onto S-VHS videocassettes. A maximum of 16 8-track ADAT systems can be linked together, for a total capacity of 128 tracks, according to Alesis.

The other ADAT-recorded No. 1 track is Lisa Loeb & Nine Stories' single "Stay (I Missed You)," from RCA Records' "Reality Bites" soundtrack. That tune logged its second week atop Billboard's Hot 100 chart last week.

According to a July 30 statement from Alesis, Loeb & Nine Stories' hit was recorded at 52nd Street Digital in New York with producer Juan Patino.

Alesis national promotion manager Marc Nathan says it is "extremely gratifying" that these ADAT projects have topped the Billboard charts. "However, we are con-

fident that this is only the tip of the iceberg," he says. "There are thousands of artists who produce master recordings every day on their ADATs in home and project studios. Additionally, we are finding that a significant number of world-class recording studios are now adopting the ADAT format to stay compatible with the growing number of professionals who have invested in these machines."

Alesis has sold more than 30,000 ADATs since the system's introduction in 1992, according to the release. An 8-track Alesis ADAT costs approximately \$3,995, according to Nathan.

The increasing popularity of Alesis' system is seen as a boost to the home studio industry, since it allows for relatively low-cost digital multitrack recording.

One artist who has bought into what he calls "the ADAT revolution" is Adrian Belew, who recently upgraded his home studio from 16-track analog to 32-track Alesis ADAT. He recently told Billboard that the low cost of the Alesis system permitted him to earmark a portion of his recording budget for the ADAT equipment. He, in turn, saved himself and his label, Caroline, money by recording his latest album at home (and later mixing it at a professional facility).

"I think the ADAT revolution, if you want to call it that, has made all this possible," says Belew, referring to the re-allocation of his budget. "It'll certainly take my productivity and creativity to another level."

While some professional studio operators consider ADAT a threat to their business, others take a cooperative approach toward artists who record at home, either on ADAT or on comparable systems.

Capitol Tower and Tower Mastering creative director Michael Fron-

*(Continued on next page)*



**Chairman Of The Console.** Veteran producer Phil Ramone, right, is working on the sequel to the successful Frank Sinatra "Duets" project. Shown with Ramone at New York's Clinton Recording Studios is engineer Ed Rak.

## newsline...

**THE SOCIETY OF PROFESSIONAL** Audio Recording Services, better known as SPARS, is gearing up to celebrate its 15th anniversary at the upcoming Audio Engineering Society Convention in San Francisco, according to a SPARS statement. The festivities will include a cruise of the San Francisco Bay, a tour of Alcatraz, and a shipboard buffet dinner. Cost is \$60 per person for the Nov. 12 event.

**THE MIX FOUNDATION FOR EXCELLENCE** In Audio says that 33 professional audio manufacturers will support its upcoming 10th annual Excellence & Creativity Awards, to be held Nov. 11 at the Westin St. Francis in San Francisco, on the second night of the Audio Engineering Society convention. Mix magazine publisher and Mix Foundation president Hillel Resner says this year's level of sponsorship is the highest in the four-year history of the awards, which recognize "people, institutions, and products behind the scenes in the professional recording community," according to a TEC statement. Proceeds from the awards ceremony are distributed to organizations involved in deafness-prevention research, and to audio education programs, according to the statement. Principal sponsors of this year's TEC Awards are JBL Professional, Alesis Corp., Ampex Recording Media Corp., AMS Neve, Cardinal Business Media (parent company of Mix and Electronic Musician), and Solid State Logic.

**SONOPRESS**, the cassette- and CD-manufacturing division of the Bertelsmann Music Group, has added high-speed audiocassette loading capability to its existing DAAD duplicating system, according to a press release from Concept Design, which services Sonopress with loading equipment. The conversion from real-time loading with R-DAT to high-speed load is expected to increase productivity and reduce maintenance, according to the statement.

**STUDIO OWNER/DESIGNER** and CD mastering/production veteran Harry Hirsch has formed Digi-ROM, a new CD and CD-ROM production company based in New York. The founder and principal of the now-defunct Digital House, Hirsch is a member of the board of governors of the New York chapter of NARAS; among the studios he has designed or built are GRP, Soundtrack, Mediasound, and Soundmixers. Joining the staff of Digi-ROM are Steve Engel, sales manager; Bob Forman, head of the art department; and Lisa Gianikos, manager of customer service.

**PRO PEOPLE ON THE MOVE:** Guitarist and songwriter Neil Schon—famous for his work with Journey, Santana, and Bad English—has re-opened Gush Studios, his 36-input, 24-track rehearsal/recording complex in Oakland, Calif. The facility underwent eight months of renovation . . . At the Post Group in Los Angeles, Tony Gilkey was named director of operations and Julie Hoffman operations manager of the Digital Center. Gilkey previously was tape vault manager at the Post Group, and Hoffman was Digital Center night manager. The promotions were announced by Post Group VP/GM Joan Adler . . . Kajem Studios in Gladwyne, Pa., has named Ben Hampe operations manager. He is an 18-year veteran of the music business, having served in tour and artist management positions and operated an independent video production company.

## EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

### DENMARK

**SUN STUDIOS** In Copenhagen has bought the country's first SSL Omnimix, which has been installed in an all-new, THX-approved mixing theater and is complemented by a stand-alone V5 ScreenSound. The system is being used for five Scandinavian-language mix versions of Walt Disney's "The Lion King" animated feature.

"The Omnimix system is ideally suited to this sort of production," says Sun Studios owner Svend Christensen. "Disney spends an enormous amount of energy on matching foreign-language actors to the original English version and maintaining consistency at all stages in all versions. The total automation means that we can handle the different-language versions quickly and efficiently."

The studio also has bought a

Soundtracs Jade 48 desk with Assignable Dynamics Processor, Tracmix II automation, and patchbay. The desk will be run with three Alesis ADATs.

The Danish Broadcasting Corp. has installed a D&B 1220 system for its concert hall, consisting of a loudspeaker cluster equipped with four 40-by-60-degree and two 90-by-40-degree full-range speakers, and three delay towers, each equipped with a 902 LS full-range speaker.

### FRANCE

**HILTON SOUND** has sold its French local hire-and-sales operation to the management of its French office. The new company, Mille et Un Sons, is headed by Gabriel Nahas, former GM of Hilton Sound SARL. "We do a high proportion of our business in France, and we've looked at it as an international market and a local market," says Hilton Sound director Robin Hilton. "The local market consists mostly of renting business, and the hire side and the sales side [of that local business] have been sold to Mille et Un Sons."

Hilton Sound will continue to work in France on international work, which includes World Studio Group bookings and major project work and coordination.

Hilton Sound is to offer APT's DSM100 codecs together with Pro-Link as a turnkey solution to broadcasting via ISDN. APT has announced that more than 150 studios worldwide are now using the DSM100 digital audio transceiver for direct-dial, interactive, long-distance recording.

Stage Accompany rental company Sonoss in Lomme provided two Performer 2-265 systems for the Prologue Time Trial of the Tour de France in Lille, won by Britain's Chris Boardman. France's president, François Mitterand, opened the TGV Railway station in Lille using a Stage Accompany P2-26 system, courtesy of Sonoss.



**Word From The Street.** Just signed to Windham Hill's High Street label, Timbuk 3 completed its upcoming album at Brooklyn Recording in Los Angeles. Shown, from left, are engineer Jim Scott, Windham Hill director of A&R Bob Ducas, Timbuk 3's Barbara K and Pat MacDonald, and Brooklyn Recording assistant engineer Ronnie Rivera.



Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 13, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	CLUB-PLAY	DANCE-SALES
TITLE Artist/ Producer (Label)	STAY(I MISSED YOU) Lisa Loeb & Nine Stories/ J. Patino (RCA)	ANYTIME, ANYPLACE Janet Jackson/ J. Jam, T. Lewis C. Jackson (Virgin)	BE MY BABY TONIGHT John Michael Montgomery/ S. Hendricks (Atlantic)	BRING ME YOUR LOVE Dee-Lite/ DJ Dimitry, Lady Kier Ani (Elektra)	TAKE IT EASY Mad Lion/ KRS-1 (Weeded)
RECORDING STUDIO(S) Engineer(s)	52nd STREET DIGITAL (New York) Juan Patino	FLYTE TYME (Edina, MN) Steve Hodge	WOODLAND (Nashville) John Guess	LIVING ROOM (New York) DJ Dimitry	BATTERY (New York) Chris Trevett
RECORDING CONSOLE(S)	Tascam 688 cassette ministudio	Harrison MR4	Neve 8068	Roland 24E	SSL 4064G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Alesis ADAT 28X	Otari MTR100	Sony 3348	Soundtools/ADAT	Otari MTR100
STUDIO MONITOR(S)	Yamaha NS10M	Westlake HR1	Westlake	Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex SVHS 120	Ampex 499	Ampex 467	Hard Disc	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	SCREAM (Los Angeles) Brian Malouf	FLYTE TYME (Edina, MN) Steve Hodge	THE CASTLE (Nashville) Scott Hendricks	AXIS (New York) Fernando Aponte Dee-Lite	BATTERY (New York) Chris Trevett
CONSOLE(S)	SSL 4064G	Harrison MMR4	SSL 4000G	SSL 4000G	SSL 4064G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Sony 3348	Soundtools	Otari MTR100
STUDIO MONITOR(S)	UREI 813B Yamaha NS10	Westlake NS10	UREI 813A B&W	Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Hard Disc	Ampex 456
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Bernie Grundman	MASTERMIX Hank Williams	FRANKFORD WAYNE Rick Essig	EUROPADISK Jim Shelton
PRIMARY CD REPLICATOR (ALBUM)	BMG Manufacturing	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Nimbus
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	HMG

© 1994, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

## AUDIO TRACK

### NEW YORK

**R**ESTLESS RECORDS act **Band Of Susans** was at Baby Monster Studios recording an upcoming project with engineer **Bryce Goggin**.

Epicure/Sony recording artist **Leon Parker** was at Platinum Island Studios mixing a project with producer **Joel Dorn**. **Joe Ferla** engineered the sessions on the Neve 8128 56-input console with Flying Faders; **Steve Souder** assisted.

The Magic Shop played host to Interscope act **Cop Shoot Cop**. **Dave Sardy** produced the sessions, while **Greg Gordon** engineered with assistance from **Edward Douglas**.

At Clinton Recording Studios, **Extreme** guitarist and A&M recording artist **Nuno Bettencourt** produced, tracked, and mixed new songs for his upcoming solo album. Engineer **Bob St. John** recorded, overdubbed and mixed through the classic Neve 8078 with Flying Faders. **Jonathan Mooney** assisted.

### LOS ANGELES

**A**T SKIP SAYLOR RECORDING, **Ice Cube** was in mixing the upcoming album from **Lynch Mob** recording artist **K-Dee**. **Chris Puram** engineered the sessions, with assistance from **Alvin Broussard** and **Eric Flickinger**.

Warner Bros.' **Red Hot Chili Peppers** were at Sound City Recording Studios recently, tracking their upcoming release with producer **Rick Rubin**. Engineering behind the Neve 8028 was **Dave Sardy**, with **Jeff Sheehan** assisting.

**Matt Wallace** was at Scream Studios mixing and producing **Sheryl Crow**, **Matthew Sweet**, and **Redd Kross** for the upcoming **Carpenters** tribute album on A&M Records. The sessions were mixed through the SSL G Series console.

Recent visitors to Conway Recording Studios include **Tears For Fears**, which was in working on guitar and synth overdubs. **Tim Palmer** and **Roland Orzabal** produced, with engineer **Mark O'Donohue** behind the Neve VR72. **Marnie Lehmann-Riley** assisted.

### NASHVILLE

**P**OLYDOR recording artist **Amie Comeaux** was at the Music Mill working on her debut album. The sessions were produced by **Harold Shedd** and **David Briggs** and engi-

neered by **Butch Carr** and **Terry Bates**.

Producer **Tony Brown** was at Woodland Digital with singer/songwriter **Steve Earle**, cutting a version of "What's Your Name" for an upcoming **Lynyrd Skynyrd** tribute album to be released on MCA Records. **Jeff Balding** engineered the sessions.

Epic recording artist **Ricky Skaggs** was at the Sound Emporium working on a project with producer **Brian Ahern**. **Alan Schulman** engineered the sessions.

**Peter Cetera** was spotted at Soundstage working with co-producer/engineer **Rick Holbrook**. Sessions were recorded on the 56-input SSL 4000E with G computer. Assisting was **Mark Ralston**.

### OTHER LOCATIONS

**A**T BEARTRACKS in Suffern, N.Y., Warner Bros.' **the Goo Goo Dolls** tracked and mixed their new album with producer/engineer **Lou Giordano**. Assisting was **Steve Regina**.

At Lion And Fox Recording in Washington, D.C., **the Ringling Bros And Barnum & Bailey Circus Band** was in to record and mix the music for a CBS-TV special. Engineer **Jim Fox** worked behind the ERIC 64-channel console and recorded the band onto a Studer A-80 24-track machine. The sessions were produced by **Jerry Bilik** and **Leigh Stevens**.

At Trax East Studios in South River, N.J., Westwood recording act **Ground Zero** was working on an upcoming album with producers **Steve Herb** and **Steve Evetts**. Assisting on the sessions was **Eric Rachel**. Producer **Dawn Atkinson** was at Different Fur Recording in San Francisco, recording and mixing a compilation album of Bach compositions for the Windham Hill label.

Artists on the album include **Psychograss**, **Paul McCandless**, **Alex DeGrassi**, **Turtle Island String Quartet**, **Steve Erquiaga**, **Phil Aaberg**, **Liz Story**, **Schoenherz & Scott**, **Modern Mandolin Quartet**, **Nightnoise**, and **Adam Rogers**. Engineering chores were shared by **Rik Pekkonen** and **Howard Johnston**, who recorded through the SSL console onto ADAT and Studer 24-track machines.

Please send material for Audio Track to **Peter Cronin**, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

## HITS SPOTLIGHT ALESIS' ADAT SYSTEM

(Continued from preceding page)

**delli** says he supports projects like **Loeb's** because they exemplify ways in which home-recording enthusiasts can work with full-service studios. In fact, **Frondelli** says he is in the process of designing a traveling studio for Capitol act **I Mother Earth**, with the hope that the group will later bring tracks recorded on the road into the Tower for post-

production.

"In order for these guys to be productive, they've got to have tools to work with," says **Frondelli** of **I Mother Earth**. "And they can't always be in the studio if they're on the road. It's too expensive. It's better for them to spend time on their own in their own environment."

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## GOOD WORKS

**TREATMENT CENTER:** The Music Industry Assistance Council, which plans an alcohol and drug treatment emergency detox facility for musicians and members of the recording industry, has received its incorporation pa-

pers from the secretary of state of California, according to its organizer, **Ben Bernbaum**. Bernbaum also reports that he has named **Marilyn Batchelor**, director of marketing/black music at MCA Records, and **Thane Tierney**, advertising staff writer at Warner Bros. Records, to the nonprofit council's board of directors. For more info, contact Bernbaum at 213-257-2607.

**NEWSLETTER:** The Institute for Mental Health Initiatives (IMHI), the national mental health organization, has created a quarterly newsletter, Dialogue, as part of a project to enlist the assistance of people working in the entertainment media. The newsletter is described as a guide for the creative

community on violence, risk-taking, conflict, fear, and hate. For more info, contact IMHI executive director **Suzanne Stutman** at 202-364-7111 or **Jeffrey Ronsenberg** at 301-972-2367 or 303-406-6507 (pager).

**SCREENING PROCESS:** **Jon Bon Jovi** and **Richie Sambora** will perform a special set of acoustic music at a dinner party following the world premiere of director **Tony Richardson's** last film, "Blue Sky," to benefit the American Foundation for AIDS Research (AmFAR). The event is Aug. 24 at Lincoln Center's Alice Tully Hall. For info regarding tickets, call 212-431-6850. For more info, contact Mercury Records' **Lauren Murphy** at 333-8511.



"Lightnin' Strikes" 1 Million Times. Lou Christie accepts a BMI award commemorating a million plays of his song "Lightnin' Strikes," which is co-published by MCA Music and Lightnin' Strikes Music. Shown, from left, are Steve Harris, Christie's manager; John McKellan, president, MCA Music; Frances Preston, president/CEO, BMI; Christie; Merrill Wasserman, VP of international at MCA Music; and Charles Feldman, VP of writer-publisher relations, BMI.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### AUGUST

Aug. 18-21, **Jack The Rapper Convention**, Lake Buena Vista Palace, Orlando, Fla. 407-897-6959.

Aug. 18-21, **Sixth Annual POPKOMM Music & Trade Meet**, presented by Musikkomm, Cologne Messe, Cologne, Germany. 011-49-202-278-310.

Aug. 18-27, **12th Annual Rock 'N Charity Celebration**, various locations. Los Angeles. 818-883-5129.

Aug. 29-Sept. 1, **International DJ Expo**, Trump Regency, Atlantic City, N.J. 516-767-2500.

### SEPTEMBER

Sept. 8, **MTV Music Awards**, Radio City Music Hall, New York. 212-258-8000.

Sept. 8-10, **Billboard/Monitor Radio Seminar**, New York Hilton and Towers, New York. Melissa Subatch, 212-536-5018.

Sept. 17-19, **Focus On Video '94**, International Centre, Mississauga, Ontario, Canada. Shane Carter, 905-564-1033, ext. 232.

Sept. 22, **2nd Annual Juvenile Diabetes Foundation International Music Industry Dinner**, New York Sheraton Hotel, New York. 212-333-8188.

Sept. 26, **3rd Annual T.J. Martell Team Challenge Cup Golf Tournament**, Glen Oaks Club, Old Westbury, New York. Peter Kauff, 212-888-0617.

Sept. 28, **"Spirit Of Life" Award Dinner**, presented by the Music And Entertainment Industry Chapter of the City Of Hope, honoring Ticketmaster president/CEO Fredric Rosen, Citywalk, Los Angeles. All proceeds benefit the City Of Hope National Medical Center and Beckman Research Institute. Scott Goldman, 213-892-7129.

### OCTOBER

Oct. 5, **Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 12-15, **National Assn. Of Broadcasters Radio Convention**, Los Angeles Convention Center, Los Angeles. 202-429-5300.

## FOR THE RECORD

Smithsonian/Folkways claims that it sells 60,000 cassettes via mail order annually. An incorrect figure was quoted in a July 23 article on the label. Additionally, the company's music licensing revenues have increased more than 80% this year, according to director of licensing Kevin Doran.

Due to a production error, Connie Benesch's byline was omitted from the story "Spoken Word '94" in the Spotlight on Audiobooks & Spoken Word in the Aug. 13 issue.

## LIFELINES

### BIRTHS

Boy, Carter James, to **Richie and Dawn Gallo**, June 15 in Los Angeles. He is senior VP of sales and distribution for A&M.

Girl, Camille Alexandra Rowlands, to **Andy Muson and Denise Osso**, July 1 in Los Angeles. He is a multimedia music consultant. She is a BMI songwriter and singer.

Boy, James Lewis, to **John and Karin Cloud**, Aug. 3 in Uppsala, Sweden. He is the international manager of MNW Records Group in Vaxholm, Sweden.

Boy, Samuel Jason, to **Lawrence and Cindy Kanusher**, Aug. 4 in New York. He is director of business affairs at Sony Music International.

Boy, Sean Leslie, to **Denis and Jan Handlin**, Aug. 5 in Sydney, Australia. He is the managing director and CEO of Sony Music Australia.

### MARRIAGES

**Joseph Parr to Margaret Weiss**, July 2 in Cold Spring, N.Y. She is associate director of special marketing administration at Sony Music International.

**David Wild to Fran Turk**, July 31 in Newport Beach, Calif. He is a senior writer for Rolling Stone.

**Lee Whitmore to Laura Delia**, Aug. 13 in Onset, Mass. He is the director of SoundTree music technology services. She is artist relations representative for Korg USA Inc.

### DEATHS

**Sam Fichtelberg**, 79, of cancer, July 19 in Hollywood, Fla. He was the founder of the Record Haven chain, one of the first specialty record stores. Fichtelberg opened his first store in 1938 in New York and was instrumental in creating techniques retailers use to this day, including establishing a central warehouse for all stores and selling used records, surplus records, and cutouts. He is survived by his wife, Mignon; his daughter, Susan; his son, Leonard; and two grandchildren.

**Carl Thom**, 66, after a long illness,

July 31 in Hazel Park, Mich. He was the founder and owner of the Harmony House record chain. Thom founded the chain in 1947, using \$500 to open his first store. Since then, it has grown to a 37-unit chain, with stores throughout southwestern Michigan. Thom had been suffering from emphysema for the past 2½ years, and his son Bill became president of the chain. Donations in Thom's name can be made to Dawn Farm, a drug rehab center for adolescents, 544 N. Division, Ann Arbor, MI 48104.

**Marie Alicea**, 72, after a short illness, Aug. 3 in New York. She was the co-leader and vocalist of the Latin band La Playa Sextette for Mardi Gras Records and United Artists during the 1950s and early '60s. The band's gold singles included "Coco Seco," "El Jamaquino," and "Los Marcianos." It was the first Latin band to incorporate electric guitars into its music. She is survived by three sisters: Jovita Ellis, Arlene Randazzo, and Lillian DePalma, as well as two nieces and two nephews.

**Domenico Modugno**, 66, of a heart attack Aug. 6 at his summer villa on the island of Lampedusa near Sicily. Modugno created an international sensation—and an eventual reported 22-million-unit seller—in 1958 as the creator and performer of "Nel Blue Dipinto Di Blu," which in its English lyric by Mitchell Parish was known as "Volare." The four-time Sanremo Song Festival winner, the first of which was for his hit song, also won a Grammy for the song a year later. In the U.S., Modugno hit No. 1 with a rendition on Decca Records in the original Italian, while other performers, such as Bobby Rydell, Dean Martin, and the McGuire Sisters made the charts with the English version. As a standard, the song also had some chart success in a version by Al Martino in 1975. A more recent recording of the song was made by superstar tenor Luciano Pavarotti. Also in the U.S., it served as a jingle theme for the Plymouth model called the Volare. All told, Modugno's 200 recordings sold some 60 million copies in a career that started when he was a live singer on the Italian state radio RAI and ended when he entered the Italian

parliament as a deputy for the Radical Party in 1987. He never matched his first global hit effort, managing only to make the lower end of the charts in the U.S. in 1959 with another Sanremo winner, "Piove (Ciao Ciao Bambina)," for which Parish also wrote a lyric in English. In Italy, Modugno appeared in 17 films and a number of stage shows. As an honorary guest at the 1989 Sanremo Festival, he told a jour-

nalist, "It must always be a love song. The man and the woman, the woman and the man, that is what the people want." Modugno is survived by his wife, Francas Gandolfo, and three sons, Massimo, Marcello, and Marco.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

# Billboard BIG SEVEN

## ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. **\$95**
- 2. International Talent & Touring Guide:** The source for U.S. & international talent, booking agencies, facilities, services & products. **\$75**
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. **\$125**
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. **\$45**
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. **\$50**
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios, & equipment usage. **\$50**
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(Continued on page 92)



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## ISLAND'S CRANBERRIES HOPE HITS LINGER

(Continued from page 1)

Need To Argue," out Oct. 4 on Island Records, the song is one of several the band is previewing on an American tour this month that includes a performance at Woodstock '94 Aug. 12-14.

The Cranberries' tougher sound on "Zombie," with its distorted guitars, "is very much to say 'we are a band, and we are a rocking band,'" says Geoff Travis, managing director of London's Rough Trade Records, who has a worldwide management deal with the group. (Metropolitan Entertainment has an agreement with Travis to represent the band in North America.)

And the topic of Northern Ireland's troubles "is just the reality of anyone who is Irish," says Travis. "It's just part of your daily consciousness." This month, in fact, is not only the anniversary of a festival of peace, love, and music, but also marks 25 years since escalating riots brought British troops to Ulster.

"The song is something that Dolores [O'Riordan, the band's lead singer] came up with," says guitarist Noel Hogan. "It's about the bombings in Northern Ireland, which is the first time we've done a song like that. Anyone in England or Ireland will know what it's about."

The Cranberries are in a secure position to tackle new subjects and sounds in their songs. Their major-label debut "Everybody Else Is Doing It, So Why Can't We?" has sold 2.8 million copies worldwide, according to Island, including 1.7 million in the U.S., according to SoundScan. In recording a follow-up, the band had a distinct advantage.

"They made exactly the album they wanted to make [with their debut], and it sold," says Travis. "They've got a canny sense of the commercial."

### ALTERNATIVE SUPPORT

Although pop radio and MTV exposure for "Linger" pushed "Everybody Else Is Doing It..." to platinum-plus sales, the support of college and alternative radio and retail outlets for the earlier single "Dreams" was key to the album's first half-million sales, says John Barbis, newly promoted to president of Island Records U.S., who had worked on the Cranberries debut in his previous post as senior VP of promotion/sales with the PolyGram Label Group.

"The interesting thing is that the promotion guys all wanted to run [to top 40 radio] with 'Linger,' but we wanted to hold off because we were building a fan base," Barbis says.

Island is seeking to secure the Cranberries' following at alternative radio and retail outlets again, he adds. "Zombie" will be released to all radio formats Sept. 10, but promotion will focus on commercial alternative stations.

John Hayes, PD of modern rock KTCL Denver, says the Cranberries' first foray "was huge for us," and expects the same for the band's follow-up.

"This is a real band, and we want to make sure we preserve what they're doing," says Barbis.

Gail Countryman, owner of the independent Rough Trade music store in San Francisco, says, "I know it ['No Need To Argue'] will do real well. We're still selling the heck out of the first album."

She adds, "They played an in-store here at Rough Trade, and it was one

of the best we ever had. They definitely have a strong fan base here."

Countryman says that her store was named after Travis' U.K. company. "I was hoping to get the Cranberries to record for a Rough Trade in-store benefit album... [Travis] sent me a fax saying they'll come to the store to record for the album."

Bob Bell, new-release buyer for the 350-store Wherehouse Entertainment chain, says, "I definitely expect it to do well. We did extremely well with their debut record. Certainly, as many alternative bands have been crossing over from modern rock to [top 40] lately, the Cranberries were a precursor of that."



Although "Everybody Else Is Doing It, So Why Can't We?" broke onto The Billboard 200 in August 1993, the album had been released a year earlier in the U.K. and was largely ignored there until the band broke through in America. The long spell between albums had creative benefits, says Hogan, who co-writes most of the songs with O'Riordan. The band began writing the material that appears on "No Need To Argue" well before the success of "Linger"—and thus before pressure mounted for a hit follow-up.

"We toured so much that we more or less had to write at sound checks," he says. "There were some nights where we would go to the back of the tour bus and try to do it there."

To record the new album, the band again teamed with producer and engineer Stephen Street, who has "been almost like their George Martin," says Nigel Coxon, head of A&R

## JUDDS SUE THEIR BOOKING, PROMOTION CO.

(Continued from page 10)

Pritchard is the company's president, and he and Stilts are its sole directors.

The complaint says that Pro Tours was formed in 1987 primarily to advance the Judds' career. In that capacity, it booked them and served as principal promoter of their concerts.

"Plaintiffs were... advised and did believe that they were to be the sole beneficiaries of [company] benefits," the complaint states, "with Pritchard's sole economic benefit in connection with Pro Tours to be an annual salary of \$100,000 as compensation for services provided in managing Pro Tours."

"In fact, however, Pro Tours was intentionally managed and operated in a manner which was designed to, and did in fact, maximize its own profits [and minimize its losses] at the direct expense of and to the detriment of" the Judds.

The Judds maintain in the complaint that they have never had any hand in managing the company.

at Island Music Publishing in London.

"There's so much natural momentum in the band," says Coxon, who, like others, notes the youth of the group members. O'Riordan will be 23 next month; Noel Hogan is 22; his brother, bassist Mike Hogan, is 21; and drummer Feargal Lawlor is 23. "They've got a good vision for themselves," says Coxon. "And there's been incredible maturity [with this new album]. Just when you thought you had the Cranberries nailed, it will challenge people's perceptions."

Marketing and promotion plans for "No Need To Argue" are comprehensive, and take into consideration the success the Cranberries have had in the U.S., Europe, Australia, and South America.

"It's being planned very globally," says Matt Stringer, senior VP of marketing at Island. "We've got a brilliant opportunity here for development."

The Cranberries' U.S. tour opened Aug. 5 in Orlando, Fla., and hits 10 key markets "where the first album sold well and people responded quickly," says Stringer. "Our concern is to maintain their initial constituency."

The band is due to tour the U.K. and the rest of Europe in the fall, then return to headline U.S. theaters and college venues late in the year. Tours to the Far East and Australia are in the works for '95.

A home video, "The Cranberries Live," was released in July as a bridge between the two albums, and Stringer says Island will be placing an emphasis on exposing the band at local video outlets during the U.S. tour, as well as having it do interviews and acoustic performances. Additional plans call for the Cranberries to be featured in an "interactive fanzine" next year.

"By the time we came to do this album, we knew what we were capable of," says Noel Hogan. "We're really happy with it. We did it the way we wanted to do it. It is what it's meant to be."

Assistance in preparing this story was provided by Eric Boehlert and Don Jeffrey in New York.

Alluding to an "inherently adversarial relationship" between Pro Tours' booking and promoting functions, the Judds contend that Pritchard worked this relationship to his and the company's advantage, essentially by overplaying the promoter function to increase the company's revenues.

Additionally, the suit charges that Pro Tours has kept \$122,500 in deposits made for Wynonna Judd's concerts even though it does not book or promote her. (She left Pro Tours in May and is now booked by Creative Artists Agency.)

The suit asks for unspecified compensatory and punitive damages, an accounting from Pro Tours, a "disgorgement of all [wrongfully received] funds," and the attachment of "as much of the estate of Pro Tours as is necessary to satisfy the [company's] debt" to the plaintiffs.

The Judds also ask for a jury trial of the case.



## Album Alternative Comes To L.A. Station Should Improve Format's Visibility

■ BY CARRIE BORZILLO

LOS ANGELES—Record label executives and programmers are optimistic that the launch of a new album alternative station here, FM 101.9—and public radio KUSC's addition of the influential syndicated program "The World Cafe"—will boost the format's credibility and lead programmers in other markets to consider it.

"I'm glad to see [album alternative] made it to L.A.," says David Einstein, national manager of adult rock promotion at Mercury. "The L.A. market is like picking up four or five major markets all in one shot. I don't mean to downplay other stations that have been doing it for years, but L.A. is very important."

Mike Morrison, PD of FM 101.9, which signed on July 1 (the station, formerly known as KLIT, is awaiting new call letters from the FCC), says that because Los Angeles is not only a major market but a major music industry market, many industry people will be exposed to the album alternative format and its artists for the first time.

"One of the things that's plagued [album alternative] is that there are a lot of great stations, but none in places like New York or L.A. where the major players in the music industry are," he says. "They really have no idea what the stations sound like. They know the music and can see the playlists, but

there's nothing for labels to really relate to unless it's in their market."

Greg Seese, director of alternative/progressive adult radio promotion at Capitol, hopes that if the format works here, maybe New York will have a commercial album alternative outlet soon.

The Aug. 1 introduction of Public Radio International's (formerly American Public Radio) "World Cafe" also has the Los Angeles record industry excited. The show, which airs on Saturdays from 9-11 p.m., features live performances and artist interviews.

### 'THE MORE THE MERRIER'

"It's a big step," says Morrison, who was PD at WXPB Philadelphia, the flagship station for "The World Cafe." "The more the merrier... It could happen that we will get listeners from 'World Cafe,' or maybe people who like our station might happen upon them."

Michael Idlis, national manager of rock promotion at Mercury, says that the addition of "The World Cafe" on L.A.'s airwaves is the best way to educate listeners about the format.

"Live performances really give credibility to the musicians, and [the show] underlines the fact that live playing is a big part of what this format is about," he says.

One problem the format continues to combat is the perception that it doesn't sell records. However, some industry observers disagree with that perception.

Morrison points to sales of Wild Colonial's DGC album "Fruit Of Life" in L.A. The week the station signed on, SoundScan showed the Wild Colonials selling 50 units there. It subsequently jumped to 125, then 230, then 280 units.

Capitol also saw an increase in sales of Mazzy Star's "So Tonight That I Might See" after FM 101.9 began playing the record.

Seese says, "We saw huge sales in L.A. when FM 101.9 put [Mazzy Star's

'Fade Into You'] in power rotation, which is 18 spins a week. With both [KROQ and FM 101.9] playing it, it went from 2,256 to 2,938 in SoundScan. There's no doubt that KROQ broke the record, but this just goes to show what can happen when both stations are on it."

With reasonable expectations for the station's success, Morrison is confident that FM 101.9 won't go down in flames like its progressive predecessor, KEDG (the Edge).

"The first thing I asked when I came here was what their expectations were," says Morrison. "L.A. has a history of progressive radio going away after three months."

Morrison says the station's consultant, Dennis Constantine, told him that his expectations were to do better than the station was doing with its AC format. "[KLIT] had less than a 1 share, 12-plus. My deal was structured to pay off for moderate success 25-54, which showed that [management] will be happy with moderate numbers. I'll be happy if we have a 1.5, 25-54."

As for competition, Morrison says he competes more with tape and CD players than with any of the rock stations in town, or with public radio station KCRW, which plays some album alternative artists.

"We're not expecting to dominate the market," he adds. "Our goal is to be a place that plays good music. And we're not going to do any research or read liner cards."

Capitol's Seese adds that FM 101.9 fills a hole that album rock KLOS and modern rock KROQ had left open. "This gives us a 24-hour commercial outlet for artists that were otherwise relegated to KCRW's ['Morning Becomes Eclectic' morning show]," he says. "Not only does it give these artists more exposure, but it also allows us to apply marketing behind them."

## Session Speakers Lined Up For Billboard Radio Seminar

NEW YORK—The lineup of speakers for the Billboard/Airplay Monitor Radio Seminar is now nearly complete, with the addition of seven new session facilitators.

Evergreen Media president/COO Jim DeCastro and Saga Communications executive VP and group PD Steve Goldstein will co-facilitate a session on "Radio Business in the Mid-1990s," which will focus on how new FCC rules and regulations have affected station ownership, on the rise of syndicated personalities, and on the trend toward increased cooperation among competing stations, among other topics.

Scott Shannon, PD/morning co-host at WPLJ New York, will co-facilitate a session on "How To Get the Best Out of Your Air Personalities," along with previously announced facilitator Doug Baker, PD of WSIX Nashville.

Rick Bisceglia, senior VP of Arista Records, will co-facilitate a session titled "Breaking an Artist in the '90s" along with previously announced facilitators Polly Anthony of 550 Music and Craig Lambert of EastWest Records.

Also, three facilitators have come aboard for the seminar's format-specific sessions. KROQ Los Angeles PD Kevin Weatherly will co-facilitate the modern rock session, and WXTB (98 Rock) Tampa, Fla., PD Greg Mull joins the album rock session. Facilitating the top 40 session will be WSTR (Star 94) Atlanta OM Tony Novia.

The seminar, co-sponsored by Billboard and sister publication Airplay Monitor, is scheduled for Sept. 8-10 in New York, to coincide with the MTV Video Music Awards. The New York Hilton and Towers hotel has been chosen as the site.



**A Leap Of Faith.** KEEY-FM Minneapolis night jock Jake Calhoun has his hands full with Warner Bros. Nashville artist Faith Hill, backstage at Country Jam USA held in Eau Claire, Wisc.

## Interrep Targets Advertisers; Format Networks Expanded

NEW YORK—The Interrep's Radio Store's announcement that it is expanding its number of format networks by five in order to lure more advertisers to radio (Billboard, Aug. 6) seems to be another indication that the industry is serious about changing the way radio is sold to advertisers.

Interrep, one of the country's leading radio rep firms, hopes the format expansion will help lure advertisers into radio. Radio currently is enjoying a healthy ad rebound, with first-half 1994 revenues up 11% over last year, according to the Radio Advertising Bureau.

The original formats launched by Interrep in 1992 centered around urban and country stations. Since 1992, N/T, "next generation" (12-24), Hispanic, infomercial, and direct response formats were added by Interrep. According to company officials, the formats have corralled \$10 million in new radio ad dollars. Just-announced formats include classic rock, "mature," oldies, album rock, and the Radio Interactive Promotion Network. The last one will consist of major market stations that offer advertisers targeted and personalized marketing opportunities.

The way the unwired networks work is that Interrep approaches potential advertisers, finds out their marketing needs, determines what format best suits the clients (i.e., urban) and then secures time on the top urban stations in the best markets around the country, whether they are Interrep client stations or not. In the past, Interrep simply represented its client stations and battled competing Katz-repped stations for available ad dollars. That sort of battle is still being waged on a daily basis.

What's new is that when it comes

to format networks, theoretically the top stations, regardless of their rep company, get the buys that Interrep cultivates.

The theory behind Interrep's format networks is that they help ease the pain of buying radio (a long-running complaint from ad agencies that deal with hundreds of stations), as well as offer targetability, according to Stewart Yaguda, president of Interrep's Radio 2,000, the company's recently launched marketing venture that oversees the format networks.

Yaguda says the networks sprang from the company's (and the industry's) realization that radio must be sold as a concept, not simply by cold ratings and rate calculations.

Traditionally, for a particular campaign, advertisers would put aside a certain dollar amount for radio, if any at all. Then individual stations, through their reps, would vie for that money.

With the format networks, Interrep officials pride themselves on going straight to advertising executives and product managers (rather than agency media buyers) to pitch the idea of radio in general before a dollar amount is set. They hope the ease and targetability of the formats convince advertisers to use more radio.

But how do station managers feel when a competitor, and a non-Interrep station in the marketplace, is given the nod through a network format buy? Yaguda says most managers realize that for the most part Interrep is accumulating new radio clients. For now, says Yaguda, they're convinced that the upside (bringing new clients to radio) outweigh the downside (possibly losing a particular buy).

ERIC BOEHLERT

## Info Highway Bill Born Again In U.S. Senate

■ BY BILL HOLLAND

WASHINGTON, D.C.—The nation's broadcasters are "tippy-toeing" around two sections of the Senate's reborn information super-highway bill, which is due for committee passage Aug. 11.

The bill, a compromise measure, could be approved by the Senate

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and meet its final approval before the recess, insiders say.

The bill would lead the FCC to lift current radio and TV ownership rules in an effort to help traditional broadcasters stay competitive.

The bad news is that the bill would also have the FCC review ownership restrictions in a year's time.

The suddenly alive Senate bill, sponsored by Sen. Ernest Hollings, D-S.C., not only cuts a deal with Baby Bells so that they may enter cable and long-distance delivery, but also will make sure the FCC follows through on its promises.  
(Continued on page 98)



## Baka Boyz Caught With Their Pants Down Duo Wakes Up KPWR's Ratings With Hot Mix Show

KPWR (POWER 106) morning personalities Eric and Nick Vidal (aka the Baka Boyz) are getting extensive exposure in the Los Angeles market—too much, perhaps. The rambunctious young duo is pictured sitting on a toilet, pants down, in an eye-catching series of billboards currently causing controversy around town.

"We've gotten some negative feedback on them," says Nick. "You just can't please everyone. Some of the biggest opposition has come from our own community, but they should be glad we're up there. You don't see many Latinos on billboards these days."

A similar campaign rocketed Doctor Dre and Ed Lover, the morning men at sister WQHT (Hot 97), to No. 6 in the New York market during the spring Arbitron book.

The unusual promotion comes as the KPWR morning hosts also leap in the ratings. Since the energetic brothers took hold of KPWR's morning show in February, the 12-plus ratings have risen 3.8-4.5. Those numbers are a significant improvement over the previous full-time morning host, Jay Thomas, who left with a 3.8 last spring. The Baka Boyz are the fifth most-listened-to morning show in the highly competitive L.A. market, behind Spanish KLAX, classic rock KLSX, N/T KABC, and top 40 KIIS.

Billing themselves as "two fat Mexicans," Eric (24) and Nick (21) bring to the morning show their seasoned mixing skills and a hip, young-sounding verbal style.

"All the morning shows in this market are done by guys over 30," says Nick, who emphasizes that the station targets listeners ages 18-34. "We are the demographic. Until we age beyond our demo, we'll stay with our style. People want to feel young. Maybe we give some of our listeners that energy—it wakes them up in the morning."

The duo has the ears of its peers as well. The Baka Boyz are nominated in the local air personality of the year category for the Billboard/Airplay Monitor Radio Awards.

"For years and years, people have had this preconception that morning radio should be straight talk and news," says Nick. "People don't want to hear that shit. They want to be entertained. If you want to hear music and have a good time and be entertained, that's what we're here for."

One of the more popular features on the show is its roll call, in which listeners are invited to call in and rap over an old-school hip-hop beat.

"When we first brought up the idea to Rick [Cummings, programming VP of Emmis Broadcasting], he was uncertain," says Eric. "The first time we did it, the response was

incredible. It just took off. We knew that it was different. We can't just be DJs—we gotta have something that makes some noise."

Another popular feature on the morning show is the "traffic jam," a mini mix show featuring new- and old-school hip-hop jams.

"I get to play records that we don't normally play," says Eric. "It gets a large response from the audience. We play a mix of old-school, new jams, and house, including a lot of obscure hip-hop."

Mini-mixes are scheduled from 5:30-6 a.m., 7:30-8 a.m., and 9:30-9:45 a.m.

"I used to tape the 5:30 a.m. mix show so that I wouldn't have to get up so early in the morning," says Eric. "I'm a perfectionist, though. It would take me too long to do it, because I would want to do it perfectly. I finally decided to just do it live. It adds pressure, and I think the listeners appreciate it more." (Ironically, when previous morning host Thomas was fired, it was allegedly for pre-taping the first part of his show.)

Unlike many morning personalities, the Baka Boyz do not prepare for their show. "Whatever happens, happens," says Eric. "We're spontaneous. We just open up the mic and go. We just say a lot of dumb shit that the people can relate to."

The Baka Boyz nabbed their name from their days at KKXX-FM Bakersfield, Calif., where they began their on-air mix-show career. The two quickly found their skills in demand in the Los Angeles area for producing artists such as Latin rapper Kid Frost.

The Baka Boyz' first slot at KPWR was on overnights in March 1993, but they quickly added a Saturday-night mix show. It was shortly after Thomas' exit from mornings last May that the prime slot was offered to the duo.

"We never expected it," says Nick. "It was just icing on the cake for us. It's a whole different audience, and there's a lot more pressure."

With their blue-collar humor and upfront attitude set to the beat of the street, the Baka Boyz have carved out a successful niche that appeals to more than just the large Latino population in Los Angeles.

"We like to relate to all races," says Eric. "There are more than just Latinos in this world. We don't want to pigeonhole ourselves by entertaining only Latinos. We're two fat Mexicans. That's a fact. Why lie? We aren't offended by it. Fat has always been a negative word, but we reversed it and embraced it. I'm still not as fat as Nick, though, but I'm trying."

BRETT ATWOOD



## Rhino Marks Sweet 16 With Giveaway

LOS ANGELES—To celebrate its "Sweet 16" birthday, Rhino Records is teaming with 16 oldies and classic rock stations to give away 12,800 CDs in September.

Jim Neill, national director of promotion at Rhino, says, "Our goal is to get the word out on the label and get the music into customers' hands in more than the average way. Because the winners get to choose [their prizes] from the catalog, this will make each one become an authority on Rhino and, hopefully, turn their friends on to us as well."

The stations involved include WCBS-FM New York, KRTH Los Angeles, KRRW Dallas, WFOX Atlanta, WALK Long Island, N.Y.,



by Carrie Borzillo

and KQQL Minneapolis.

Each station will give away 16 CDs each hour for a weekend. Listeners will either call in when they hear a designated song or answer a trivia question to win.

The winners will be given the Rhino catalog to choose their prizes from, as well as Rhino's special two-CD sampler. The label will fulfill the

orders and will add the winners to the Rhino catalog mailing list.

Neill says the label is working on giving away a CD jukebox as a grand prize in three or four markets. The jukeboxes will be on display in one of the participating retail outlets, which are also running a Rhino 16th-anniversary promotion.

The participating stations are also playing Rhino music and promoting the contest on-air.

### IDEA MILL: PROMOTION PAGERS

WIYY (98 Rock) Baltimore has tied in with a local pager company to give away 98 Rock pagers, which will alert listeners to tune in to the station and hear important information.

(Continued on page 96)

# 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	13	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	ELTON JOHN 7 weeks at No. 1
2	2	2	16	IF YOU GO SBK 58166/EMI	JON SECADA
3	3	5	13	WILD NIGHT MERCURY 858 738	JOHN MELLENCAMP/ME'SHELL NDEGECELLO
4	4	3	15	I SWEAR BLITZZ 87243/ATLANTIC	ALL-4-ONE
5	6	7	13	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	MARIAH CAREY
6	7	4	21	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	MADONNA
7	5	6	19	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	TONI BRAXTON
8	9	9	8	THE WAY SHE LOVES ME CAPITOL 58167	RICHARD MARX
9	10	10	14	LOVE IS ALL AROUND LONDON 857 580/ISLAND	WET WET WET
10	11	12	10	DON'T TURN AROUND ARISTA 1-2691	ACE OF BASE
11	13	13	9	STAY (I MISSED YOU) RCA 62870	LISA LOEB & NINE STORIES
12	12	14	17	COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE
13	8	8	21	BEAUTIFUL IN MY EYES SBK 58099/EMI	JOSHUA KADISON
14	14	11	26	THE SIGN ARISTA 1-2653	ACE OF BASE
15	16	18	8	YOU CAPITOL 58195	BONNIE RAITT
16	15	16	34	EVERYDAY ATLANTIC 87300	PHIL COLLINS
17	17	15	10	AIN'T GOT NOTHING IF YOU AIN'T GOT... COLUMBIA ALBUM CUT	MICHAEL BOLTON
				★★★ AIRPOWER ★★★	
18	33	—	2	LUCKY ONE A&M 0724	AMY GRANT
19	18	17	34	NOW AND FOREVER CAPITOL 58005	RICHARD MARX
20	20	23	6	YOU BETTER WAIT COLUMBIA 77580	STEVE PERRY
21	21	20	24	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	BONNIE RAITT
22	23	26	4	BUT IT'S ALRIGHT ELEKTRA 64524	HUEY LEWIS & THE NEWS
23	19	19	11	MAYBE LOVE WILL CHANGE YOUR MIND MODERN 98270/ATLANTIC	STEVIE NICKS
24	24	21	23	BABY I LOVE YOUR WAY RCA 62780	BIG MOUNTAIN
25	22	22	15	TELL ME WHERE IT HURTS REUNION 62813/RCA	KATHY TROCCOLI
26	27	28	5	WILLING TO FORGIVE ARISTA 1-2680	ARETHA FRANKLIN
27	25	27	7	RETURN TO POOH CORNER COLUMBIA ALBUM CUT	KENNY LOGGINS
28	30	36	3	THINK TWICE 550 MUSIC 77545	CELINE DION
29	26	24	17	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
30	28	31	7	HARD LUCK WOMAN MERCURY ALBUM CUT	GARTH BROOKS
31	29	30	17	MR. JONES DGC ALBUM CUT/GEFFEN	COUNTING CROWS
32	32	29	6	FRUITCAKES MARGARITAVILLE ALBUM CUT/MCA	JIMMY BUFFETT
33	31	34	4	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	SEAL
34	34	37	24	FOUND OUT ABOUT YOU A&M 0418	GIN BLOSSOMS
35	36	—	3	UNTIL I FALL AWAY A&M ALBUM CUT	GIN BLOSSOMS
36	35	33	16	THE MOST BEAUTIFUL GIRL IN THE WORLD NPG 72514/BELLMARK	♀
37	37	32	18	MISLED 550 MUSIC 77344	CELINE DION
38	39	40	5	ANY TIME, ANY PLACE VIRGIN 38435	JANET JACKSON
39	40	39	24	COMPLETELY COLUMBIA 77376	MICHAEL BOLTON
40	NEW ▶	1	1	WHEN CAN I SEE YOU EPIC 77550	BABYFACE

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

### HOT ADULT CONTEMPORARY RECURRENTS

1	1	1	5	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	LITTLE TEXAS
2	2	3	16	THE RIVER OF DREAMS COLUMBIA 77086	BILLY JOEL
3	5	4	8	BREATHE AGAIN LAFACE 2-4054/ARISTA	TONI BRAXTON
4	3	2	7	THE POWER OF LOVE 550 MUSIC 77230	CELINE DION
5	7	—	2	STREETS OF PHILADELPHIA COLUMBIA 77384	BRUCE SPRINGSTEEN
6	4	5	8	BECAUSE THE NIGHT ELEKTRA 64595	10,000 MANIACS
7	—	10	13	ALL ABOUT SOUL COLUMBIA 77254	BILLY JOEL
8	8	8	10	PLEASE FORGIVE ME A&M 0422	BRYAN ADAMS
9	9	9	21	DREAMLOVER COLUMBIA 77080	MARIAH CAREY
10	10	—	11	I CAN SEE CLEARLY NOW CHAOS 77207	JIMMY CLIFF

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.



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For Registration Information Call: Maureen Ryan (212) 536-5002 RADIO SEMINAR FAX #: (212) 536-5055

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Name: \_\_\_\_\_ Title: \_\_\_\_\_  
Company: \_\_\_\_\_ Address: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_ Country: \_\_\_\_\_ Zip: \_\_\_\_\_  
Phone: \_\_\_\_\_ Fax: \_\_\_\_\_  
I am paying by:  Check  Money order  AMEX  MC/Visa  
Credit card #: \_\_\_\_\_ Expiration Date: \_\_\_\_\_

Signature: \_\_\_\_\_ ( Not valid without Signature)

- Credit cards are not valid with out signature & expiration date
- Registration fees are non-refundable



# Radio

## Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 108 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★ ★ ★ NO. 1 ★ ★ ★	
1	1	1	15	BLACK HOLE SUN SUPERUNKNOWN	◆ SOUNDGARDEN A&M
2	2	2	7	LOVE IS STRONG VOODOO LOUNGE	◆ ROLLING STONES VIRGIN
3	3	3	11	VASOLINE PURPLE	◆ STONE TEMPLE PILOTS ATLANTIC
4	4	4	12	SELLING THE DRAMA THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
5	5	6	18	FAR BEHIND CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
6	6	8	6	YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE	STEVE PERRY COLUMBIA
7	7	9	12	FALL DOWN DULCINEA	◆ TOAD THE WET SPROCKET COLUMBIA
8	8	5	22	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
9	9	10	11	SAIL AWAY SAIL AWAY	GREAT WHITE ZOO
10	11	13	7	YOU LET YOUR HEART GO TOO FAST TURN IT UPSIDE DOWN	◆ SPIN DOCTORS EPIC
11	17	18	4	PUSH COMES TO SHOVE PUSH COMES TO SHOVE	JACKYL Geffen
12	10	7	18	BIG EMPTY PURPLE	STONE TEMPLE PILOTS ATLANTIC
13	18	19	6	RAIN KING AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/Geffen
14	13	12	15	I STAY AWAY JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
				★ ★ ★ AIRPOWER ★ ★ ★	
15	19	23	6	COME OUT AND PLAY SMASH	◆ OFFSPRING EPITAPH
16	15	16	8	LOW RIDER "THE ENDLESS SUMMER II" SOUNDTRACK	◆ GARY HOEY REPRISE
				★ ★ ★ AIRPOWER ★ ★ ★	
17	27	—	2	MAMA'S FOOL BUST A NUT	TESLA Geffen
18	16	20	4	WALK ON MEDLEY WALK ON	BOSTON MCA
19	14	14	11	LOSIN' YOUR MIND PRIDE & GLORY	◆ PRIDE & GLORY Geffen
20	12	11	25	BACKWATER TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/ISLAND
				★ ★ ★ AIRPOWER ★ ★ ★	
21	20	25	4	HOLD MY HAND CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH ATLANTIC
22	25	33	5	YOU GOT ME ROCKIN' VOODOO LOUNGE	ROLLING STONES VIRGIN
23	23	21	13	WILD NIGHT ◆ JOHN MELLENCAMP/ME'SHELL NDEGEOLLO DANCE NAKED	MERCURY
24	34	40	3	BREATHE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
25	21	15	19	TAKE IT BACK THE DIVISION BELL	◆ PINK FLOYD COLUMBIA
26	33	39	3	CURE ME... OR KILL ME... PAWNSHOP GUITARS	GILBY CLARKE VIRGIN
27	24	24	7	ROCK IT STEVE MILLER BAND BOX SET	STEVE MILLER BAND Capitol
28	30	35	6	ROCKET SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
29	28	30	25	SPOONMAN SUPERUNKNOWN	◆ SOUNDGARDEN A&M
30	31	32	19	WHAT DO YOU WANT FROM ME THE DIVISION BELL	PINK FLOYD COLUMBIA
31	32	26	16	ROUND HERE AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
32	26	28	11	ELDERLY WOMAN BEHIND THE COUNTER... VS.	PEARL JAM EPIC
33	38	—	2	WE DON'T EXIST TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/ISLAND
34	40	—	2	FUZZBOX VODOO ANTENNA	ZZ TOP RCA
35	29	22	14	LONGVIEW DOOKIE	◆ GREEN DAY REPRISE
36	35	31	16	GET OFF THIS KEROSENE HAT	◆ CRACKER VIRGIN
37	36	34	21	KEEP TALKING THE DIVISION BELL	PINK FLOYD COLUMBIA
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
38	NEW ▶	1		INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
39	RE-ENTRY	15		NO ONE TO RUN WITH WHERE IT ALL BEGINS	ALLMAN BROTHERS BAND EPIC
40	37	27	14	CRAZY GET A GRIP	◆ AEROSMITH 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	1	—	2	NO EXCUSES JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
2	2	1	11	LOW KEROSENE HAT	◆ CRACKER VIRGIN
3	4	3	6	DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH Geffen
4	5	4	17	DAUGHTER VS.	PEARL JAM EPIC
5	3	2	16	MARY JANE'S LAST DANCE ◆ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
6	7	7	8	MR. JONES AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
7	6	8	11	YOU CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
8	8	5	10	ALL APOLOGIES IN UTERO	◆ NIRVANA DGC/Geffen
9	9	6	44	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
10	10	10	16	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M

## PROMOTIONS AND MARKETING

(Continued from page 94)

tion on concerts, contests, giveaways, news stories, and traffic tie-ups.

In light of what WBCN Boston station staffers view as grossly overpriced tickets for the Eagles' reunion tour, the station is offering listeners the "Eagles Greed Rebate." WBCN will randomly award listeners who have sent in their high-priced Eagles concert ticket receipts a \$50 rebate. Runners-up receive a WBCN Pearl Jam live, authorized bootleg CD. Listeners who didn't want to pay the ticket prices, which range from \$49.50 to \$100, can enter to win the rebate by listing their reasons for not shelling out the big bucks.

WNVZ (Z104) Norfolk, Va., is hosting "E.P.T. Thursdays," in which female listeners who think they are pregnant take an E.P.T. pregnancy test at the station's studios and report the results on the air during the morning show. Participants will receive gifts from various children's stores, hospitals, insurance and travel agencies, florists, and other companies.

On Aug. 5, Bradford, Pa., celebrated "National Zippo Day" in celebration of ABC/Satellite Music Network's "Pure Gold" morning host Jim Zippo and lighter company Zippo Manufacturing Co., which is based in Bradford. Zippo did his show from the Zippo Family Store in Bradford. A contest winner joined the jock and was treated to a tour of the Zippo factory and a trip to Niagara Falls.

WCLB Boston has teamed with the March Of Dimes Birth Defects Foundation to co-host a baby shower for expectant mothers Wynonna and Martina McBride, stars of WCLB's Second Annual Country Club Festival. The March Of Dimes will accept shower gifts in the names of the performers, to be distributed to various organizations.

KROQ Los Angeles has vowed to keep its supporters well protected this summer by giving away condoms and lip balm with the station's logo.

WLUP (the Loop) Chicago took a unique approach in choosing the two local bands to perform at its July 30 "Loopstock" festival. The cleaning staff handpicked Avocado Jungle



**Power Struggle.** KIIS-FM Los Angeles morning man Rick Dees battled a couple of American Power Rangers, as well as his own staff, at a recent toy store gala celebrating the arrival of new Power Ranger action figures. Shown alongside the human Rangers, from left, are sidekick Ellen K., Dees, and Vic Jacobs.

Fuzz, and the Bushwhackers won because its members bugged jock Jonathon Brandmeier the most.

WKQX (Q101) Chicago is the exclusive radio sponsor of the "2nd Independent Label Festival" in Chicago Sept. 29-Oct. 1. Local bands will perform at more than 20 venues in town, and seminars will be held discussing everything from how to start a record label to producing albums.

Q101 and stations in Boston and Albany, N.Y., were approached by Pepsi for an unsigned band contest that awarded the winning band an opening slot at Woodstock '94. The three stations solicited demo tapes and chose one nominee each, which went on to compete against one another.

WQHT (Hot 97) New York gave props to the past with its "Hot 97's Old School Throwdown II," featuring such old-school hip-hop artists as the Sugarhill Gang, Biz Ma-

rkie, Rakim, Afrika Bambaattaa & The Soulsonic Force, KRS-One, and Whodini. The station solicited artist requests from the listeners before booking the talent.

KKBT (the Beat) Los Angeles is hosting "92.3 The Beat Summer Jam," featuring 25 R&B and hip-hop acts such as Eazy-E, Tevin Campbell, Ahmad, Heavy D. & the Boyz, and Aaron Hall. The show will be dedicated to the memory of Greg "Captain G." Beasley, the KKBT jock who died last month.

### PRO-MOTIONS

Chris Washington joins WXRK (K-Rock) New York as assistant promotion director. He previously was urban promotions director at Motor Jam Records.

KEYE (K102) Minneapolis is looking for a promotion assistant. Send resumes to marketing manager Paul Miraldi.

## Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 38 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★ ★ ★ NO. 1 ★ ★ ★	
1	2	8	6	BASKET CASE DOOKIE	◆ GREEN DAY REPRISE
2	3	2	10	VASOLINE PURPLE	◆ STONE TEMPLE PILOTS ATLANTIC
3	1	5	5	EINSTEIN ON THE BEACH DGC RARITIES VOL. 1	COUNTING CROWS DGC/Geffen
4	6	17	4	AM I WRONG LOVE SPIT LOVE	◆ LOVE SPIT LOVE IMAGO
5	4	1	13	COME OUT AND PLAY SMASH	◆ OFFSPRING EPITAPH
6	7	14	5	ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB	◆ SHERYL CROW A&M
7	5	3	11	PRAYER FOR THE DYING SEAL	◆ SEAL ZTT/SIRE/WARNER BROS.
8	11	15	5	UNDONE - THE SWEATER SONG WEEZER	◆ WEEZER DGC/Geffen
9	21	—	2	SOMETIMES ALWAYS STONED AND DETHRONED	◆ THE JESUS AND MARY CHAIN AMERICAN/WARNER BROS.
10	10	10	7	HEADACHE TEENAGER OF THE YEAR	◆ FRANK BLACK 4AD/ELEKTRA
11	13	18	5	FAR BEHIND CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
12	8	6	18	BLACK HOLE SUN SUPERUNKNOWN	◆ SOUNDGARDEN A&M
13	9	4	14	FALL DOWN DULCINEA	◆ TOAD THE WET SPROCKET COLUMBIA
14	16	19	4	SHRINE ENCENDEDOR	◆ THE DAMBUILDERS EASTWEST
				★ ★ ★ AIRPOWER ★ ★ ★	
15	26	—	2	FADE INTO YOU SO TONIGHT THAT I MIGHT SEE	◆ MAZZY STAR CAPITOL
16	12	7	10	STAY (I MISSED YOU) "REALITY BITES" SOUNDTRACK	◆ LISA LOEB & NINE STORIES RCA
17	17	12	7	SAINTS LAST SPLASH	◆ THE BREEDERS 4AD/ELEKTRA
18	14	9	8	LABOUR OF LOVE MARVIN THE ALBUM	◆ FRENTE! MAMMOTH/ATLANTIC
19	15	11	12	GIRLS & BOYS PARKLIFE	◆ BLUR SBK/EMI
20	20	23	4	YOU LET YOUR HEART GO TOO FAST TURN IT UPSIDE DOWN	◆ SPIN DOCTORS EPIC
				★ ★ ★ AIRPOWER ★ ★ ★	
21	30	—	2	I'LL STAND BY YOU LAST OF THE INDEPENDENTS	◆ PRETENDERS SIRE/WARNER BROS.
22	18	20	16	CLOSER THE DOWNWARD SPIRAL	◆ NINE INCH NAILS NOTHING/TV/INTERSCOPE
23	25	—	2	ANDRES HUNGRY FOR STINK	◆ L7 SLASH/REPRISE
24	NEW ▶	1		I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
25	27	28	5	IF I ONLY HAD A BRAIN ONE STEP AHEAD OF THE SPIDER	◆ MC 900 FT. JESUS AMERICAN/WARNER BROS.
26	28	—	2	SELF ESTEEM SMASH	◆ OFFSPRING EPITAPH
27	24	24	10	SABOTAGE ILL COMMUNICATION	◆ BEASTIE BOYS CAPITOL
28	NEW ▶	1		INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
29	19	16	13	BIG EMPTY PURPLE	STONE TEMPLE PILOTS ATLANTIC
30	NEW ▶	1		FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 400 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.



# SPRING '94 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'93	'93	'93	'94	'94	Call	Format	'93	'93	'93	'94	'94
<b>McALLEN, TEXAS—(70)</b>													
KRBT	top 40	11.9	11.0	12.9	12.6	12.7	KUFY	cls rock	4.1	3.3	4.2	3.2	4.6
KBGT	Spanish	9.6	8.6	9.0	9.3	12.0	KBAY	AC	3.7	4.3	5.1	5.0	4.4
KIWW	Spanish	9.7	10.6	13.5	12.4	10.5	KBDQ	classical	—	—	—	—	—
KTEX	country	12.7	11.9	10.5	9.0	8.9	KTGE	Spanish	3.6	3.8	3.9	2.8	3.2
KVLY	oldies	6.7	8.6	8.3	8.0	7.1	KDCN	AC	3.3	2.2	3.5	2.9	3.1
KTJN/KTJX	Spanish	5.9	5.0	5.9	4.9	5.9	KNBR	N/T	3.1	3.7	2.1	2.3	3.0
KKPS	Spanish	3.8	6.7	5.9	5.1	5.3	KRQC	album	4.4	2.7	2.8	3.2	3.0
KFRQ	country	6.6	8.4	5.4	5.0	3.2	KIEZ/KKLF	Spanish	2.0	3.2	3.5	4.7	2.8
KQXX	Spanish	3.9	3.4	3.0	3.7	2.9	KLFA	Spanish	1.3	2.4	2.4	4.7	2.6
KURV	N/T	2.3	3.1	3.7	2.8	2.8	KPIG	country	2.1	3.6	2.4	2.3	2.6
KBDR	Spanish	1.7	1.6	7.2	2.8	2.6	KMZJ	top 40/rhythm	3.6	4.8	2.8	4.5	2.5
KVJY	easy	2.0	1.7	2.1	1.8	2.5	KRAY	Spanish	2.2	3.3	2.7	2.9	2.2
KSOX-AM-FM	oldies	9	—	2.5	2.2	2.0	KYLD/KYLZ	top 40/rhythm	7	2.2	2.4	2.4	2.2
KRGE	religious	1.6	1.8	9	2.0	1.7	KIDD/KXDC	adult alt	3.6	3.0	2.7	1.4	2.1
KXYS	Spanish	1.0	9	1.1	9	1.5	KCTY	Spanish	1.4	2.1	6	1.5	1.8
KIRT	Spanish	1.7	7	5	7	1.4	KSCO	N/T	2.8	2.3	2.3	1.0	1.7
XVTH	Spanish	1.4	1.0	1.5	1.6	1.2	KCBS	N/T	2.0	2.0	2.9	2.3	1.5
							KLOK	Spanish	5	1.4	8	1.3	1.5

Call	Format	'93	'93	'93	'94	'94	Call	Format	'93	'93	'93	'94	'94
<b>ALBUQUERQUE, N.M.—(71)</b>													
KRST	country	14.6	11.5	12.0	13.8	10.7	WDVU	easy	18.9	—	15.6	—	17.6
KKOB-AM	AC	9.6	9.4	13.5	10.1	9.2	WCTQ	country	5.0	—	5.8	—	5.0
KKOB-FM	AC	5.7	7.3	7.4	5.2	7.1	WSRZ	oldies	5.9	—	2.1	—	4.5
KKSS	top 40	8.2	7.4	7.8	7.8	7.1	WFLA	N/T	5.2	—	4.2	—	4.4
KZSS/KZRR	album	6.3	6.9	5.1	5.7	5.3	WFLZ	top 40/rhythm	4.1	—	4.6	—	4.4
KASY	country	3.5	4.1	4.1	3.8	4.1	WSP	AC	2.8	—	3.9	—	3.9
KAFM	classical	4.4	4.8	3.7	2.8	4.7	WWRM	AC	4.7	—	3.8	—	3.7
KMGA	AC	3.9	6.2	4.2	4.7	4.6	WCOF	oldies	2.8	—	2.1	—	3.5
KZKL-FM	oldies	3.6	3.9	4.1	5.7	4.2	WRBQ-FM	top 40	2.3	—	5.3	—	3.5
KZJY	easy	3.4	3.5	3.2	2.7	3.6	WGUL-AM-FM	adult std	1.5	—	1.3	—	2.6
KRQJ	album	4.1	4.8	4.3	2.5	3.3	WKII	adult std	2.1	—	3.7	—	2.3
KIVA	adult std	3.0	2.7	2.6	2.8	3.1	WXTB	album	9	—	4.0	—	2.2
KLSK	cls rock	4.4	4.0	5.6	3.7	3.1	WMTX-FM	AC	2.4	—	2.0	—	2.1
KIOT/KOYT	modern	7	8	8	2.3	3.0	WINK-FM	AC	2.8	—	2.9	—	1.6
KAMX-FM	top 40	1.7	2.3	2.2	1.7	1.8	WQYK-FM	country	2.8	—	1.7	—	1.4
KOLT-FM	country	2.5	2.5	2.2	1.8	1.8	WSUN	N/T	—	—	1.8	—	1.4
KTMN	cls rock	7	—	—	3	1.6	WAMR	N/T	2.9	—	1.7	—	1.3
KALY	Spanish	1.5	9	5	1.6	1.3	WSPB	classical	1.7	—	5	—	1.0
KKIM	religious	—	—	—	—	1.2							
KXKS	Spanish	3.0	1.1	9	2.4	1.2							

Call	Format	'93	'93	'93	'94	'94	Call	Format	'93	'93	'93	'94	'94
<b>OMAHA, NEB.—(72)</b>													
KQKQ	top 40	11.8	11.3	11.1	11.7	11.6	WRNS-AM-FM	country	22.1	21.1	21.6	20.2	21.3
KEZO-FM	album	10.5	10.0	6.8	6.7	10.0	WIKS	R&B	16.4	17.1	15.1	17.5	15.2
KFAB	N/T	10.0	10.5	11.6	10.4	8.3	WSFL-FM	album	4.2	4.3	6.5	7.2	8.3
WOW-FM	country	10.8	9.0	9.5	9.6	7.2	WDLX	AC	5.2	3.9	3.3	4.2	5.6
KGOR	oldies	8.3	6.5	7.5	6.6	7.0	WKOO	oldies	3.7	4.0	3.8	3.9	5.2
KEFM	AC	7.8	6.6	7.8	7.7	6.6	WRDU	album	2.7	3.0	3.2	2.7	4.3
KXKT	country	3.6	5.3	5.1	5.6	6.4	WRHT	top 40	3.0	4.3	3.0	4.2	4.1
KKAR	N/T	1	4.2	4.3	5.2	5.9	WNCT-FM	AC	4.5	6.8	4.3	2.2	3.1
KEYS-AM-FM	AC	7.8	6.8	7.4	6.7	5.7	WTND	country	1.4	1.7	2.6	3.8	1.9
KRRK	album	3.0	5.3	3.3	3.3	4.9	WXOR	album	2.2	1.8	1.2	1.4	1.7
KKCD	cls rock	2.8	2.5	4.0	4.1	3.6	WFKX	R&B adult	2.2	1.1	5	1.9	1.4
WOW	country	4.6	4.7	3.5	3.6	3.6	WELS	religious	7	1.1	1.1	1.4	1.3
KOIL	adult std	3.4	—	3.0	4.3	2.4	WUTC	country	8	—	1.4	1.6	1.3
							WTRG	oldies	2.8	2.2	2.7	1.9	1.2
							WGTM	religious	7	—	1.2	—	1.0
							WKOT	AC	1.6	1.5	2.3	1.3	1.0
							WZXS	adult std	—	—	—	—	—

Call	Format	'93	'93	'93	'94	'94	Call	Format	'93	'93	'93	'94	'94
<b>KNOXVILLE, TENN.—(73)</b>													
WVVK-FM	country	32.7	26.9	25.8	21.9	30.9	WRNS-AM-FM	country	22.1	21.1	21.6	20.2	21.3
WIMZ	album	9.0	9.2	9.3	9.1	8.6	WIKS	R&B	16.4	17.1	15.1	17.5	15.2
WYMY	oldies	7.3	9.1	6.7	7.3	8.4	WSFL-FM	album	4.2	4.3	6.5	7.2	8.3
WOKI	country	7.3	8.4	8.1	8.9	8.2	WDLX	AC	5.2	3.9	3.3	4.2	5.6
WZEZ/WEZK	AC	9.5	9.3	11.7	9.8	7.5	WKOO	oldies	3.7	4.0	3.8	3.9	5.2
WVVK	N/T	4.9	4.9	4.5	5.7	5.1	WRDU	album	2.7	3.0	3.2	2.7	4.3
WVST	top 40	6.6	5.2	5.4	5.1	4.8	WRHT	top 40	3.0	4.3	3.0	4.2	4.1
WQBB-AM-FM	adult std	5.1	4.2	5.4	5.5	3.3	WNCT-FM	AC	4.5	6.8	4.3	2.2	3.1
WJZ	religious	2.1	1.2	1.2	2.3	2.9	WTND	country	1.4	1.7	2.6	3.8	1.9
WNOX	R&B adult	1.2	3	8	8	1.7	WXOR	album	2.2	1.8	1.2	1.4	1.7
WVST	oldies	1.2	1.5	1.4	6	1.7	WFKX	R&B adult	2.2	1.1	5	1.9	1.4
WVGN	R&B	5	2.0	3.0	2.3	1.4	WELS	religious	7	1.1	1.1	1.4	1.3
WKNF	top 40	—	—	—	1.2	1.4	WUTC	country	8	—	1.4	1.6	1.3
							WTRG	oldies	2.8	2.2	2.7	1.9	1.2
							WGTM	religious	7	—	1.2	—	1.0
							WKOT	AC	1.6	1.5	2.3	1.3	1.0
							WZXS	adult std	—	—	—	—	—

Call	Format	'93	'93	'93	'94	'94	Call	Format	'93	'93	'93	'94	'94
<b>HARRISBURG, PA.—(74)</b>													
WVVK-FM	top 40	12.2	13.6	13.8	14.6	13.8	WRNS-AM-FM	country	22.1	21.1	21.6	20.2	21.3
WRVZ	AC	8.5	8.6	6.9	8.4	9.0	WIKS	R&B	16.4	17.1	15.1	17.5	15.2
WRKZ	country	7.1	7.7	10.4	7.6	8.7	WSFL-FM	album	4.2	4.3	6.5	7.2	8.3
WHP	N/T	9.8	7.4	9.3	10.0	8.4	WDLX	AC	5.2	3.9	3.3	4.2	5.6
WTPA	album	8.1	9.0	7.7	7.6	8.4	WKOO	oldies	3.7	4.0	3.8	3.9	5.2
WWKL	oldies	5.5	6.4	6.5	5.8	7.2	WRDU	album	2.7	3.0	3.2	2.7	4.3
WHYL	adult std	5.5	5.0	3.2	4.7	4.5	WRHT	top 40	3.0	4.3	3.0	4.2	4.1
WROZ	AC	3.8	3.8	4.1	3.1	4.5	WNCT-FM	AC	4.5	6.8	4.3	2.2	3.1
WCTX	easy	3	—	—	1.2	3.7	WTND	country	1.4	1.7	2.6	3.8	1.9
WHYL-FM	country	2.8	3.0	2.4	3.6	3.0	WXOR	album	2.2	1.8	1.2	1.4	1.7
WTCY	R&B adult	1	—	8	2.6	2.0	WFKX	R&B adult	2.2	1.1	5	1.9	1.4
WHTF	cls rock	2.1	2.1	2.0	1.8	1.5	WELS	religious	7	1.1	1.1	1.4	1.3
WCMB	N/T	8	1.0	8	1.4	1.4	WUTC	country	8	—	1.4	1.6	1.3
WVIM-FM	AC	2.7	3.6	1.8	2.3	1.4	WTRG	oldies	2.8	2.2	2.7	1.9	1.2
WVLR	AC	3.1	2.9	2.6	2.7	1.4	WGTM	religious	7	—	1.2	—	1.0
WDAC	religious	1.4	8	1.9	1.1	1.2	WKOT	AC	1.6	1.5	2.3	1.3	1.0
							WZXS	adult std	—	—	—	—	—

Call	Format	'93	'93	'93	'94	'94	Call	Format	'93	'93	'93	'94	'94
<b>TOLEDO, OHIO—</b>													



## No Peaceful, Easy Feelings For Eagles, WBCN; KING Complains About Rival's Interview Heist

*Phyllis Stark is on vacation. This week's column was written by Eric Boehlert in New York.*

Seems WBCN Boston hit a nerve with members of the Eagles when the station, during a recent Anti-Greed/Pearl Jam weekend, offered random \$50 rebates to listeners ticked off by Eagles concert tickets, which topped off at about \$100.

In town for a five-night run, the Eagles struck back from the stage. One night the band flashed the home phone numbers of WBCN PD Oedipus and afternoon jock Mark Parenteau on a large screen. The next night their home addresses were distributed, and fans were encouraged to send in their "Dirty Laundry." (Oedipus claims they received "None. Zero.") Lead singer Don Henley told the Boston Herald he had convinced promoter Don Law to yank Eagles ads off the station. (Oedipus says that ever happened.) And the Eagles reportedly were busy digging up station staffers' salaries, hoping to turn the tables on the jocks.

Oedipus says the station was "just having fun" with the band, and "[the Eagles] became very serious." As for WBCN salaries, the PD says that's not the point. "We don't mind people making money. They just don't need to gouge consumers to make it. It doesn't matter what we make—radio's free. The Eagles concert wasn't."

In other battles, KING-AM Seattle has filed a complaint with the FCC, alleging that crosstown rival KVI used a portion of its interview with Sen. Patty Murray, D-Wash., without authorization. KVI GM Shannon Sweatte admits the station did not have authorization, but insists that host John Carlson attributed the interview segment to KING-AM.

The FCC has approved a joint agreement by GAF Broadcasting and a group called Listeners' Guild for dismissal of court appeals and pleadings that have held up the license renewal of GAF's album rock WAXQ New

York. Under the terms of the agreement, Listeners' Guild will withdraw all of its pending court and FCC actions against the station, which date back to its previous call letters, WNCN. (The Guild filed the court actions to prevent the station from abandoning the classical format, which it did in December 1993.) GAF will pay the Guild \$110,000 for expenses incurred in fighting GAF in court (the Guild actually had racked up \$280,000 in expenses), and will give the



by Phyllis Stark  
with reporting by Eric Boehlert  
and Brett Atwood

group authorization to use WNCN's listener club mailing list for two years.

With the approval of the settlement agreement, the FCC also granted GAF's license renewal, subject to an FCC inquiry into the station's EEO program and practices.

Producers at "After The Rush," the liberal talk show set to bow Sept. 12 on USA Talk Network, report that they have received letters from Rush Limbaugh's lawyers, threatening to sue if the show goes on the air with its current, too-close-for-comfort name. The ACLU has weighed in on behalf of USA Talk on First Amendment grounds.

Arbitron has hit a pair of stations with 5-B notes. WAIR in northeastern Michigan was tagged for distributing questionnaires during the spring 1994 survey "containing terminology and language [i.e., 'Your opinion counts! Make any additional comments you like

about the stations, announcers, or programs] which is similar to that used in Arbitron's diary," according to Arbitron. WKAK Albany, N.Y., also was cited for an article written by the station's OM and that appeared in SPEC magazine. The piece explained how and when radio ratings take place. It noted, "Knowing that a bad book could mean the end of your job seems to bring out the competitor in everyone."

### PROGRAMMING: WYATT OUT AT KIIS

Steve Perun takes over as PD at KIIS-FM Los Angeles. Jeff Wyatt is out. Perun had been consulting KIIS-FM sister station KHKS Dallas.

Desert Communications' top 40/adult WKDM New York flips from Spanish AC to all-brokered programming... Rusty Walker is no longer consulting WYNY New York. He will not be replaced.

Mark Feathers is out as PD at KISF Kansas City.

KYIS Oklahoma City and crosstown album rock KATT, owned by Cat Communications, have entered a time brokerage agreement and eventually will be merged into a new company, pending FCC approval. KATT GM Larry Bastida adds those duties at KYIS.

WQXI Atlanta flips from adult standards and talk to a brokered variety format... WQTW Pittsburgh flips from AC to N/T.

WNOP Cincinnati flips from CNN Headline News to adult alternative. The station is owned by Heidelberg Distributing but is operated by Kenlin Communications and managed by Ken McDowell, president of crosstown WBND and WVOI Toledo, Ohio. Linda Flennoy, last at WVOI, serves as WNOP's new PD/MD. The station's lineup consists of Clint Storm, a station vet, in mornings; Max Hardwick from WBND in middays; Val Coleman, a station vet, in afternoons; and P/Ts for nights and overnights.

WDAE Tampa, Fla., flips from country to a simulcast of sister AC WUSA.

WRFX Charlotte, N.C., picks up ABC Radio Networks' "Fabulous Sports Babe" show in middays.

Soft AC KEZQ Little Rock, Ark., picks up Jones Satellite Networks' easy listening format in nights... All-sports WXTC-AM Charleston, S.C., will pick up Westwood One's syndicated Don Imus morning show in October.

KXHA Bakersfield, Calif., flips from Spanish to classic rock... WXIS Johnson City, Tenn., flips from adult alternative to classic rock.

Album alternative KBAC Santa Fe, N.M., an affiliate of the Rocky Mountain Network, has gone dark.

Kelly Communications, owner of WXCL/WOAM Peoria, Ill., has filed to purchase crosstown WRED from Peoria Satellite Radio Corp. In the meantime, WRED flips calls to WKZW and moves from CNN Headline News to top 40. Kelly VP of programming Dale Van Horn will staff up WKZW, which is now jock-less.

Joe Goldbach, former PD/morning man at R&B WQHH Lansing, Mich., joins AC WLRX Elkhart, Ind., for the same duties and needs record service... Former WKKX St. Louis morning man John Chase takes over as OM/

## newslines...

**BRENT OSBORNE** has been named VP/GM of KIOI San Francisco, a position that had been left unfilled since Evergreen took over the station. A veteran Bay Area broadcaster, Osborne's last radio job was managing crosstown KFRC-AM-FM.

**WILL SCHUTTE** has been named VP/GM at KFRC-AM-FM San Francisco, replacing David Bramnick. Schutte makes the move from co-owned, crosstown KYCY.

**TOM MCKINLEY** has been named executive VP at Evergreen Media in Washington, D.C., overseeing the company's East Coast properties. McKinley had served as VP/GM at Evergreen's WASH/WTOP Washington, D.C. Replacing him in that position is Mark O'Brian, upped from WASH/WTOP's director of sales.

**BOB MOORE** is the new VP/GM at KIKK/KILT Houston. Moore, who arrives from Metro Networks, where he served as a regional VP/GM, replaces KIKK/KILT's longtime chief Dickie Rosenfeld, who retires.

**EVE VERSTEEG** has been named station manager of KGTR New Orleans and GSM of sister WNOE-AM-FM. She previously was GSM at crosstown WWL.

**STATION SALES:** WOWO-AM-FM Fort Wayne, Ind., from Inner City Broadcasting to Federated Media, owner of crosstown WMEE/WQHK-AM-FM, for an undisclosed price; WSPB/WSRZ Sarasota, Fla., from Wilks-Schwartz Broadcasting to D&F Broadcasting Inc., for \$5.55 million; KOQQ-FM Bakersfield, Calif., from J&C Equinox to Buckley Communications, owner of crosstown KNZR/KLLY, for \$1 million; KZMO-FM Jefferson City, Mo., from Town & Country Communications to Brill Media, owner of crosstown KLIK/KKFA, for \$850,000.

**SHANE COPPOLA** is upped to VP of corporate development at Metro Networks.

**BILL BRADLEY**, last OM/PD at KUPL-AM-FM Portland, Ore., is the new VP/GM at KORD-AM-FM Richland, Wash., replacing Kendell Huling.

morning man at WDDD-AM-FM Carbondale, Ill. He replaces Pat Benton.

PD/afternoon drive jock Tony Waitokus is out at WCIL-FM Carbondale, Ill. He's searching for opportunities (618-457-6682).

WAZY Lafayette, Ind., has moved to purchase crosstown WBQR, with an LMA put in place immediately. WBQR flips calls to WGBD and moves from Jones' AC to "CD Country."

David Sommer, PD/morning man at WTVY Dothan, Ala., left the station briefly, only to return to his on-air duties with morning show partner Alan Skipper. Sommer no longer programs the station.

With partner Bill Richards heading out on his own, Zapoleon/Richards Media Strategies splits into two firms: Zapoleon Media Strategies and Richards Media Strategies.

### NETWORK NEWS

Westwood One Entertainment has secured the radio rights to the Rolling Stones' "Voodoo Lounge" tour for the U.S. and Canada, and has created the Stones Voodoo Lounge Radio Network. Programming includes a live concert broadcast in early October, a three-part "Off The Record" special with segments on the band's new album, and daily vignettes of rare live performances from the BBC archives. For Labor Day weekend, a six-hour documentary on the Stones will feature new interviews with the members.

**PEOPLE: MORNING SHOW SHAKE-UPS**  
WBOS Boston morning man D.J. McCoy is out, replaced by Mike Adams and Tom Doyle. Adams last was at crosstown WODS, while Doyle

comes from crosstown WCLB.

The Byrd exits KSHE St. Louis as morning man, and is searching for opportunities (314-862-2973).

When WWYZ Hartford, Conn., morning man Stormin' Norman exits (Billboard, Aug. 13), PD Dale Carter will team with onetime station jock Dean Graham for wake-ups. Morning show producer Wendy Steele picks up Carter's old midday shift.

At Hartford's WZMX, an old-fashioned housecleaning is under way. Morning drive jock Herb Crowe is out. Overnight jock Chris Shannon moves to mornings, where sidekick Barbara Steiger remains. Midday man Johnny Michaels is out. Afternoon host Susan Sachs moves to middays. P/Ts take afternoons for now. From 7 p.m.-midnight, Ted Dalaku is out, replaced by P/Ts. News director Dave Winsor is out. PD Adam Goodman is accepting T&Rs.

Jason Dean from WBT-FM Charlotte, N.C., is the new night jock at WWWW Detroit, replacing Brenda Matthews, who moves to middays. She takes over for Sharon Foster, who left the station. Also, K.J. Anthony from WYMG Springfield, Ill., is WWWW's new production director.

Comedian George Willborn joins the WVZ Chicago morning crew.

Ruth Meyer joins the Country Co., a recently created division of MOR Media that consults classic country outlets.

D.K. Pierce is the new morning man at KTST Oklahoma City. Pierce was last at KGTR New Orleans. Joining him for wake-ups is Tonya Scott from crosstown KMGL.

## WASHINGTON ROUNDUP

(Continued from page 93)

lows up and expands on plans to review ownership rules.

That review stems from the current law allowing radio ownership to grow from 12 AMs and 12 FMs to the current 18/18, and to 20/20 in the near future.

The draft bill states that modification or removal of ownership restrictions will be necessary "to ensure that broadcasters are able to compete fairly with other media providers while ensuring that the public receives information from a diversity of media sources."

Given other sections that will allow traditional broadcasters to spread out into other areas, the NAB apparently is pleased with the draft section calling for ownership caps, but not thrilled by the review section, and doesn't wish to comment.

"We're continuing to take a long look at those sections," says an NAB

source.

### FEW WOMEN AND MINORITY GAINS

Women and minorities continue to be employed in the broadcast industry "at levels significantly below their representations in the national labor force," says the FCC's most recent employment report.

The report says that women comprise 39.6% of the broadcasting workforce, compared to 45.6% of the national labor force. Minorities comprise 16.1% of the broadcasting workforce, compared to 22.6% in the national labor force.

In the years 1989 to 1993, the report shows that female representation among officials and managers increased by only 2.1%, and minorities gained only 1.2%.

However, the total number of jobs in radio and TV fell by about 29,000 (from 175,000 to 146,600) between 1989 and 1993, or about 16.5%.



## 'TOTORO' VIDEO CUDDLES UP TO U.S. KIDS

(Continued from page 1)

Video has been creating this awareness with its English-dubbed video of "My Neighbor Totoro," released here July 19.

The release is unusual because most successful children's videos are either big-name theatrical releases or titles built around familiar characters. Fox hopes to overcome this handicap by targeting its marketing efforts at quality-minded parents, rather than their children.

FoxVideo's acquisitions department became aware of the film in 1993, when Troma Films gave it a limited theatrical release to U.S. art houses. "We had a screening of it for everyone in our video group, and we were immediately impressed," says marketing director Deborah Mitchell. "The colors, the attention to detail, the imagery is so spectacular. Once we had the screening, it was a natural to release it in our Family Features line" (Billboard, June 25).

Marketing the video is a special challenge "because of the limited title awareness in the U.S.," says Mitchell. Word-of-mouth should be a significant factor. Already, film critics from newspapers and television shows across the country have championed the video—among them Siskel & Ebert, who made it a "pick of the week" and called it "a real treasure."

Armed with positive reviews, Mitchell says Fox set out to "push [the title] into retail and use retail to create the purchase decision." Fox created a three-dimensional prepack display with a header card featuring Totoro flying toward the consumer, and an attached plush toy which consumers can get free by mailing in a card from the video. The clamshell packaging features colorful graphics of characters from the movie, quotes from Ebert and other critics, and a sticker identifying the film as winner of the "Award Of Excellence" from the Film Advisory Board.

"We feel that the packaging and display are striking enough that the consumer will stop and spend some time with it. So we're using the retail floor to acquaint consumers with the product, as well as selling them on the idea of wanting to buy it," says Mitchell.

Advertising also is vital to the campaign. "Because the character has no awareness among children in the U.S., we needed to pitch it to mothers as quality entertainment," says

Mitchell. The company targeted a demographic of women ages 25-49, running its "Totoro" TV commercial during the "Today" show, "Good Morning America," and afternoon soap operas, and on the Fox network and Nick At Nite. Fox also is looking into syndicated shows and cable channels that target women, such as Lifetime. The company calculates that 75% of women age 25-49 will see the spot an average of four times during the campaign.

The commercial, Mitchell says, "shows off the best elements of the film, how visually beautiful it is, quotes from the reviews, and hits home that it's available for \$19.98 with a free plush toy." Fox also ran a consumer print ad in Ladies Home Journal and trade advertising in Billboard and video publications.

The title initially shipped 600,000 copies, says FoxVideo senior marketing VP Bruce Pfander. Fox declined to give sales figures, but Mitchell says that sales to date have been "comparable with 'The Sandlot,'" a Fox title that was released April 5 and has sold more than 700,000 units. "Totoro" debuts this week on the Top Kid Video chart at No. 23.

At the Minneapolis-based Suncoast Motion Picture Corp. chain, Archie Beneke, managing director of marketing, says, "It's been extremely successful for us. We did a special promotion in which we brought it up at the store front, played the video in-store, and specially priced it at \$16.99, and it sold quite a few units." He adds, "The television advertising was very important; people were coming in and recognizing the title."

Tom Foltz, director of movie management at the Philadelphia-based West Coast Video chain, says, "It's been doing splendidly for rental, and now sales are starting. The advertising campaign has brought some awareness, but at store level many consumers want to test it first. Sales are starting now, but we find they're primarily based on satisfaction at the rental level."

The film was created by Hayao Miyazaki, Japan's leading animation director. "In the pantheon of Japanese animation, he's considered to be the equal of Disney," says Robert Woodhead, CEO of AnimEigo, a U.S. video company specializing in Japanese animation. "He's just brilliant. More

than any living animator, he has the ability to capture the wonder and magic of being a child, and put it on the screen in a way that's entertaining to kids and adults alike, which is the secret to a great animated film."

Unlike many children's titles which are fast-moving and action-packed, "Totoro" is a gentle, dreamy film combining realism with fantasy. Two little sisters move to a new house with their father while their mother is in the hospital. There they befriend three magical creatures called Totoros. The main Totoro, a huge, loveable creature, takes the kids on adventures, including a ride in a living bus shaped like a cat.

There is no violence and no villainy—just a sweet story of close family relationships and fantasy adventures. The film's dramatic tension comes from the children's fear that their mother will not get well, and a suspenseful scene in which the younger girl gets lost. The realistic depiction of a family dealing with a mother's illness is compelling to adults, Woodhead says.

Contacted at his studio in the Tokyo suburb of Koganei, Miyazaki told Billboard, "I just wanted to make a film with scenes that were familiar to me—scenes I've known since I was a kid... I watch things in daily life, and when I get home I try to draw what I've seen."

The animation style is also notable, with soft colors and interplay between light and shadow. The movement is strikingly natural: The children are full of energy, turning cartwheels, balancing on their knees, running and tripping and picking themselves up. The scenery and interiors display an almost photographic realism.

"Miyazaki is famous for his beautiful, true backgrounds and settings," says John Johnson, motion picture representative for Tokuma Publishing, which produced the film. "One of his main goals is to recreate the small details of life, especially children: the way they move, how they play, what they're interested in."

"Totoro" also was dubbed for theatrical release in France and Germany, and FoxVideo is formulating plans for video release overseas. "We hope to release [the video] in select European countries," says FoxVideo VP of international Neil McDermott. "We're clarifying the rights situation

right now."

If "Totoro" does well, another company that stands to benefit is Streamline Pictures, a U.S. video label which released another Miyazaki film, "Cagliostro's Castle," in the U.S. in 1992. Streamline is finalizing a distribution deal with Orion Home Video that would see Streamline's titles, including "Cagliostro's Castle," re-released with wider distribution and a greater

promotional push.

Meanwhile, FoxVideo is considering the possibility of acquiring "Kiki's Delivery Service," a Miyazaki film about a 13-year-old witch who gets a job making deliveries for a bakery on her flying broomstick.

Assistance in preparing this story was provided by Steve McClure in Tokyo.

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. 81 top 40/mainstream and 30 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	2	17				STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA) 1 wk at No. 1		1	6	10					FUNKDADIED DA BRAT (SO SO DEF/CHAOS) 1 wk at No. 1
2	1	16				DON'T TURN AROUND ACE OF BASE (ARISTA)		2	1	14					ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)
3	3	12				CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)		3	5	10					ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)
4	4	12				SHINE COLLECTIVE SOUL (ATLANTIC)		4	3	10					FANTASTIC VOYAGE COOLIO (TOMMY BOY)
5	5	11				WILD NIGHT JOHN MELLENCAMP (MERCURY)		5	15	2					I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)
6	7	12				ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)		6	2	16					BACK & FORTH AALIYAH (BLACKGROUND/JIVE)
7	8	11				CRAZY AEROSMITH (GEFFEN)		7	4	12					I MISS YOU AARON HALL (SILAS/MCA)
8	10	12				ALWAYS ERASURE (MUTE/ELEKTRA)		8	7	10					WHEN CAN I SEE YOU BABYFACE (EPIC)
9	11	15				IF YOU GO JON SECADA (SBK/EMI)		9	9	8					THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)
10	9	13				ANYTIME YOU NEED A FRIEND MARRIAH CAREY (COLUMBIA)		10	13	4					STROKE YOU UP CHANGING FACES (SPOILED/ROTTEN/BIG BEAT)
11	6	17				I SWEAR ALL-4-ONE (BLITZ/ATLANTIC)		11	8	23					YOUR BODY'S CALLIN' R. KELLY (JIVE)
12	14	9				PRAYER FOR THE DYING SEAL (ZTT/SIRE/WARNER BROS.)		12	10	19					REGULATE WARREN G & NATE DOGG (DEATH ROW)
13	12	18				YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)		13	11	14					DON'T TURN AROUND ACE OF BASE (ARISTA)
14	15	5				YOU BETTER WAIT STEVE PERRY (COLUMBIA)		14	12	18					I SWEAR ALL-4-ONE (BLITZ/ATLANTIC)
15	13	11				UNTIL I FALL AWAY GIN BLOSSOMS (A&M)		15	14	6					DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA)
16	17	7				WHEN CAN I SEE YOU BABYFACE (EPIC)		16	24	5					STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)
17	19	7				ROUND HERE COUNTING CROWS (DGC/GEFFEN)		17	17	11					BACK IN THE DAY AHMAD (GIANT)
18	18	10				BACK & FORTH AALIYAH (BLACKGROUND/JIVE)		18	19	11					ANYTIME YOU NEED A FRIEND MARRIAH CAREY (COLUMBIA)
19	16	21				I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)		19	22	11					100% PURE LOVE CRYSTAL WATERS (MERCURY)
20	23	4				BLACK HOLE SUN SOUNDGARDEN (A&M)		20	16	20					ANYTHING SWV (RCA)
21	40	2				I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)		21	21	8					BOOTI CALL BLACKSTREET (INTERSCOPE)
22	21	23				COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND)		22	35	2					I'D GIVE ANYTHING GERALD LEVERT (EASTWEST)
23	22	5				YOU LET YOUR HEART GO... SPIN DOCTORS (EPIC)		23	25	19					YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)
24	20	26				MR. JONES COUNTING CROWS (DGC/GEFFEN)		24	31	3					ACTION TERROR FABULOUS (EASTWEST)
25	24	7				THE WAY SHE LOVES ME RICHARD MARX (CAPITOL)		25	29	2					AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)
26	28	7				HARD LUCK WOMAN GARTH BROOKS (MERCURY)		26	27	10					SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)
27	26	25				BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)		27	20	12					THE PLACE WHERE YOU BELONG SHAI (MCA)
28	29	7				I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)		28	26	25					I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
29	31	3				FANTASTIC VOYAGE COOLIO (TOMMY BOY)		29	NEW						SUMMER BUNNIES R. KELLY (JIVE)
30	25	9				FALL DOWN TOAD THE WET SPROCKET (COLUMBIA)		30	30	5					LOVE SIGN NONA GAYE & ♯ (NPG/BELLMARK)
31	27	22				RETURN TO INNOCENCE ENIGMA (VIRGIN)		31	23	11					AND ON AND ON JANET JACKSON (VIRGIN)
32	35	2				100% PURE LOVE CRYSTAL WATERS (MERCURY)		32	NEW						NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA)
33	32	8				REGULATE WARREN G & NATE DOGG (DEATH ROW)		33	28	11					YOUR LOVE IS SO DIVINE MIRANDA (SUNSHINE)
34	38	2				DECEMBER 1963... FOUR SEASONS (CURB)		34	39	2					SWEET SENSUAL LOVE BIG MOUNTAIN (GIANT)
35	34	6				SELLING THE DRAMA LIVE (RADIOACTIVE/MCA)		35	34	25					BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)
36	NEW					ALL I WANNA DO SHERYL CROW (A&M)		36	38	4					NEVER LIE IMMATURE (MCA)
37	30	24				THE MOST BEAUTIFUL GIRL... ♯ (NPG/BELLMARK)		37	NEW						BOP GUN (ONE NATION) ICE CUBE (PRIORITY)
38	NEW					LUCKY ONE AMY GRANT (A&M)		38	40	9					WHAT'S UP DJ MIKO (ZYX)
39	36	4				IT'S OVER NOW CAUSE & EFFECT (ZOO)		39	RE-ENTRY						MAKE THIS LAST FOREVER JOCELYN ENRIQUEZ (CLASSIFIED)
40	33	8				BACKWATER MEAT PUPPETS (LONDON/ISLAND)		40	32	11					IF YOU GO JON SECADA (SBK/EMI)

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.

## DISNEY, BABY BELLS PLAN TO ALTER AIRWAVES

(Continued from page 4)

ners from staking separate claims to interactive entities, is sure to set off a scramble among the studios for telecommunications partners. Time Warner, in a deal struck with U S West, has the only other telco commitment.

Disney also can be expected to look elsewhere. "There's nothing exclusive about this venture," says Campbell, adding, "Disney has product they've got to sell."

The data drive is the logical road to take, notes Peter Balner, president of the New Jersey-based Palmer Video chain. "You have to take this in context," he says. "Disney is in the business of packaged goods, and they've exhausted their ability to move into new retail outlets because they're available everywhere. They're looking for new revenues."

Balner says he isn't concerned as long as home video's release pattern—roughly six months after the-

atrical, as much as 90 days before pay-per-view—remains unchanged. "The whole world is into video-on-demand," he adds, "but it's just not happening."

Baker & Taylor Entertainment considers the announcement "a media event rather than something that has immediate applications," says Chris Arns, the distributor's sales VP. "But we'll be discussing it with Disney." Arns notes that the studio was quick to inform wholesalers how its home video revenue-sharing deal with Rentrak, and the pending agreement with Supercomm, would affect their businesses. He's hoping Disney will do the same this time.

In fact, Disney is moving quickly to make itself indispensable to Rentrak's pay-per-transaction network, perhaps as an indication of the studio's unwavering support of home video. Sources say Rentrak president Ron Berger reported to Wall Street

analysts during a recent conference call that Disney told him it would field a five-person team to promote PPT to retailers nationwide, and that its involvement would double the number of participating stores to 6,500 by late 1995.

Disney's first Rentrak title, due Sept. 14, is "The Crow," followed by "The Snapper," "Mother's Boys," and "Farewell My Concubine" in October, and "White Fang 2" and "Desperate Remedies" in November.

Other, non-PPT studios are beginning to react, as anticipated (Billboard, Aug. 13). Warner Home Video reportedly has scheduled an Aug. 22-23 meeting in Chicago with distributors to discuss a more potent Rentrak and their response. The studio has five major rental titles arriving this fall: its own "Maverick," "The Client," and "Wyatt Earp," and "Getting Even With Dad" and "Blown Away" from MGM/UA.



# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 190 stations in four sub-formats of top 40 are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	40	7	VASOLINE	STONE TEMPLE PILOTS (ATLANTIC)
1	1	17	STAY (I MISSED YOU)	LOEB & NINE STORIES (MCA) 2 wks at No. 1	39	39	6	YOU LET YOUR HEART GO TOO...	SPIN DOCTORS (EPIC)
2	2	18	DON'T TURN AROUND	ACE OF BASE (ARISTA)	40	53	2	ALL I WANNA DO	SHERYL CROW (A&M)
3	3	14	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)	41	72	2	LUCKY ONE	AMY GRANT (A&M)
4	5	13	WILD NIGHT	JOHN MELLENCAMP (MERCURY)	42	52	3	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST)
5	4	18	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)	43	46	5	ACTION	TERROR FABULOUS (EASTWEST)
6	6	16	IF YOU GO	JON SECADA (SBK/EMI)	44	38	9	COME OUT AND PLAY	OFFSPRING (EPITAPH)
7	15	2	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)	45	48	7	HARD LUCK WOMAN	GARTH BROOKS (MERCURY)
8	7	14	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)	46	49	5	LOVE IS ALL AROUND	WET WET WET (LONDON/ISLAND)
9	9	14	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)	47	59	3	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
10	8	20	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	48	36	12	FALL DOWN	TOAD THE WET SPROCKET (COLUMBIA)
11	10	15	SHINE	COLLECTIVE SOUL (ATLANTIC)	49	50	3	BASKET CASE	GREEN DAY (REPRISE)
12	13	10	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)	50	42	21	ANYTHING	SWY (RCA)
13	16	10	WHEN CAN I SEE YOU	BAFFYFACE (EPIC)	51	58	8	WHAT'S UP	DJ MIKO (ZYX)
14	11	22	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)	52	37	25	RETURN TO INNOCENCE	ENIGMA (VIRGIN)
15	14	16	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	53	47	4	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY (COLUMBIA)
16	12	21	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)	54	43	11	BACKWATER	MEAT PUPPETS (LONDON/ISLAND)
17	17	11	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS)	55	67	2	DECEMBER 1963 (OH, WHAT...)	FOUR SEASONS (CURB)
18	18	11	PRAYER FOR THE DYING	SEAL (ZTT/SIRE/WARNER BROS.)	56	44	25	THE MOST BEAUTIFUL GIRL IN...	♀ (NPG/BELLMARK)
19	20	17	ALWAYS	ERASURE (MUTE/ELEKTRA)	57	—	1	LETITGO	PRINCE (WARNER BROS.)
20	19	35	THE SIGN	ACE OF BASE (ARISTA)	58	57	14	ALL I WANT IS YOU	U2 (ISLAND)
21	22	11	CRAZY	AEROSMITH (GEFFEN)	59	61	2	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)
22	25	11	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)	60	66	3	EINSTEIN ON THE BEACH	COUNTING CROWS (DGC/GEFFEN)
23	23	12	I MISS YOU	AARON HALL (SILAS/MCA)	61	62	13	SELLING THE DRAMA	LIVE (RADIOACTIVE/MCA)
24	21	31	MR. JONES	COUNTING CROWS (DGC/GEFFEN)	62	51	10	YOUR LOVE IS SO DIVINE	MIRANDA (SUNSHINE)
25	24	15	UNTIL I FALL AWAY	GIN BLOSSOMS (A&M)	63	54	11	BIG EMPTY	STONE TEMPLE PILOTS (ATLANTIC)
26	29	7	THE WAY SHE LOVES ME	RICHARD MARX (CAPITOL)	64	73	2	BOP GUN (ONE NATION)	ICE CUBE (PRIORITY)
27	28	6	YOU BETTER WAIT	STEVE PERRY (COLUMBIA)	65	56	20	I'LL TAKE YOU THERE	GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)
28	31	11	100% PURE LOVE	CRYSTAL WATERS (MERCURY)	66	60	15	LONGVIEW	GREEN DAY (REPRISE)
29	26	20	REGULATE	WARREN G & NATE DOGG (DEATH ROW)	67	71	2	NAPPY HEADS	FUGEES/TRANZLATOR CREW (RUFFHOUSE)
30	27	26	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)	68	—	1	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)
31	30	13	BLACK HOLE SUN	SOUNDGARDEN (A&M)	69	70	11	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)
32	32	8	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)	70	63	12	BACK IN THE DAY	AHMAD (GIANT)
33	33	10	ROUND HERE	COUNTING CROWS (DGC/GEFFEN)	71	64	9	GIRLS & BOYS	BLUR (FOOD/SBK/EMI)
34	34	24	YOUR BODY'S CALLIN'	R. KELLY (JIVE)	72	55	11	AND ON AND ON	JANET JACKSON (VIRGIN)
35	45	4	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	73	75	2	SWEET SENSUAL LOVE	BIG MOUNTAIN (GIANT)
36	35	18	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/EMI)	74	68	6	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
37	41	6	FAR BEHIND	CANDLEBOX (MAVERICK/SIRE/WB)	75	—	1	MAKE THIS LAST FOREVER	JOCELYN ENRIQUEZ (CLASSIFIED)

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

## HOT 100 RECURRENT AIRPLAY

1	1	6	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)	14	10	2	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
2	2	2	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	15	8	4	NOW AND FOREVER	RICHARD MARX (CAPITOL)
3	3	15	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)	16	20	41	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
4	12	10	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	17	25	37	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
5	4	21	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)	18	16	29	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
6	6	13	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	19	23	17	DREAMS	GABRIELLE (GO/DISCS/LONDON/ISLAND)
7	11	53	TWO PRINCES	SPIN DOCTORS (EPIC)	20	21	12	CANTALOUPE	US3 (BLUE NOTE/CAPITOL)
8	9	35	HEY JEALOUSY	GIN BLOSSOMS (A&M)	21	13	6	THE POWER OF LOVE	CELINE DION (550 MUSIC)
9	7	10	EVERYDAY	PHIL COLLINS (ATLANTIC)	22	17	4	BUMP N' GRIND	R. KELLY (JIVE)
10	5	13	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)	23	19	17	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
11	22	30	NO RAIN	BLIND MELOAN (CAPITOL)	24	18	2	GOT ME WAITING	HEAVY D & THE BOYZ (UPTOWN/MCA)
12	15	26	WHAT IS LOVE	HADDAWAY (ARISTA)	25	—	3	LOVE SNEAKIN' UP ON YOU	BONIE RAITT (CAPITOL)
13	14	26	DREAMLOVER	MARIAH CAREY (COLUMBIA)					

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

28			TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	29			LETITGO	(Controversy, ASCAP/WB, ASCAP)
30			100% PURE LOVE	(Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL	30			THE LION SLEEPS TONIGHT (WIMOWEH)	(Folkway, BMI)
31			90'S GIRL	(Louis St., BMI/Scrap Pyle, BMI/Truteazin' Type Nite, ASCAP/Donni, ASCAP/Zomba, ASCAP/Mr. Peanut Butter, ASCAP/Smokin' Sound, ASCAP) CPP	31			LOVE IS ALL AROUND	(Songs Of PolyGram, BMI) HL
32			ACTION	(EMI Blackwood, BMI) HL	32			LOVE IS STRONG	(Promopub B.V., PRS) WBM/CPP
33			AFRO PUFFS	(Suge, ASCAP)	33			LUCKY ONE	(Age To Age, ASCAP/Reunion, ASCAP/Sony, ASCAP/Yellow Elephant, ASCAP) HL
34			AFTERNOONS & COFFEESPOONS	(PolyGram International Tunes, SESAC/Door Number Two, ASCAP/Dummies Productions, SOCAN) HL	34			MAYBE LOVE WILL CHANGE YOUR MIND	(MMA, ASCAP/Sweet Talk, ASCAP/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL
35			ALL I WANNA DO	(WB, ASCAP/Warner-Tamerlane, ASCAP/Old Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/Canvas Matress, ASCAP) CPP/WBM	35			MISLED	(Pez, BMI/W & R Group, BMI/Fancy Footwork, ASCAP) CPP
36			ALWAYS IN MY HEART	(Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	36			THE MOST BEAUTIFUL GIRL IN THE WORLD	(Controversy, ASCAP/WB, ASCAP) WBM
37			ANYTHING (FROM ABOVE THE RIM)	(Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM	37			MOVING ON UP	(BMG, BMI/EMI, BMI) HL
38			ANYTIME, ANY PLACE/AND ON AND ON	(Black Ice, BMI/Flyte Tyme, ASCAP) WBM	38			NAPPY HEADS	(Tete San Ko, ASCAP/Obverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL
39			ANYTIME YOU NEED A FRIEND	(Sony, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM	39			NEVER LIE	(Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) CPP
40			BABY I LOVE YOUR WAY (FROM REALITY BITES)	(Almo, ASCAP/Nuages Artists Ltd., ASCAP) CPP	40			NO GUNS, NO MURDER	(Dope On Plastic, ASCAP/BAMB, BMI)
41			BACK & FORTH	(Zomba, BMI/R. Kelly, BMI) CPP	41			NONE OF YOUR BUSINESS/HEAVEN OR HELL	(Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart. BMI/Next Plateau, ASCAP) CPP
42			BACK IN THE DAY	(Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM	42			AND ON AND ON	(Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duzit, ASCAP) HL
43			BACKWATER	(Polygram Int'l, BMI/Meat Puppets, BMI) HL	43			ON POINT	(T-Boy, ASCAP/Irish Intellect, BMI/Lethal Dose, BMI/Immortal, BMI/BMG, ASCAP) HL
44			BEAUTIFUL IN MY EYES	(Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL	44			THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III)	(Music Corp. Of America, BMI/Gasoline Alley, BMI/Vandy, ASCAP/MCA, ASCAP/Petrol Lane, ASCAP/G.Spot, BMI/Yppahc, ASCAP/Sony, ASCAP) CPP/HL
45			BE MY BABY TONIGHT	(New Haven, BMI/Music Hill, BMI/OI, ASCAP) CPP	45			POSSESSION	(Sony, BMI/Tyde, BMI) HL
46			BOOTI CALL	(Donni, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Troutman, BMI) CPP/HL/WBM					
47			BOP GUN (ONE NATION)	(Gansta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM					
48			CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING)	(Walt Disney, ASCAP) HL					
49			CLOSER	(Leaving Home, ASCAP/TVT, ASCAP)					
50			COME TO MY WINDOW	(MCA, ASCAP/Almo, ASCAP) CPP					
51			CRAZY	(Swag Song, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL					
52			DECEMBER 1963 (OH, WHAT A NIGHT)	(Seasons, BMI/Jobete, ASCAP) CPP					
53			DIARY OF A MADMAN	(Prince Paul, BMI/Berkeley, ASCAP/Wu-Tang, BMI/Hamilton, BMI/Collins, BMI/Reed, BMI)					
54			DON'T TAKE THE GIRL	(Eric Zanetti, BMI) CPP					
55			DON'T TURN AROUND	(Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edison Sunset, ASCAP/BMG, ASCAP) HL/WBM					
56			DO YOU WANNA GET FUNKY	(Cole-Cliviles, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL					
57			DON'T TURN AROUND	(Ace of Base, Arista)					
58			DON'T TAKE THE GIRL	(Tim Mcgraw, Curb)					
59			DO YOU WANNA GET FUNKY	(Cote-Cliviles, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL					
60			DON'T TURN AROUND	(Ace of Base, Arista)					
61			DON'T TAKE THE GIRL	(Tim Mcgraw, Curb)					
62			DOWN IN THE DIRT	(Soyuz, ASCAP/Wet Sprocket, ASCAP) HL					
63			FANTASTIC VOYAGE	(T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP) HL					
64			FLAVA IN YA EAR	(For Ya Ear, ASCAP/Janice Combs, ASCAP)					
65			FUNKDAFIED	(So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL					
66			FUNKY Y-2-C	(No Hassle, ASCAP)					
67			GIRLS & BOYS	(MCA, ASCAP)					
68			GIVE IT UP	(Suburban Funk, BMI/Bring The Noise, BMI/Def American, BMI)					
69			GOOD TIMES	(MCA, ASCAP/Swims, ASCAP)					
70			HAPPINESS	(Blue Water, BMI/EastWest, BMI/Warner Chappell, BMI/Lanoma, ASCAP/EMI April, ASCAP) HL					
71			I'D GIVE ANYTHING	(Full Keel, ASCAP/Fareneuf, ASCAP/Farren Curtis, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/Curbsongs, ASCAP/Mike Curb, BMI) WBM					
72			I'LL MAKE LOVE TO YOU	(Sony, BMI/Ecaf, BMI) HL					
73			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					
74			I'LL STAND BY YOU	(Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP)					
75			I'LL TAKE YOU THERE	(From Threesome) (Irving, BMI) CPP					
76			I MISS YOU	(MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL					
77			I'M NOT OVER YOU	(Last Song, ASCAP/Third Coast, ASCAP)					
78			I'M THE ONLY ONE	(MLE, ASCAP/Almo, ASCAP) CPP					
79			I SWEAR	(Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM					
80			IT'S OVER NOW	(Chrysalis, BMI/Chrysalis, ASCAP/Cause & Effect, BMI) CPP					
81			LETITGO	(Controversy, ASCAP/WB, ASCAP)					
82			THE LION SLEEPS TONIGHT (WIMOWEH)	(Folkway, BMI)					
83			LOVE IS ALL AROUND	(Songs Of PolyGram, BMI) HL					
84			LOVE IS STRONG	(Promopub B.V., PRS) WBM/CPP					
85			LUCKY ONE	(Age To Age, ASCAP/Reunion, ASCAP/Sony, ASCAP/Yellow Elephant, ASCAP) HL					
86			MAYBE LOVE WILL CHANGE YOUR MIND	(MMA, ASCAP/Sweet Talk, ASCAP/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL					
87			MISLED	(Pez, BMI/W & R Group, BMI/Fancy Footwork, ASCAP) CPP					
88			THE MOST BEAUTIFUL GIRL IN THE WORLD	(Controversy, ASCAP/WB, ASCAP) WBM					
89			MOVING ON UP	(BMG, BMI/EMI, BMI) HL					
90			NAPPY HEADS	(Tete San Ko, ASCAP/Obverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL					
91			NEVER LIE	(Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) CPP					
92			NO GUNS, NO MURDER	(Dope On Plastic, ASCAP/BAMB, BMI)					
93			NONE OF YOUR BUSINESS/HEAVEN OR HELL	(Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart. BMI/Next Plateau, ASCAP) CPP					
94			AND ON AND ON	(Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duzit, ASCAP)					



# HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

**HISTORY IN THE MAKING:** "I'll Make Love To You" by **Boyz II Men** (Motown) vaults 31-2 in its second week on the Hot 100, fueled mostly by its explosive sales debut at No. 2. It's far and away the biggest point gainer, and almost ties "Fantastic Voyage" by **Coolio** (Tommy Boy) in sales (about 79,000 for "Voyage" to 78,000 for "I'll Make Love"). "I'll Make Love" will unseat "Stay (I Missed You)" by **Lisa Loeb & Nine Stories** (RCA) at the top next week, giving it the quickest trip to No. 1 in the history of the chart. Monitored airplay points are up a whopping 42%, producing a big 15-7 jump on the Hot 100 Airplay chart. "Love" already ranks top 10 in airplay at 33 outlets on the monitored radio panel; it's No. 1 at WFLZ (Power 93) Tampa, Fla., KUTQ (Q99) Salt Lake City, and KBOS (B95) Fresno, Calif. The group's record at the top of the Hot 100 is 13 weeks for "End Of The Road." It will be fun to see if Boyz II Men can break its own record.

**GREATEST GAINERS:** "I'd Give Anything" by **Gerald Levert** (EastWest) is the biggest point gainer among developing singles (not yet in the top 20), and wins the Greatest Gainer/Sales at No. 36. It also debuts at No. 36 in sales. "Anything" is breaking at top 40/rhythm-cross-over stations on the monitored panel: No. 2 at KBXX (the Box) Houston, No. 3 at WERQ (92Q) Baltimore, and No. 4 at WPGC Washington, D.C. The second-biggest point gainer outside the top 20 is "Lucky One" by **Amy Grant** (A&M). It leaps 90-55 and wins the Greatest Gainer/Airplay. "Lucky" is already No. 6 at top 40/adult WMJQ Buffalo, N.Y., No. 7 at KISN Salt Lake City, and No. 8 at KMZQ Las Vegas.

**RUNNERS-UP:** "Afro Puffs" by **The Lady Of Rage** (Death Row/Interscope) is the runner-up for the sales award and makes a big chart jump, 75-57. The single debuts at No. 41 on the sales chart, and is top 20 in airplay at KFSM (FM102) Sacramento, Calif. The runner-up for the airplay award is "All I Wanna Do" by **Sheryl Crow** (A&M), which won the Greatest Gainer/Airplay last week. It moves 63-54 overall, but it ranks No. 1 at WEDJ (the Edge) Charlotte, N.C., No. 3 at WSTR (Star 94) Atlanta, and No. 4 at KHTT Tulsa, Okla.

**QUICK CUTS:** The second-biggest point gainer overall is "Stroke You Up" by **Changing Faces** (Spoiled Rotten/Big Beat/Atlantic). It's No. 1 at WJMH Greensboro, N.C., and KMXZ Monterey/Salinas, Calif. ... The artist formerly known as Prince is being called Prince again on his latest album, "Come," and new single "Letitgo" (Warner Bros.), which is the Hot Shot Debut at No. 79. It already is No. 9 at WIOQ (Q102) Philadelphia and KRQQ Tucson, Ariz., and No. 10 at WLUM (Hot 102) Milwaukee. ... "The Lion Sleeps Tonight" by the **Tokens** (RCA) re-enters the chart at No. 68, exclusively from its No. 29 sales debut. "Lion" peaked at No. 1 on the Hot 100 in November 1961, and is brought back to life due to its tie with "The Lion King" motion picture. ... "Back In The Day" by **Ahmad** (Giant) gains enough overall points for a bullet, but its sales gains are disguised because it is pushed backward, 13-15, on the sales chart.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	14	4	MAKE THIS LAST FOREVER	JOCELYN ENRIQUEZ (CLASSIFIED)
2	15	2	NEW AGE GIRL	DEADEYE DICK (ICHIBAN)
3	7	2	BUT IT'S ALRIGHT	HUEY LEWIS & THE NEWS (ELEKTRA)
4	17	2	YOUR LOVE IS A...	WHITEHEAD BROS. (MOTOWN)
5	1	7	WHAT ABOUT US	JOJECI (UPTOWN/MCA)
6	4	3	SUMMERTIME BLUES	ALAN JACKSON (ARISTA)
7	11	4	FADE INTO YOU	MAZZY STAR (CAPITOL)
8	—	1	ANOTHER NIGHT	REAL MCCOY (ARISTA)
9	22	2	LABOUR OF LOVE	FRENTE! (MAMMOTH/ATLANTIC)
10	6	11	WHERE MY HOMIEZ?	ILL AL SKRATCH (MERCURY)
11	16	4	SPEND THE NIGHT	N-PHASE (MAVERICK/SIRE/REPRISE)
12	3	4	GET OFF THIS	CRACKER (VIRGIN)
13	12	3	YOU GOTTA BE	DES'REE (550 MUSIC)

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

## 'FOUR WEDDINGS' A BOOST FOR POLYGRAM

(Continued from page 4)

Home Video is now taking solicitations from retailers for the video.

The film division is unprofitable so far, Levy concedes, but that is because it is still in a startup phase. "Four Weddings" should change that. PolyGram expects to release about 14 movies this year. Filmed entertainment accounts for 11% of PolyGram's sales, or \$224 million.

Levy discounts speculation that PolyGram is looking to acquire a film studio like MGM's. MGM distributes PolyGram's bigger-budget films to theaters.

PolyGram's other areas of business, which include music publishing and merchandising, accounted for 12% of sales, or \$245 million.

In music, joint ventures have had mixed results. Levy says that Gee Street has been "doing quite well" and that Go Discs "had some problems, but it's really improving." A venture between London and indie label Next Plateau has been the biggest success, yielding the platinum-selling album by Salt-N-Pepa.

Motown Records, which was acquired by PolyGram last year for more than \$300 million, had a "modest effect" on the company's sales in the first half, Levy says, noting that PolyGram held the licensing rights to the label's product outside the U.S. before the acquisition. Motown is expected to be a bigger contributor in the second half, which will bring new releases from Boyz II Men and Stevie Wonder (his first in seven years).

PolyGram is also betting on other pop releases in the second half to bolster its finances. The new Amy Grant album is coming out on A&M soon, and Levy says, "If it was in the first half, it could've made a difference." Also on tap are greatest hits collections from Bon Jovi (Mercury) and Sting (A&M) and new releases from Vanessa Williams (Mercury) and the Cranberries (Island).

PolyGram recently acquired distribution rights to Def Jam, the hip-hop label that was distributed through

Sony's Columbia Records. Although there is speculation that PolyGram paid \$45 million for the label, Levy denies that he bought it. "We distribute Def Jam at this point in time," he says. Def Jam will handle its own marketing, sales, and promotion until its recordings cross over to top 40 radio, after which Island will assist.

Island and several other PolyGram labels recently underwent a realignment when the company dissolved PLG, the marketing, sales, and promotion umbrella for Island, Polydor, London, and smaller imprints. Levy says the reorganization has been completed. A spokesperson adds that 12 people lost their jobs on account of the dissolution of PLG, but four had been reassigned to other PolyGram units. Rick Dobbis, who headed PLG,

is expected to take a senior position with the company in Europe later this year, Levy says.

Although net profit took a healthy 14% increase in the first half, Wall Street was expecting an increase of 16%-18%, and so the stock fell \$2.25, or nearly 5%, on the day the results were announced, closing at \$43.50 in New York Stock Exchange trading. The shares were off about 6% from their all-time high of \$46.375.

Vogel gives two reasons for the drop in the stock. "People had bid up the stock pretty well in anticipation of the results. And the gross margins were less than what people were looking for," he says. "But, basically, it was a solid first half."

Philips Electronics owns 75% of PolyGram.

## PGD SEEKS TO END PRICE WAR

(Continued from page 101)

with all applicable laws and regulations.

Industry pricing has been under competitive pressure for the past several years, but it has only been in the last 12 months that it mushroomed into a full-blown war.

Best Buy, a Minneapolis-based electronic hardware merchant carrying music and video software, has been considered the main culprit in aggressive discount policies since it started selling its top 10 hits for \$9.99 approximately three years ago.

Until then, the Washington, D.C., market was the only area where merchants practiced "everyday low pricing." One of those merchants, Carteret, N.J.-based electronics/music retailer Nobody Beats The Wiz, then extended that policy to the rest of its stores, which are in the New York metropolitan area.

While the Best Buy and Nobody Beats The Wiz policies annoyed most merchants, it wasn't until two others, Richmond, Va.-based Circuit City and the Minneapolis-based Musicland

Group's Media Play chain, also started discounting aggressively that a full-scale price war ensued.

Soon, discount department stores like Minneapolis-based Target joined the fray, and specialty chains were forced to lower their prices in markets where Best Buy, Circuit City, or Media Play outlets were a factor.

As prices lowered, merchants, margins eroded, causing difficulties for many chains. The first pricing flashpoint was Chicago, which quickly escalated into a bloodbath. When Best Buy entered the market two years ago, its "everyday low pricing" was said to be the final blow for the Flipside chain, which went from 21 outlets three years ago to a total of 3 stores today.

Things got worse when Circuit City entered that market. With the two electronic merchants going head-to-head, local chain Rose Records was caught in the crossfire, and its store total has gone from 49 down to five.

Along the way, each of the six major manufacturers has adopted minimum-advertised-pricing policies, and while they all enforce those policies, some accounts question what they perceive as loopholes. For example, it isn't unusual for some labels to buy into merchant programs whereby hit product is featured in an endcap for, say, \$9.99, but in order to avoid the penalty of the MAP policy, is not advertised.

Ivan Lipton, president of Milford, Mass.-based Strawberries, says the PGD policy is "great. It would appear to prevent what has long been well known—there was a significant amount of backdoor support from the manufacturers going to retailers who sell well below MAP."

## JERSEY CITY LAUNCHES BLUES FEST

(Continued from page 10)

something that isn't big—but there's none better in the world."

The Jersey City festival is also geared toward enriching the local community. "The average annual income here is \$14,000," says Anderson. Jersey City's ethnic makeup, he says, is 25% African-American, 30% white, 25% Latino, and the rest Middle Eastern/Asian.

"Music is the one thing that ties us together," says Anderson. "We put on over 65 free concerts this summer—major energy for a city of only a quarter-million! So the festival is an attempt by a racially diverse community to connect to one another through American music, with any revenues generated going back to the community."

Proceeds will be used to continue funding live music in Jersey City, as well as to support music education programs for youth. Additionally, contributions will be made to the Delta

Blues Museum in Clarksdale, Miss., and the Rhythm & Blues Foundation.

Tickets range from \$17.50 in advance for one day to \$35 for both days if purchased at the show. Capacity is 35,000. With a production cost near \$500,000, Anderson says 15,000-20,000 tickets need to be sold to recover costs.

The festival's location is easily accessible via a nine-minute ride on the New York/New Jersey PATH commuter train. Also, ferry boats from Manhattan are scheduled to run every five minutes.

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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  
AUGUST 20, 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
				<b>*** No. 1 ***</b>		
1	1	1	10	<b>SOUNDTRACK</b> WALT DISNEY 60858 (10.98/17.98) 6 weeks at No. 1	<b>THE LION KING</b>	1
2	2	3	5	<b>SOUNDTRACK</b> EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
3	3	2	37	<b>ACE OF BASE</b> ▲ <sup>5</sup> ARISTA 18740 (9.98/15.98)	THE SIGN	1
				<b>*** GREATEST GAINER ***</b>		
4	6	9	9	<b>WARREN G</b> VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
5	4	4	9	<b>STONE TEMPLE PILOTS</b> ▲ <sup>2</sup> ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
6	5	7	34	<b>COUNTING CROWS</b> ▲ <sup>1</sup> DGC 24528/GEFFEN (10.98/15.98) <b>HS</b>	AUGUST & EVERYTHING AFTER	4
7	8	6	4	<b>ROLLING STONES</b> VIRGIN 39782 (10.98/16.98)	VOODOO LOUNGE	2
8	7	10	22	<b>SOUNDGARDEN</b> ▲ <sup>2</sup> A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
9	10	13	39	<b>CANDLEBOX</b> ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) <b>HS</b>	CANDLEBOX	9
10	13	11	20	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
11	14	16	12	<b>OFFSPRING</b> ▲ EPITAPH 86432* (8.98/14.98) <b>HS</b>	SMASH	11
12	9	12	17	<b>ALL-4-ONE</b> ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
13	16	20	26	<b>GREEN DAY</b> ● REPRISE 45529*/WARNER BROS. (9.98/15.98) <b>HS</b>	DOOKIE	13
14	12	8	3	<b>COOLIO</b> TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	8
15	11	5	3	<b>MC EHT FEATURING CMW</b> EPIC STREET 57696*/EPIC (10.98 EQ/15.98)	WE COME STRAPPED	5
16	17	18	26	<b>SOUNDTRACK</b> ▲ RCA 66364 (10.98/16.98)	REALITY BITES	13
17	15	14	6	<b>ALAN JACKSON</b> ARISTA 18759 (10.98/15.98)	WHO I AM	5
18	21	17	21	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> ▲ <sup>2</sup> ANGEL 55138 (10.98/15.98)	CHANT	3
19	22	28	4	<b>HARRY CONNICK, JR.</b> COLUMBIA 64376 (10.98 EQ/16.98)	SHE	19
20	18	21	6	<b>DA BRAT</b> SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
21	20	24	11	<b>AALIYAH</b> ● BLACKGROUND 41533*/JIVE (9.98/15.98) AGE AIN'T NOTHING BUT A NUMBER		18
22	19	19	17	<b>COLLECTIVE SOUL</b> ● ATLANTIC 82596/AG (10.98/15.98) <b>HS</b>	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15
23	23	22	6	<b>KEITH SWEAT</b> ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	8
24	24	25	56	<b>TONI BRAXTON</b> ▲ <sup>1</sup> LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
25	28	33	68	<b>AEROSMITH</b> ▲ <sup>4</sup> GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
26	27	26	6	<b>HOUSE OF PAIN</b> TOMMY BOY 1089* (11.98/15.98)	SAME AS IT EVER WAS	12
27	31	32	28	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
28	30	30	10	<b>BEASTIE BOYS</b> ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
29	25	27	10	<b>SEAL</b> ● ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
30	32	36	54	<b>SMASHING PUMPKINS</b> ▲ <sup>2</sup> VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
31	26	15	3	<b>STEVE PERRY</b> COLUMBIA 44287 (10.98 EQ/16.98)	FOR THE LOVE OF STRANGE MEDICINE	15
32	36	37	7	<b>JOHN MELLENCAMP</b> MERCURY 522428 (10.98 EQ/16.98)	DANCE NAKED	13
33	34	29	18	<b>PINK FLOYD</b> ▲ <sup>2</sup> COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
34	33	34	49	<b>MARIAH CAREY</b> ▲ <sup>2</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
35	29	23	20	<b>SOUNDTRACK</b> ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	2
36	35	35	9	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
37	39	39	23	<b>YANNI</b> ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
38	38	38	39	<b>R. KELLY</b> ▲ <sup>3</sup> JIVE 41527 (10.98/15.98)	12 PLAY	2
39	40	41	15	<b>REBA MCENTIRE</b> ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
				<b>*** Hot Shot Debut ***</b>		
40	<b>NEW</b>		1	<b>JIMI HENDRIX</b> MCA 11063 (10.98/16.98)	WOODSTOCK	40
41	37	31	19	<b>SOUNDTRACK</b> ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
42	44	59	46	<b>MELISSA ETHERIDGE</b> ▲ ISLAND 848660 (10.98/15.98)	YES I AM	16
43	41	44	69	<b>GIN BLOSSOMS</b> ▲ A&M 54039 (9.98/13.98) <b>HS</b>	NEW MISERABLE EXPERIENCE	30
44	45	42	39	<b>CELINE DION</b> ▲ <sup>2</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
45	52	61	22	<b>NINE INCH NAILS</b> ● NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
46	<b>NEW</b>		1	<b>JACKYL</b> GEFFEN 24710* (10.98/15.98)	PUSH COMES TO SHOVE	46
47	46	46	6	<b>BIG MIKE</b> RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	40
48	48	52	15	<b>OUTKAST</b> ● LAFACE 26010*/ARISTA (9.98/15.98) SOUTHERNPLAYALISTICADILLACMUZIK		20
49	47	45	11	<b>HEAVY D &amp; THE BOYZ</b> ● UPTOWN 10998*/MCA (9.98/15.98)	NUTTIN' BUT LOVE	11
50	42	40	11	<b>JON SECADA</b> ● SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
51	50	51	64	<b>JANET JACKSON</b> ▲ <sup>6</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1
52	43	43	11	<b>JIMMY BUFFETT</b> ● MARGARITAVILLE 11043/MCA (10.98/16.98)	FRUITCAKES	5
53	57	54	8	<b>DAVID BALL</b> WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53

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
54	54	47	20	<b>BONNIE RAITT</b> ▲ CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
55	53	50	43	<b>SALT-N-PEPA</b> ▲ <sup>2</sup> NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
56	51	49	8	<b>SPIN DOCTORS</b> EPIC 52907* (9.98 EQ/16.98)	TURN IT UPSIDE DOWN	28
57	67	72	37	<b>AARON HALL</b> ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
58	61	62	37	<b>SNOOP DOGGY DOGG</b> ▲ <sup>4</sup> DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
59	60	57	30	<b>CRASH TEST DUMMIES</b> ▲ ARISTA 16531 (9.98/15.98) <b>HS</b>	GOD SHUFFLED HIS FEET	9
60	59	58	10	<b>VARIOUS ARTISTS</b> TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO, VOLUME 5	36
61	58	53	26	<b>ENIGMA</b> ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
62	49	55	11	<b>TOAD THE WET SPROCKET</b> COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
63	63	63	28	<b>ALICE IN CHAINS</b> ▲ <sup>2</sup> COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
64	74	108	5	<b>MAZZY STAR</b> CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	64
65	79	89	51	<b>BABYFACE</b> ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
66	72	76	156	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 61113* (10.98/15.98)	METALLICA	1
67	75	85	7	<b>BLACKSTREET</b> INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	67
68	68	64	13	<b>TRAVIS TRITT</b> ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
69	65	66	46	<b>NIRVANA</b> ▲ <sup>3</sup> DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
70	87	106	23	<b>SHERYL CROW</b> A&M 0126 (9.98/15.98) <b>HS</b>	TUESDAY NIGHT MUSIC CLUB	70
71	64	65	9	<b>PATTI LABELLE</b> MCA 10870 (10.98/15.98)	GEMS	48
72	84	91	22	<b>THE MAVERICKS</b> MCA 1D961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	72
73	71	75	19	<b>SOUNDTRACK</b> MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
74	69	68	41	<b>TEVIN CAMPBELL</b> ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
75	70	73	138	<b>PEARL JAM</b> ▲ <sup>7</sup> EPIC 47857 (10.98 EQ/16.98) <b>HS</b>	TEN	2
76	62	60	15	<b>LIVE</b> RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38
77	66	67	13	<b>INDIGO GIRLS</b> ● EPIC 57621* (10.98 EQ/16.98)	SWAMP OPHELIA	9
78	55	48	9	<b>BOSTON</b> ● MCA 10973* (10.98/16.98)	WALK ON	7
79	73	71	90	<b>SOUNDTRACK</b> ▲ <sup>11</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
80	56	56	7	<b>VARIOUS ARTISTS</b> MERCURY 22123* (10.98 EQ/16.98)	KISS MY ASS: CLASSIC KISS REGROOVED	19
81	102	—	2	<b>JOE DIFFIE</b> EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	81
82	81	81	144	<b>NIRVANA</b> ▲ <sup>5</sup> DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
83	<b>NEW</b>		1	<b>SOUNDTRACK</b> CHAOS 66207/COLUMBIA (10.98 EQ/16.98)	THE MASK	83
84	92	131	6	<b>69 BOYZ</b> RIP-IT 6901 (9.98/15.98) <b>HS</b>	NINETEEN NINETY QUAD	84
85	88	98	13	<b>KENNY LOGGINS</b> SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	85
86	76	74	38	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> ▲ <sup>2</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
87	82	80	90	<b>KENNY G</b> ▲ <sup>6</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
88	78	77	42	<b>PEARL JAM</b> ▲ <sup>6</sup> EPIC 53136* (10.98 EQ/16.98)	VS.	1
89	93	109	6	<b>TAKE 6</b> REPRISE 45497/WARNER BROS. (10.98/15.98)	JOIN THE BAND	86
90	80	79	25	<b>SARAH MCLACHLAN</b> ● NETTWERK 18725/ARISTA (9.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	50
91	85	86	85	<b>STONE TEMPLE PILOTS</b> ▲ <sup>3</sup> ATLANTIC 82418/AG (9.98/15.98) <b>HS</b>	CORE	3
92	86	78	3	<b>JAMIE FOXX</b> FOX 64364 (9.98/15.98)	PEEP THIS	78
93	89	152	13	<b>HUEY LEWIS &amp; THE NEWS</b> ELEKTRA 61500 (10.98/16.98)	FOUR CHORDS & SEVERAL YEARS AGO	55
94	96	88	96	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
				<b>*** Pacesetter/Heatseeker Impact ***</b>		
95	141	179	4	<b>BONE THUGS N HARMONY</b> RUTHLESS 5526*/RELATIVITY (7.98/12.98) <b>HS</b>	CREEPIN ON AH COME UP	95
96	77	69	3	<b>SIR MIX-A-LOT</b> RHYME CARTEL/AMERICAN 45540*/WARNER BROS. (10.98/16.98)	CHIEF BOOT KNOCKA	69
97	83	82	6	<b>TONY BENNETT</b> COLUMBIA 66214 (10.98 EQ/16.98)	MTV UNPLUGGED	69
98	91	70	8	<b>SOUNDTRACK CAST</b> WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
99	95	87	76	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
100	94	84	49	<b>GARTH BROOKS</b> ▲ <sup>4</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
101	90	92	12	<b>ERASURE</b> MUTE 61633/ELEKTRA (10.98/15.98)	I SAY, I SAY, I SAY	18
102	104	110	182	<b>ENIGMA</b> ▲ <sup>2</sup> CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
103	98	99	15	<b>FRENTE!</b> MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) <b>HS</b>	MARVIN THE ALBUM	75
104	97	83	12	<b>SOUNDTRACK</b> ● ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	35
105	103	96	39	<b>BRYAN ADAMS</b> ▲ <sup>3</sup> A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
106	124	118	38	<b>MICHAEL BOLTON</b> ▲ <sup>3</sup> COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
107	101	90	47	<b>MEAT LOAF</b> ▲ <sup>4</sup> MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1

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



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
108	100	113	3	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	100
109	108	105	59	SOUNDTRACK ▲ <sup>3</sup> EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
110	112	124	8	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	110
111	113	125	18	PATRA EPIC 53763* (9.98 EQ/15.98) <b>CS</b>	QUEEN OF THE PACK	103
112	115	100	7	SAMMY KERSHAW MERCURY 522125 (10.98/15.98)	FEELIN' GOOD TRAIN	73
113	107	102	110	MARY CHAPIN CARPENTER ▲ <sup>2</sup> COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
114	117	117	99	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
115	106	101	21	MEAT PUPPETS LONDON 828484/ISLAND (9.98/13.98) <b>CS</b>	TOO HIGH TO DIE	62
116	99	95	12	JULIO IGLESIAS COLUMBIA 57584 (10.98 EQ/16.98)	CRAZY	30
117	122	129	36	CRACKER ● VIRGIN 39012 (9.98/13.98) <b>CS</b>	KEROSENE HAT	59
118	105	107	27	TORI AMOS ● ATLANTIC 82567/AG (10.98/15.98)	UNDER THE PINK	12
119	114	120	72	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	25
120	111	104	20	PANTERA ● EASTWEST 92302*/AG (10.98/15.98)	FAR BEYOND DRIVEN	1
121	129	155	67	JIMI HENDRIX ● MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
122	110	103	25	JOSHUA KADISON ● SBK 80920/EMI (10.98/15.98) <b>CS</b>	PAINTED DESERT SERENADE	69
123	109	94	7	HELMET INTERSCOPE 92404/AG (9.98/15.98)	BETTY	45
124	119	134	24	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994	85
125	116	121	233	ORIGINAL LONDON CAST ▲ <sup>2</sup> POLYDOR 831563/ISLAND (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
126	118	114	4	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	113
127	<b>NEW ►</b>	1	1	DEEE-LITE ELEKTRA 61526* (10.98/15.98)	DEWDROPS IN THE GARDEN	127
128	146	160	35	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	5
129	152	170	37	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) <b>CS</b>	THEY'RE ALL GONNA LAUGH AT YOU	129
130	121	126	26	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	37
131	120	115	52	BILLY JOEL ▲ <sup>4</sup> COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
132	137	153	221	VAN MORRISON ▲ POLYDOR 841970/ISLAND (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
133	131	123	23	HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	12
134	133	130	45	REBA MCENTIRE ▲ <sup>2</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
135	134	136	58	THE CRANBERRIES ▲ ISLAND 514156 (10.98 EQ/16.98) <b>CS</b>	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
136	143	142	44	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
137	128	112	13	LORRIE MORGAN BNA 66379 (9.98/15.98)	WAR PAINT	48
138	127	116	27	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
139	125	139	92	SADE ▲ <sup>3</sup> EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
140	135	128	64	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
141	157	148	99	GEORGE STRAIT ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
142	130	119	13	SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98)	'N GATZ WE TRUSS	32
143	132	122	33	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
144	138	146	142	ENYA ▲ <sup>3</sup> REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
145	136	127	31	SOUNDTRACK ▲ EPIC SOUNDTRAX 57624/EPIC (10.98 EQ/16.98)	PHILADELPHIA	12
146	139	141	15	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	59
147	123	93	26	NEAL MCCOY ATLANTIC 82568/AG (10.98/15.98) <b>CS</b>	NO DOUBT ABOUT IT	84
148	126	97	92	CARRERAS-DOMINGO-PAVAROTTI ▲ <sup>2</sup> LONDON 430433 (10.98 EQ/16.98)	IN CONCERT	35
149	155	149	9	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	130
150	148	173	20	RICHARD MARX ● CAPITOL 81232 (10.98/15.98)	PAID VACATION	37
151	142	140	9	STEVIE NICKS MODERN 92246/AG (10.98/16.98)	STREET ANGEL	45
152	145	133	30	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) <b>CS</b>	TAKE ME AS I AM	59
153	156	143	205	GARTH BROOKS ▲ <sup>10</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	3
154	147	147	13	PRETENDERS SIRE 45572/WARNER BROS. (10.98/15.98)	LAST OF THE INDEPENDENTS	41

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
155	175	—	2	MELVIN RILEY MCA 11016 (9.98/15.98) <b>CS</b>	GHETTO LOVE	155
156	154	156	39	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
157	163	162	16	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	12
158	144	158	14	BASIA EPIC 64255 (10.98 EQ/16.98)	THE SWEETEST ILLUSION	27
159	151	159	61	RAGE AGAINST THE MACHINE ● EPIC 52959 (10.98 EQ/16.98) <b>CS</b>	RAGE AGAINST THE MACHINE	45
160	167	135	51	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) <b>CS</b>	CLAY WALKER	52
161	200	—	3	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) <b>CS</b>	RACHELLE FERRELL	161
162	153	154	14	ALLMAN BROTHERS BAND EPIC 64232 (10.98 EQ/15.98)	WHERE IT ALL BEGINS	45
163	149	144	5	VARIOUS ARTISTS DGC 29704/GEFFEN (7.98/9.98)	DGC RARITIES VOLUME 1	139
164	158	178	31	SOUNDTRACK ● VIRGIN 88274 (10.98/15.98)	THE PIANO	41
165	160	138	20	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	52
166	173	150	4	L7 SLASH/REPRISE 45624*/WARNER BROS. (10.98/15.98) <b>CS</b>	HUNGRY FOR STINK	117
167	140	132	23	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
168	168	189	110	SPIN DOCTORS ▲ <sup>3</sup> EPIC 47461 (10.98 EQ/16.98) <b>CS</b>	POCKET FULL OF KRYPTONITE	3
169	169	—	2	LIGHTER SHADE OF BROWN MERCURY 522479 (10.98 EQ/15.98) <b>CS</b>	LAYIN' IN THE CUT	169
170	162	171	15	JIMI HENDRIX MCA 11060 (10.98/16.98)	BLUES	45
171	180	194	70	THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98) <b>CS</b>	THE JERKY BOYS	80
172	171	191	10	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	106
173	170	188	102	ERIC CLAPTON ▲ <sup>2</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
174	150	137	23	BECK ● DGC 24634*/GEFFEN (10.98/15.98)	MELLOW GOLD	13
175	164	166	41	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
176	172	169	17	ROLLINS BAND IMAGO 21034* (9.98/15.98)	WEIGHT	33
177	183	183	97	ALICE IN CHAINS ▲ <sup>2</sup> COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
178	<b>NEW ►</b>	1	1	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98) <b>CS</b>	CREEP WIT' ME	178
179	<b>RE-ENTRY</b>	13	13	RICK TREVINO COLUMBIA 53560 (10.98 EQ/15.98) <b>CS</b>	RICK TREVINO	119
180	176	198	3	BIG MOUNTAIN GIANT 24563/WARNER BROS. (10.98/15.98) <b>CS</b>	UNITY	176
181	192	176	30	K7 TOMMY BOY 1071 (10.98/15.98) <b>CS</b>	SWING BATTAS SWING	96
182	178	145	28	COLLIN RAYE ● EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
183	182	—	85	DR. DRE ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	3
184	181	167	19	JOHN BERRY LIBERTY 80472 (9.98/13.98) <b>CS</b>	JOHN BERRY	85
185	161	151	16	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...	109
186	193	200	54	CYPRESS HILL ▲ <sup>2</sup> RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
187	198	193	14	VARIOUS ARTISTS RADIKAL/QUALITY 6705/WARLOCK (12.98/17.98)	DANCE MIX U.S.A.	167
188	190	172	141	BROOKS & DUNN ▲ <sup>3</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
189	179	157	12	♀ NPG 71003*/BELLMARK (8.98/13.98)	THE BEAUTIFUL EXPERIENCE (EP)	92
190	<b>RE-ENTRY</b>	45	45	BARNEY ▲ <sup>2</sup> SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
191	166	—	4	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98) <b>CS</b>	CRACKED REAR VIEW	127
192	196	164	15	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
193	159	168	12	NORMAN BROWN MOJAZZ 530301/MOTOWN (9.98/13.98)	AFTER THE STORM	140
194	191	190	58	TOOL ● ZOO 11052 (9.98/15.98) <b>CS</b>	UNDERTOW	50
195	195	181	103	JON SECADA ▲ <sup>2</sup> SBK 98845/EMI (10.98/15.98) <b>CS</b>	JON SECADA	15
196	194	177	43	VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
197	188	185	63	ROD STEWART ▲ <sup>2</sup> WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED...AND SEATED	2
198	<b>NEW ►</b>	1	1	SOUNDTRACK FOX 11014 (10.98/16.98)	AIRHEADS	198
199	186	186	33	US3 ● BLUE NOTE 80883/CAPITOL (9.98/15.98) <b>CS</b>	HAND ON THE TORCH	31
200	<b>NEW ►</b>	1	1	GEORGE HOWARD GRP 9780 (9.98/15.98) <b>CS</b>	A HOME FAR AWAY	200

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 175	Michael Bolton 106	Da Brat 20	Jimi Hendrix 40, 121, 170	Live 76	Phantom Of The Opera Highlights 125	Smashing Pumpkins 30	Take 6 89
69 Boyz 84	Bone Thugs N Harmony 95	Dee-Lite 127	Faith Hill 152	Kenny Loggins 85	Outkast 48	Snoop Doggy Dogg 58	Pam Tillis 192
Aaliyah 21	Boston 78	Diamond Rio 108	Hootie & The Blowfish 191	Richard Marx 150	Pantera 120	Soundgarden 8	Toad The Wet Sprocket 62
Above The Law 126	Toni Braxton 24	Joe Diffie 81	House Of Pain 26	The Mavericks 72	Martina McBride 110	Sounds Of Blackness 185	Tool 194
Ace Of Base 3	Garth Brooks 100, 153	Celine Dion 44	George Howard 200	Mazy Star 64	Neal McCoy 147	SOUNDTRACK	Randy Travis 146
Bryan Adams 105	Brooks & Dunn 99, 188	Dr. Dre 183	Ice Cube 128	MC Eht Featuring CMW 15	MC Eht Featuring CMW 15	Above The Rim 35	Rick Trevino 179
Aerosmith 25	Norman Brown 193	Eightball & MJG 172	Julio Iglesias 116	Reba McEntire 39, 134	MC Eht Featuring CMW 15	Airheads 198	Travis Tritt 68
Alice In Chains 63, 177	Jimmy Buffet 52	Ill Al Skratz 178	Enigma 61, 102	Tim McGraw 10	MC Eht Featuring CMW 15	The Bodyguard 79	US3 199
All-4-One 12	Tracy Byrd 149	Indigo Girls 77	Enya 144	Sarah McLachlan 90	MC Eht Featuring CMW 15	The Crow 41	VARIOUS ARTISTS
Allman Brothers Band 162	Tevin Campbell 74	Alan Jackson 17, 94	Erasure 101	Meat Loaf 107	MC Eht Featuring CMW 15	Dazed And Confused 73	Common Thread: The Songs Of The Eagles 196
Tori Amos 118	Candlebox 9	Janet Jackson 51	Melissa Etheridge 42	Meat Puppets 115	MC Eht Featuring CMW 15	Forrest Gump 2	Dance Mix U.S.A. 187
Babyface 65	Mariah Carey 34	The Jerky Boys 171	Rachelle Ferrell 161	John Mellencamp 32	MC Eht Featuring CMW 15	The Lion King 1	DGC Rarities Volume 1 163
David Ball 53	Mary Chapin Carpenter 113	Jodeci 143	Jacky 46	Metallica 66	MC Eht Featuring CMW 15	The Mask 83	Kiss My Ass: Classic Kiss Regrooved 80
Barney 190	Carreras-Domingo-Pavarotti 148	Billy Joel 131	Aretha Franklin 124	John Michael Montgomery 27	MC Eht Featuring CMW 15	Maverick 104	MTV Party To Go, Volume 5 60
Basia 158	Eric Clapton 173	K7 181	FRENTE! 103	Van Morrison 132	MC Eht Featuring CMW 15	Philadelphia 145	Rhythm Country & Blues 167
Beastie Boys 28	Collective Soul 22	Joshua Kadison 122	Vince Gill 36	NAS 157	MC Eht Featuring CMW 15	The Piano 164	Clay Walker 160
Beck 174	Confederate Railroad 165	R. Kelly 38	Gin Blossoms 43	Nine Inch Nails 45	MC Eht Featuring CMW 15	Reality Bites 16	Wu-Tang Clan 156
Benedictine Monks Of Santo Domingo	Harry Connick, Jr. 19	Sammy Kershaw 112	Kenny G 87	Nirvana 69, 82	MC Eht Featuring CMW 15	Sleepless In Seattle 109	Yanni 37
De Silos 18	Coolio 14	L7 166	Green Day 13	Offspring 11	MC Eht Featuring CMW 15	Soundtrack Cast 98	Dwight Yoakam 119
Tony Bennett 97	Counting Crows 6	Patti LaBelle 71	Warren G 4	ORIGINAL LONDON CAST	MC Eht Featuring CMW 15	South Central Cartel 142	Zhane 130
John Berry 184	Cracker 117	Huey Lewis & The News 93	Aaron Hall 57	ORIGINAL LONDON CAST	MC Eht Featuring CMW 15	Spin Doctors 56, 168	
Big Mike 47	The Cranberries 135	Lighter Shade Of Brown 169	Hammer 133	ORIGINAL LONDON CAST	MC Eht Featuring CMW 15	Rod Stewart 197	
Big Mountain 180	Crash Test Dummies 59	Little Texas 140	Sheryl Crow 70	ORIGINAL LONDON CAST	MC Eht Featuring CMW 15	Stone Temple Pilots 5, 91	
Blackhawk 138	Cypress Hill 186		Sirey/Crow 70	ORIGINAL LONDON CAST	MC Eht Featuring CMW 15	George Strait 136, 141	
Blackstreet 67			Cypress Hill 186	ORIGINAL LONDON CAST	MC Eht Featuring CMW 15	Keith Sweat 23	



## I.R.S. LOOKS TO GENERATE NEW MOVEMENT FOR DADA

(Continued from page 9)

new album is "just different enough to make it fresh, while still resonating with the originality which you liked about the first one... It's that horrible term 'radio-friendly.' It's gonna do very well."

I.R.S. president Jay Boberg also senses a perceptible difference between "American Highway Flower" and its act-establishing predecessor.

"It's much more a rock record," says Boberg. "Michael Gurley has really emerged as one of the great young guitar players, and the album more closely resembles the energy and power that comes across in their live performances."

Boberg adds that extensive touring has built a broad and solid fan base for the band. "A lot of people think their base is based on 'Dizz Knee Land,' but they did in excess of 150 gigs around the world," he says. "Maybe people came because of the song, but they saw dada live and became big believers."

Besides club headlining, the trio's touring included opening for Sting's four-month 1993 U.S. concert swing, along with additional slots supporting Crowded House in Europe for four weeks, Izzy Stradlin, Material Issue, and Mary's Danish.

"We started out on a one-month tour when 'Puzzle' came out in September '92—and got home eight months later!" says vocalist/bassist Joie Calio. "But even when we were doing the Sting shows, we'd do our own shows. We'd go to a radio station and play a couple songs, then go to another and play a couple songs, then do Sting's show, and that night do another show on our own! We were just on the fuckin' road forever."

The 18 months of roadwork proved beneficial for "American Highway Flower." "All that time made us much better, tighter, and more powerful," says drummer Phil Leavitt, "with a more direct approach which came out on tape."

There was less overdubbing this time, Leavitt adds, and the original live, three-way rhythm tracks were largely kept intact. "On 'Puzzle' we didn't have a 'sound,' because we hadn't done touring, which gives you a sound," says Calio. "So all those gaps and question marks were filled in by the producer [Ken Scott], which is why it was more slick and smooth than we would have done. But this time we did what we wanted to do, and now we actually have a band sound."

The band's signature vocal style—arising from the Beatles/Beach Boys/Simon & Garfunkel/Everly Brothers-derived "two-part lead vocal" harmony blend, supplied by Calio and Gurley—intentionally carried over from "Puzzle."

Not all the songs on "American Highway Flower" particularly sound like live dada. Gurley calls "Gogo," with its thick acoustic guitars and studio production sound, the "Windy" of the '90s."

"The record company says, 'It doesn't sound like you live,' but who cares?" says Calio. "It was a gutsy move to put that song on the record ahead of 'Feel Me Don't You,' which sounds like a live anthem."

It also took guts for the band to ask I.R.S. CEO Miles Copeland to allow the Jason Corsaro-produced album to be remixed by Steve Cormier and Adam Weiner, but the band—with Copeland in agreement—felt that further work was required, especially on the single "All I Am."

The end result, the band feels, is truer to the original concept, with what Leavitt calls "a lot of air and depth," making for what Gurley calls "a great headphone record."

"All I Am" goes out to modern rock and album rock formats Aug. 29, to be followed at top 40 in October, depending on its success at modern rock and at retail. "With an act with a base like dada, you plan your marketing moves on a pre-existing sales base that's verified and validated by SoundScan," says Boberg. "It's ridiculous to force anything on top 40 until you can say, 'In your marketplace, 16,000 have already purchased the record,' or until it's legitimately

top 50 in the market when you ask them to spin it."

According to Boberg, dada will perform free shows for modern rock stations in late August and September, including an outdoor concert for KPNT "The Point" in St. Louis. The Cema-distributed band also will visit virtually every one of that company's branches, often performing acoustically for staffers and retailers. Then it's off to England to headline the EMI U.K. convention Sept. 9, followed by a week in Europe, where "Puzzle" also performed well. A two-month U.S. tour commences Oct. 1.

Meanwhile, the video for "All I Am" has already been completed, in

time to aid in retail solicitation well in advance of the album release. Boberg says that additional dada retail activities will dovetail with a September/October I.R.S. 15th anniversary celebration at more than a dozen major retail accounts.

But getting the band back on the street is the main priority. "This band thrives on being extremely visible in concerts, conventions, parties, in-stores—whatever," says Boberg.

Kathy Wasik, assistant regional manager for Tower Records' North Central region, hopes for a dada in-store appearance at the regional office's location in the Bloomingdale, Ill., outlet.

"I just talked to the record sales manager at our Chicago store, and he hopes to have an in-store with them, too," says Wasik, who expects out-of-the-box success for "American Highway Flower" to follow the still-steady sales of "Puzzle."

KEDJ's Clay notes that dada's demeanor is a big help. "One of the biggest battles for a label is how a band behaves when they visit radio," he says. "Besides music quality, one of the things dada has going for them is that they're such good ambassadors: engaging, fun, relaxed, and loose, never flaunting their success or newfound celebrity. They have no apparent ego."

## BLUES TRAVELER CHANGES DIRECTION

(Continued from page 9)

Traveler album, "Save His Soul," reached No. 72. It has sold more than 223,000 units, according to SoundScan.

While "four" features the band's trademark blues-rock, harmonica-driven sound, the band also covers new terrain, using mandolin, tamboura, and an Indian squeeze box on songs such as "The Mountains Win Again" and "Stand."

This time around, the band took a different approach when writing material. "We would usually have a concept before we record," explains guitarist Chan Kinchla. "For instance, with ['Save His Soul'], the storyline behind it was about dissension and a rebirth in the end. That colored the music. But with this one, there is no concept whatsoever. No overriding theme."

Adds singer/harmonica player John Popper, "We focused more on individual songs and spent more on each one than we ever have."

"Also, musically, we were much better in the studio than before," adds Kinchla. "It was easier working with [our] producers this time too." Production was handled by Steve Thompson and Mike Barbiero, who mixed the last Blues Travelers album.

The label began setting up the record during the current H.O.R.D.E. tour, which runs through early September. Popper conceptualized the multi-artist annual festival in 1992.

During the tour, Popper has been a guest DJ at modern rock WXRT Chicago and album alternative KBCO Boulder, Colo. The band has also been doing radio interviews at the concert venues and using the Internet to talk about the new album with fans.

Glass says the H.O.R.D.E. tie-ins are just the beginning of A&M's plans for the album. "Our goal is to carefully manage a long-term plan to break them and prolong the life of this," she says. "We want to space the singles out carefully by going to their core first with 'Hook,' then stretching it further by going for top 40 with 'Run-around,' which we feel has the best potential to cross to all formats."

Glass also is optimistic that album alternative radio will help push the record along. "This is the first time that 'AAA' is organized enough as a format to really reflect how strong this band is," she says.

The band members are confident "Run-around" has a good shot at multifaceted radio airplay.

"We did listen to radio a little more this time around," says Popper. "We always thought we were radio acces-

sible, but no one else did. This time, we were thinking more along the lines of what's good about a song that makes it stay on radio. It did end up in our thoughts [when writing and recording this album], but it wasn't like we wanted to jump on radio and write something catchy, because we can't do that."

"Eventually, all our songs will be on the radio—as soon as classic rock decides we're classic," says Popper. "We'll do real well then."

KBCO MD Scott Arbough says he is looking forward to the release of the album. "This is a band that doesn't need to have singles on radio to be a huge success," he says. "As a touring band, they still sell a lot of records."

Retailers are also looking forward to "four." Judging from the few tracks that Rocky Mountain Records manager Sheri La Pres has heard, she anticipates the album will do well

at the five-store Boulder-area chain.

"This could be the one," she says. "And people are already asking about it."

There will be two covers of "four" available. One features the right side of the band's logo—a cat smoking what appears to be a cigarette. The other version is the left side of the cat, with no cigarette visible. But the music inside is identical.

"It's not supposed to be a gimmick," says A&M's Glass. "But we wouldn't mind if consumers bought both. We know there are certain people who have to have everything from the band."

A&M is also taking great pains to make a special video for "Run-around" with MTV and VH-1 in mind, according to Glass.

Although Blues Traveler has gained much of its following through its live shows, the video won't be a performance clip. "It will be more

like a short film with some interesting cameos," she says. "They're not comfortable lip-syncing songs, and, as they say, they're not video gods, so we're doing something more creative."

After H.O.R.D.E. wraps up, the band will play a string of dates in the Southeast in September, head to Europe with the Spin Doctors from Oct. 10-Nov. 15, then begin a full U.S. tour Nov. 21.

In addition, the label is planning to fly key retail, radio, press, and video representatives to two Los Angeles shows on Sept. 19 and Sept. 21.

Glass says TV appearances will be crucial, though no dates have been secured yet. The band has performed on "The Late Show with David Letterman" 11 times, she says.

A Blues Traveler CD-ROM is also being planned for an early 1995 release.

## CAPITOL BUILDS RELATIONSHIPS FOR BEBE AND CECE WINANS

(Continued from page 9)

EMI Publishing, handle A&R responsibilities for "Relationships."

The resulting album, produced by BeBe, Arif Mardin, and David Foster, is a collection of 11 tracks that range from church-influenced melodies to emotion-packed, feel-good music. It features lush arrangements, soul-penetrating lyrics, and powerful vocal solos and duets by the brother/sister pair.

The first single, the Mardin-produced "If Anything Ever Happened To You," goes to R&B and gospel radio on Monday (15).

Ruth Carson, VP of creative marketing for Capitol, says the label's marketing objective is to develop multifaceted awareness of the single while continuing to build on BeBe & CeCe's gospel and R&B base.

R&B/mainstream WUSL Philadelphia operations manager Dave Allan has given listeners an early preview of "If Anything Ever Happened To You," and says the broader sound of BeBe & CeCe works for his station. "It's a hit among our listeners," he says. "The music is very inspirational, and it's got a good feel. Those are both positives for our listeners."

Says Carson, "What a lot of people don't know is that ['Different Lifestyles'] went platinum, and that BeBe & CeCe are Grammy Award winners." CeCe won her Grammy in 1987 (best soul gospel performance, female) with "For Always"; the following year, BeBe earned the male award in the same category for

"Abundant Life."

BeBe & CeCe first made The Billboard 200 in 1989 with "Heaven," which peaked at No. 95. The act's best performance on The Billboard 200 was with "Different Lifestyles," which reached No. 74. The album also held the No. 1 position on the Top Gospel Albums chart for 14 weeks. The pair's 1993 holiday album, "First Christmas," reached No. 163 on The Billboard 200.

Early setup of the project began in July, with Barbara Lewis, VP of urban promotion, traveling to 10 cities to tease radio programmers with "If Anything Ever Happened To You."

A similar road trip is planned for the latter part of August to introduce the single to AC and top 40/rhythm-crossover stations.

Increasing consumer awareness of BeBe & CeCe is key to the album's success, and Carson says independent retailers, as well as the chains, are important, with in-store play and listening posts being employed at many outlets. "Special product display stands are being designed for gospel and urban accounts," she says.

Capitol also will use visual media to help attract fans to the album. BeBe has trimmed down, but Carson says the label is not emphasizing a stylized image. "We're presenting them with more of a natural flow," she says.

"Before, they were coming from a [conservative] image. But anyone who knows them knows they are youthful and energetic, and in keep-

ing with that spirit, the imaging of video reflects all that."

The music video for the first single will debut Aug. 22 on the season premiere of BET's "Video Soul." BET also is shooting a promotional piece for the duo, to be used on BET and local shows in various markets in coordination with Bebe & CeCe's tour schedule.

Additionally, BET will tape a Sept. 18 performance by Bebe & CeCe at the close of the Congressional Black Caucus convention in Washington, D.C., for future use on the cable network.

Other television appearances are scheduled, including "Soul Train" and "Showtime At The Apollo," with guest appearances on television sitcoms and other TV opportunities in the works.

A three-month, 35-city tour kicks off in October, with Perspective Records' Sounds Of Blackness also on the bill.

"Our marketing strategy around the tour includes a major cross-promotion with BET, YSB [magazine], and the BET syndicated radio network, beginning Sept. 1 and running concurrently with the tour," says Carson.

The campaign will include ticket giveaways and a sweepstakes. BET will provide on-air coverage throughout the tour, with media interviews, radio promotions, and meet-and-greets (when scheduling permits) in each market.



# BETWEEN THE BULLETS



by Geoff Mayfield

**KINGLY MANNER:** The soundtracks to "The Lion King" and "Forrest Gump" still dominate The Billboard 200 at Nos. 1 and 2, respectively, and while the gap between the two has narrowed—from 56% last week to 35% this week—the "Gump" set might cool off before it has a chance to take the top position. "The Lion King" experiences a 13% decline, the largest it has seen since its weekly tallies began to slide two weeks ago, but it still stands tall with more than 251,000 units. The "Gump" two-fer had the chart's largest unit increase the past three weeks, but this week its gain amounts to fewer than 1,000 pieces, a bump that raises its sum to almost 186,000.

**SHORT TERM:** Elton John's "Can You Feel The Love Tonight" still leads Hot Adult Contemporary for a seventh straight week, but it's losing ground on Hot 100 Singles (5-6). Whether "The Lion King" can withstand the challenge being mounted by "Gump" may depend on how adult contemporary radio and top 40 stations respond to the new John single, "Circle Of Life." Although product flow is beginning to heat up again—C+C Music Factory, Neil Young and Crazy Horse, and Prince are among the key acts set to chart in the next two weeks—these soundtracks will probably lead the pack through the end of the month. . . Rap rookie Warren G continues to impress (6-4). His new "This D.J." single picks up where "Regulate" left off and powers The Billboard 200's largest unit gain. A 21% uptick brings G's tally up to 111,000.

**INDEPENDENTS' DAY:** "The Lion King" is sold through independent distribution, as is No. 14 Coolio. Also making noise for the indie camp is Epitaph's the Offspring, whose album goes platinum in the week that it shoots to No. 11 (almost 67,000 units on an 8% gain), one of the best showings by an indie rock band since Billboard began using SoundScan data in May 1991. In that time, 16 other indie titles have risen that high, including a dozen rap titles and three Disney soundtracks. The only independently distributed rock set to chart higher than the Offspring's during the SoundScan era has been Ugly Kid Joe's Stardog EP, "As Ugly As They Wanna Be," which rose to No. 4 in 1991. Although Ugly Kid Joe is affiliated with Mercury, that title was sold by independent distributor RED.

**YESTERDAY ONCE MORE:** What year is this anyway? The Rolling Stones have a bullet in the top 10, and with the Hot Shot Debut at No. 40, Jimi Hendrix has not one, not two, but three albums on The Billboard 200—this more than 20 years after the guitar god's death. First-week sales on "Woodstock" exceed 27,000 units, the best of "The Ultimate Experience" bullets at No. 121, and "Blues" logs its 15th chart week (at No. 170). Meanwhile, VH-1's Stones marathon and media coverage of the band's tour launch—including opening-night bits on the Fox network and QVC—push "Voodoo Lounge" to its first increase since the title debuted (it moves 8-7 on 87,000 units). Older Stones albums also percolate: "Sticky Fingers" shows a 19% gain at No. 23 on Top Pop Catalog, and titles at Nos. 28, 29, and 30 each post increases of more than 30%.

**SEEN:** In the wake of a "Late Show With David Letterman" appearance, Sheryl Crow nets a 24% sales gain and a 17-place jump (No. 70). The television exposure definitely helps, but Crow's album has been on a roll since "All I Wanna Do" hit radio. Her album has shown sales gains for four consecutive weeks, and when it rose to No. 87 last week, it eclipsed the No. 94 peak attained during the life of her first single. MTV is adding "Wanna Do," which should continue her momentum. . . Letterman shots helped Huey Lewis and the News and the Mavericks score bullets last week; the latter also benefited recently from a feature on ABC's "Day One" . . . Kenny Loggins' kids-targeted album has bulleted for four straight weeks, the last two following his stop on "The Tonight Show With Jay Leno." His "Return To Pooh Corner," a sequel to Loggins & Messina's 1972 song "House At Pooh Corner," peaked last week at No. 25 on Hot Adult Contemporary. This week, Leno guest Harry Connick Jr. jumps 22-19 on 45,000 units, but his 2% gain falls short of bullet criteria.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
13,208,000	13,289,000	DOWN 0.6%	13,373,000	DOWN 1.2%

YEAR-TO-DATE UNIT SALES		
YTD (1994)	YTD (1993)	CHANGE
374,758,000	356,779,000	UP 5%

**FOCUS ON SALES BY:**

GEOGRAPHIC REGION		STORE LOCALE	
Northeast: 747,000 (5.7%)	South Atlantic: 2,309,000 (17.5%)	City: 3,145,000 (23.8%)	
Midi-Atlantic: 1,984,000 (15%)	South Central: 1,937,000 (14.6%)	Suburb: 5,730,000 (43.3%)	
E. North Central: 2,219,000 (16.8%)	Mountain: 841,000 (6.4%)	Rural: 4,332,000 (32.8%)	
W. North Central: 885,000 (6.7%)	Pacific: 2,286,000 (17.3%)		

ROUNDED FIGURES

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

## SOUTH AFRICAN MUSIC BIZ, RADIO DEBATE LOCAL MUSIC QUOTA

(Continued from page 1)

ter years of debate.

Broadcasting here is being de-regulated, and, for the first time, licenses will be granted to private broadcasters. However, the process is being delayed by an insistence by the new licensing body, the Independent Broadcasting Authority, that programming rules be debated and drafted before licenses are granted.

In the same breath, the IBA has committed itself to the concept of "cultural responsibility" on the part of broadcasters, as embodied by a proposed but undefined quota of local content in music and production.

This has opened the door for the recording industry to lobby, with every prospect of success, for a local music quota. The industry has campaigned fruitlessly for such a measure over the past two decades, but now it has found allies where it had encountered hostility and suspicion in the past.

A formal alliance has now been established between the record companies, musicians, and performers, collectively calling themselves the South African Music Content Alliance (SAMCA).

The alliance gave the public the first taste of its attitude when musicians occupied the foyer of the headquarters of the state broadcaster, the SA Broadcasting Corp., last month. Their main complaint was the lack of indigenous music—specifically, black ethnic music—on SABC's commercial music stations, such as pop station Radio Five, easy-listening station Highveld Stereo, and a smaller station called Radio 2000.

To a lesser extent, they also targeted Radio Metro, a soul- and jazz-oriented station aimed at urban black listeners. It has about 2.5 million listeners, but gives less than 6% of its airtime to indigenous music.

Radio Five, which is SABC's flagship station and its biggest success in commercial radio, bore the brunt of the protest, as it has a glass-fronted studio operating from the SABC foyer. One protest banner read: "Radio 5 FM You Are Too White." The Radio Five DJ on duty promptly invited the protest leaders into the studio to give their side of the story on the air.

Broadcasting industry executives say they believe a compromise over the issue is possible, but only if a local music quota can be phased in, and if the South African music industry rises to the challenge of developing repertoire which, in their view, matches international standards.

The members of SAMCA are unified behind a recommendation made to IBA on how local content should be measured and enforced. They have recommended that, three years after new quota regulations become law, "not less than 50% of all musical works being broadcast between 6 a.m. and 9 p.m. are musical works which qualify as South African music."

However, in its detailed submission to the IBA, SAMCA stresses that it is not seeking a blanket 50% quota. For instance, stations that devote less than 15% of their broadcasting time to music should not be obliged to comply with the regulations, they say. Further, the document commits the music industry to greater investment in recording, distribution, and promotion of South African music.

None of the top 10 artists played on Radio South Africa, the nation's equivalent of public broadcasting service, at the end of July were South African. That playlist featured Ma-

riah Carey, Chicago, Twenty 4 Seven, Roxette, Crash Test Dummies, Toni Braxton, Bryan Adams, Ace Of Base, Tevin Campbell, and Julio Iglesias. A quota system of 50% South African music, if instituted in time for the rush of Christmas releases, could add local artists Soul Brothers, Thomas Chauke, Brenda Fassie, Yvonne Chaka Chaka, and Lucky Dube to a top 10 playlist.

According to a SAMCA statement, "These recommendations have been drafted in response to the growing marginalization of South African music by the broadcasting industry. It has not made any sense for the recording industry to invest vast sums of money in producing more local music when it is known in advance that the potential for airtime is severely limited."

The group states that a properly implemented local music quota will substantially improve both the quality and quantity of South African music, using the example of similar quotas in Australia and Canada.

"The crux of the matter is that South Africans themselves no longer appreciate their own music," says the SAMCA statement. "As a result of years of apartheid and the cultural boycott, South Africans have developed a deep sense of cultural inferiority, being easily persuaded that all foreign music is qualitatively better than South African music."

SAMCA estimates that, between May 1990 and April 1993, South African music's airplay dropped by 19.9%, comprising just 17.4% of all music played by radio stations—despite many years of lobbying by the recording industry for a higher percentage. According to SAMCA, the trend is now accelerating—an ironic turn of events, considering the recent achievement of a democratic government representing all South Africans.

According to SAMCA, disk jockeys and program compilers are "unashamedly pursuing a First World programming theory, underpinned by the Eurocentric perception that South African music is inferior to foreign music."

Gallo Records, which has one of the largest rosters of South African musicians, has said that it fully supports SAMCA's submission to IBA.

However, some record companies appear to be caught in the middle, since much of their income is generated by the sales of records by international artists, even while they work with local repertoire.

The most dramatic example is EMI Music South Africa, a wholly owned subsidiary of EMI International, which is, nonetheless, deeply involved in local music through subsidiaries such as CPP, one of the major players in the black music market.

EMI managing director Mike Edwards acknowledges that a quota would reduce the airtime given to his international acts. But he believes that EMI must take the side of local music.

"We've got to give local music a better chance," says Edwards. "It's the only area where the [South African] industry can expect growth. It's the only potential we've got. This could reduce the level of airtime given to our international repertoire, but then a great many radio stations will be established as a result of de-regulation, creating that many more outlets for music."

Radio Five acting program manager Keith Lindsay, one of the broadcasting executives most directly in the firing line, believes that a compromise is possible. "We know that the public will listen to local music if it's good music, and obviously a radio station wants to please its listeners," Lindsay says. "So we're throwing the issue back at the record industry. The record companies have to commit themselves to creating quality recordings and developing quality acts."

Lindsay believes a three-year plan is needed to implement a quota, "so that the record companies can commit themselves to producing music that will be worthy of broadcast. At the moment, there is not more than 6-12 hours of quality, high-profile local music available for broadcast, and if you play that on a high-rotation basis, you're going to kill it. I would be happy with a setup where, in the first year, we broadcast 17%-20% local music, in the second year 20%-25%, and in the third year 30%."

The 50% figure proposed by SAMCA seems more a bargaining position than a serious expectation. The figure bandied about in the industry for many years has been 40%, based on international trends.

"A flat quota of 40% would be a tragedy," says Lindsay. "We've just had a free election for a free South Africa and freedom of choice. The quota negates that, as we are now being dictated to. For my listeners, it would be very sad if they're forced to listen to music they don't want to hear."

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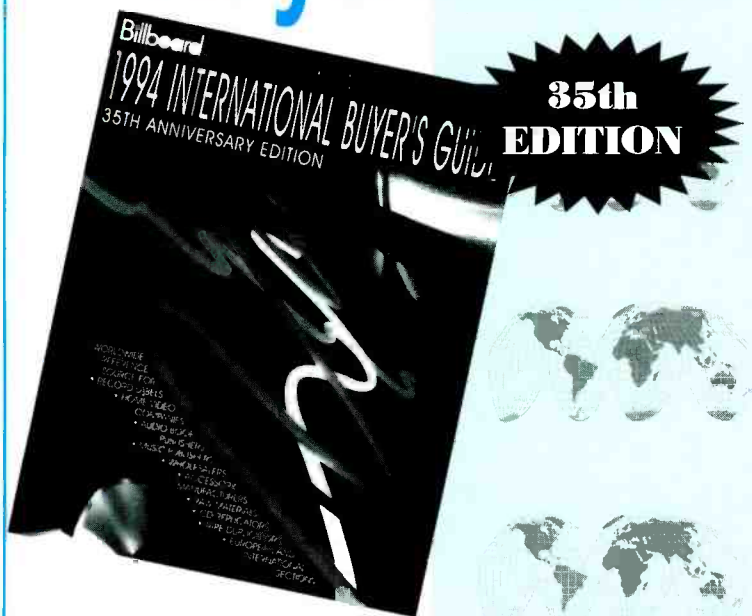
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# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## FEE EXEMPTION BILL INTRODUCED

Rep. Jack Reed, D-R.I., has introduced legislation that would exempt certain bars and restaurants from paying music licensing fees to performing rights groups. The bill, introduced Aug. 10, has five co-sponsors, including Reps. Mike Synar, D-Okla., and F. James Sensenbrenner Jr., R-Wis.—all members, like Reed, of the House Intellectual Property Subcommittee, where complaints about music licensing were heard this spring. Insiders say the bill has no chance of passage this late in the session and is more of a "message" to the performing rights organizations.

## LIVELY TASTE OF MEAT LOAF

Serving Meat Loaf again? Not one but two live albums from Meat Loaf are planned in the months ahead, in the wake of worldwide sales of nearly 9 million for "Bat Out Of Hell II," released by MCA Records in the U.S. and by Virgin Records in international markets. A live hits collection is due in November and a live classic-tracks album is scheduled for February, with domestic and international releases in the hands of MCA and Virgin, respectively.

## JAPAN SALES, UNITS SLIP

Japanese sales dropped by 2% in value and 6% in shipments in the first half of this year, according to the label trade group there, RIAJ. Sales in dollars hit \$2.27 billion (227.5 billion yen), and unit sales

reached 184.38 million. The key casualty was the domestic CD singles market, which in recent years was a major growth area. Total album units were flat at 118.72 million.

## A&M KIDS SET NEW LABEL DEBUT

Herb Alpert has confirmed to Bulletin that Almo Sounds, his new label venture with his A&M Records co-founder, Jerry Moss, will have its first album out early next year. "We have three artists signed at the moment," says Alpert, who will headquarter with Moss at the Los Angeles offices of their Rondor Music publishing operation. A distribution agreement is being negotiated.

## 20 GAME POWER UNITS IN DETROIT

West Coast Entertainment's Game Power Headquarters affiliate has signed a \$3 million agreement with InterActive of Rochester, Mich., to roll out 20 Game Power stores in the Detroit area. The first three will be open in time to catch the fourth-quarter flood of game purchases, rentals, and swaps. Game Power is going head-to-head with market leader Funco, which has 16 outlets covering the same region.

## IS 'GUMP' GOING SELL-THRU?

Bulletin hears that Paramount Home Video is weighing surprise summer hit "Forrest Gump" for direct-to-sell-through release next year. Paramount's last direct title, "Wayne's World," was a disappointment, selling about 50% of the 5 million copies released in late 1992.

## DUTCH RWANDA RELIEF GALA

Dutch artists and labels have mobilized for Rwanda relief, with a 3½-hour live TV gala Aug. 6 having raised \$23.7 million for the Dutch aid appeal, to which the government has added another \$8.6 million. A live CD of the concert has been rush-released on CGD, the Dutch record promotion group. PolyGram's Hanover, Germany, plant pressed the first 25,000 copies free. Half of the \$11.50 price of the CD will go to the Dutch Rwandan Aid Appeal. For earlier developments on Rwanda relief, see page 10.

## BMG PUB'S MILLER, LIBRARY DEALS

BMG Music Publishing has made two major deals, one of them involving global administration with rock singer Steve Miller for catalog titles and future works held by his Sailor Music (ASCAP) and Silk Stocking Music (BMI). The deal, Miller's first with a multinational publisher setup, comes as Capitol Records releases "The Steve Miller Band Box Set," a 64-song, three-CD compilation celebrating Miller's 25th anniversary with the label. In another move reported to Bulletin by BMG publishing chief Nick Firth, the company has acquired Atmosphere Music, one of the U.K.'s big production music libraries. The acquisition, the price of which was not revealed, is part of an international expansion of BMG Music's Library Ventures unit.

# Boyz Hit No. 2 Without Trying Too Hard

FOR ONLY THE THIRD TIME in the history of the Hot 100, a single moves from outside the top 30 to No. 2. Making the impressive leap is "I'll Make Love To You" by Motown's Boyz II Men. It is the third-biggest jump to the runner-up position since the Hot 100 began, topped only by the rise from No. 54 that "Nel Blu Dipinto Di Blu (Volare)" by the late Domenico Modugno (see obituary, page 89) made in 1958, and the jump from No. 35 that "Are You Lonesome To-Night?" by Elvis Presley made in 1960.

"I'll Make Love To You" is the first single to shoot to No. 2 from outside the top 10 since "That's The Way Love Goes" by Janet Jackson zoomed from No. 14 in May 1993. A total of 18 singles have moved from outside the top 10 to No. 2. After Domenico, Elvis, and Boyz II Men, the biggest leaps to second place were made by Phil Phillips' "Sea Of Love" (22-2 in August 1959), the Beatles' "A Hard Day's Night" (21-2 in July 1964), and Silver Convention's "Fly, Robin, Fly" (16-2 in November 1975).

If Boyz II Men can move up just one place next week, the quartet will secure its second chart-topping single. But not every single that took a running jump to No. 2 ended up in the top spot: witness "The Mountain's High" by Dick & DeeDee (15-2), "Barbara Ann" by the Beach Boys (15-2), and "You Don't Own Me" by Lesley Gore (13-2).

On the Hot R&B Singles chart, Boyz II Men rockets 18-1, ending Janet Jackson's 10-week reign with "Any Time, Any Place"/"And On And On." Still, Janet has the longest-running two-sided No. 1 R&B hit since "Searchin'"/"Young Blood" by the Coasters had a 13-week run in 1957.

LION IZE: Just one week after the Four Seasons became the Hot 100's longevity champ by re-entering with "December, 1963 (Oh, What A Night)," the Tokens pull

off a similar feat by returning at No. 68 with their No. 1 hit from 1961, "The Lion Sleeps Tonight." The Tokens have the second-longest chart span in the rock era, with 33 years and five months between the debut of "Tonight I Fell In Love" and the return of "The Lion Sleeps Tonight."

The inclusion of the song in "The Lion King" film, but not on the soundtrack, helps the single's inspiration, the traditional South African folk song "Wimoweh," become the title with the longest chart span in Billboard's history. Miriam Makeba recorded "Wimoweh" in the original Zulu, but the first version to chart was an English translation by the Weavers in February 1952. That gives the song a chart life of 42½ years. Rob Durkee of "American Top 40" notes that in second and third place are "Unfor-

gettable" (40 years from Nat King Cole's version to Natalie Cole's update) and "I Don't Want To Walk Without You" (38 years and two months from Harry James' recording to Barry Manilow's remake in 1980).

BY THE TIME HE GOT TO WOODSTOCK: Better 25 years late than never. Jimi Hendrix's "Woodstock" album is the Hot Shot Debut on The Billboard 200 at No. 40. That would be his performance at Woodstock Classic, but the chart entry coincides perfectly with Woodstock: The Next Generation.

NOW AND AGAIN: By debuting at No. 1 on the compilation album chart in the U.K., "Now That's What I Call Music 28" keeps the series' record intact: all 28 have gone to No. 1, making this the most successful compilation series of the rock era.



by Fred Bronson



THE ROAD TO ECSTASY BEGINS AT GOLD.

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# Frustration Grips Reprise Marketing Department

## ■ Neil Young Refuses To Promote New Album

BURBANK—"Neil will do nothing!" emphasized Elliot Roberts, who is Neil Young's manager and is good at emphasizing. "That's spelled N-A-D-A!"

Mr. Roberts' pronouncement has stunned Reprise Records. Reprise has this dilemma: the new Neil Young album (4/2-45749) is, informed sources say, a giant work. *Rolling Stone*, for instance, has already called the album "among his best."

Yet Reprise's Marketing Department, filled as it is with hot-and-heavy record execs (often in need of deodorant), are asking, "So whatta we do?"

### Neil Young has said, for instance, "No interviews!"

That remark caused dirty words to be uttered in Reprise Publicity. *The Los Angeles Times* even did a column about "no interview." With that article, it ran this ugly photo:

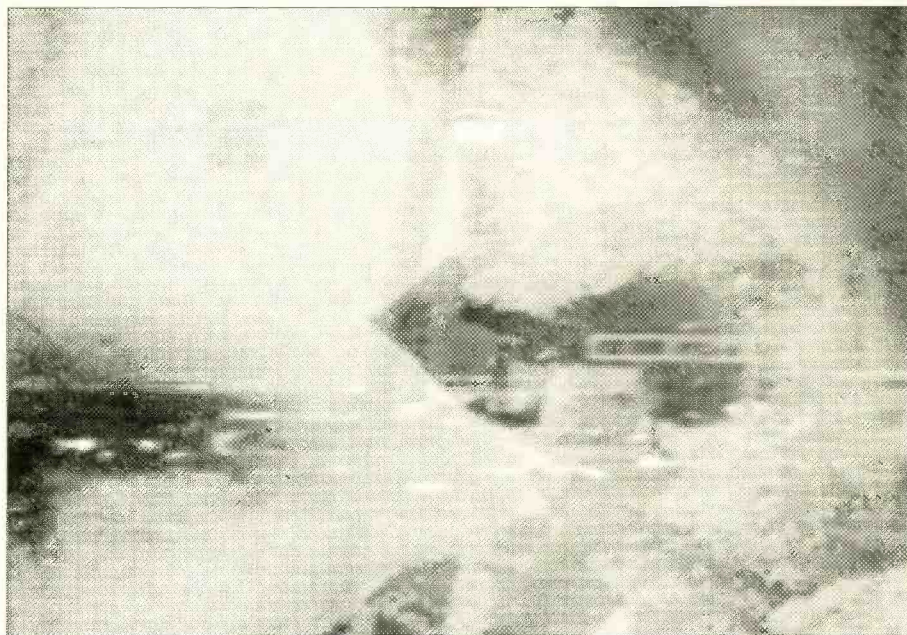


### Neil Young has also said, "No publicity photos."

Reprise's Rich Fitzgerald, who realizes that airplay is a sometimes thing in this life, said, "No photo? No shit!" The Art

Department responded by running an in-house contest for the "Best Non-Photo of Neil Young."

Look what won:

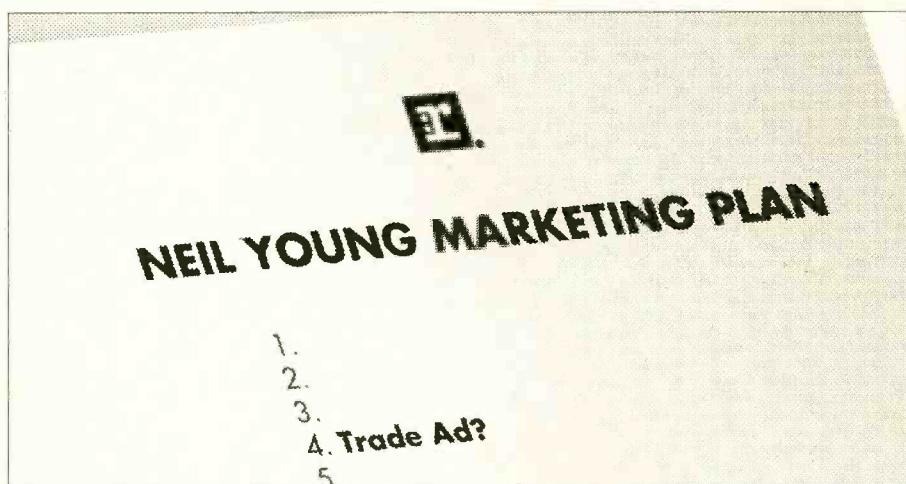


### Neil Young also declared, "No touring, either."

That decree caused Reprise's Mr. Stein to awake with a jolt last Tuesday, fantasizing about hiring out-of-work Elvis impersonators, desperate guys, guys who might grow their hair down and stringy guys who'd lip-sync Neil's new album from coast-to-coast.

### Neil Young has said, "Probably no videos."

Reprise's marketing plan, in short, has come down to this:



### Neil Young has not (so far) said, "No trade ads."

You are now reading Reprise's marketing plan. You may wish to save this ad for your children. It might be the last Neil Young ad.

However, in order not to offend our artists, we are—in this trade ad—cooperating to the max. We are not even mentioning Neil Young's new album's title.

For that, look under the "★★★★★" in last week's issue of *Rolling Stone*.

### Reprise Records. World Leader in Subtle Marketing.

Produced by David Briggs and Neil Young.

