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Live Brings 'Drama' To Radio With 2nd Set

PAGE 11

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 25, 1994

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RAP IN EVOLUTION: OLD SCHOOL, NEW FRONTIERS

Giving Up The Funk: Labels Mine '70s Hits

BY CHRIS MORRIS

LOS ANGELES—Stoked by years of sampling by new-school rappers and fresh radio exposure, old school—the classic hard funk and R&B of the '70s and '80s—is coming back strong.

The genre has been visible on The Billboard 200 via a pair of compilations issued by Walnut, Calif.-based indie Thump Records. "Old School Volume 2" stands at No. 167 this week, after entering the chart last week at No. 147.

(Continued on page 119)



CLINTON

Labels Struggle To Gain Acceptance Here For European Hip-Hop Artists

BY J.R. REYNOLDS

LOS ANGELES—American record companies licensing European hip-hop acts are finding minimal acceptance for these artists in the U.S., and are seeking alternative methods of marketing for the flurry of artists crossing the pond.

While European acts like MC Solaar, Marxman, Stakka Bo, and Fun-Da-Mental boast aggressive hip-hop beats and stirring social commentary, marketing executives from the domestic labels licensing European acts view these artists more as distant cousins than as blood brothers to their American counter-



FUN-DA-MENTAL

parts.

"You have to accept the [American hip-hop] community for what it is, which is territorial in nature," says Peter Gordon, managing director of the U.K.-based Beggars Banquet label, which licenses its U.K. act Fun-Da-Mental to Atlantic Records in the U.S. "In the U.K., music is a little different; it has more of an alternative feel, so with Fun-Da-Mental, we have to move a little more cautiously in the U.S."

Fun-Da-Mental's debut set, titled "Seize The Time," drops Aug. 16, but the release date of its first single, "Dog Tribe," is yet to be determined

(Continued on page 117)



STAKKA BO

Modern Rock Opens Doors To Rap Tracks

BY CRAIG ROSEN

LOS ANGELES—Rap and modern rock radio may seem like an unlikely combination, but the genre remains a steady, albeit small, part of the playlists at a number of stations in the format and continues to influence some of its biggest stars.

Most modern rock stations are extremely selective in the rap they play, primarily choosing songs with heavy rock sensibilities and tending to focus on white rappers. In addition, much of the rap that gets played is in weekends and nights.

This week the Beastie Boys and Stakka Bo have songs on the Modern Rock Tracks chart. The Beastie Boys' "Sabotage," an all-out rocker with hints of rap in the vocal delivery and scratching segments, is No. 24 on the Modern Rock Tracks chart. Stakka Bo's laid-back "Here We Go," closer in spirit to the Stereo M.C.'s than N.W.A, is No. 25 on the Modern Rock Tracks chart.

Both acts are rooted in rap and remain two of a handful of hip-hop acts that receive airplay on both rap specialty shows and modern rock radio.

(Continued on page 120)



BEASTIE BOYS

CES' Chicago Run Ends With A Multimedia Bang

BY MARILYN A. GILLEN

NEW YORK—Hollywood plays a starring role in what is shaping up as one of the most software-intensive Summer Consumer Electronics Shows in years.

The June 23-25 event in Chicago marks the final bow for the 27-year-old summer show, which will shift site, season, and moniker next spring

(Continued on page 110)

THE ENTER ACTIVE FILE
 A BILLBOARD SPOTLIGHT

SEE PAGE 91

Bureaucracy, Legalities Slow FCC's Regulation Of Indecency

BY BILL HOLLAND

WASHINGTON, D.C.—It's a sunny, bright morning, and at 8:36 a.m. the parent driving the kids to school switches on the radio in the mini-

van. What the parent hears is not the expected oldies mix, but two morning jocks joking. It takes a moment before the parent realizes the jocks are teasing a female call-in listener about her supposed craving for oral sex.

The parent reaches swiftly to

switch off the radio, embarrassed and irritated. "That just isn't right," the parent steams. "There's a time and a place for everything, and I've got kids in the car."

Back at the house, still angry, the parent writes to the Federal Communications Commission, mentioning the date of the broadcast, the approximate time of day, and what can be remembered of the jock's conversation. By late afternoon, the local Congressman's

(Continued on page 105)



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BILLBOARD SPOTLIGHTS
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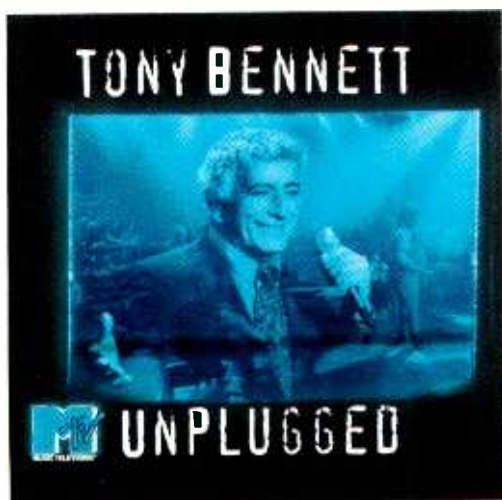
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Truth, Lies, And The Getting Of Wisdom

Can a record be excellent if, at its essence, its motives do not excel? If music matters, then the answer is no.

From the start, this column was intended to celebrate the intrinsic properties of forthcoming albums that were truly surpassing in content and spirit. Given the many, many releases of any calendar year, the aim herein has always been to offer special recognition to artists whose latest projects exceed accepted limits and standards, bettering their own previous efforts as well as those of their contemporaries with work of uncommon merit.

The opportunity to provide this kind of endorsement, in a publication read with confidence each week in 107 countries, is both a great joy and a grave responsibility. No one is allowed to pitch an act or project for this space, and the most renowned performer is on an equal footing with the most obscure. The column is meant to be an expression of a professional assessment, enthusiastic in its advisory, unequivocal in its endorsement. And when that endorsement must be withdrawn, it is with grievous regret.

Earlier this year a "Music To My Ears" installment was devoted to the debut album by RCA/Kaper act Afro-Plane ("Afro-Plane And The Power Of Surprise," Billboard, March 5). At the time, I admired the rap group for its ability to transcend the adolescent gullibility of gangster rap with inventive music whose political and social commentary seemed to succeed at "courting no ritual, seeking no acolytes, respecting no demagogues, requiring no pimps."

But I was mistaken. Sadly, as writer Jon Pareles stated in a recent New York Times article ("Can Good Guys Challenge Gangster Rap?" Sunday, June 12), "Afro-Plane... has no such tolerance for gay people." Pareles discerned a heatedly spoken passage within the dense wordplay of a track called "Trouble (Thought It Was Love)" that I had missed, one in which Afro-Plane rejects any human rights or civil rights parallels between racism and bigotry toward homosexuals, further advising gays and their allies that "sooner or later you'll have to do some repenting."

Going back after reading the Times piece and listening more closely to "Trouble," any personal perception of the song's essential sagacity and uplift was both clarified and spoiled. Whatever the Afro-Plane record's other commendable attributes, that buried dictum in "Trouble" was bigoted malice to my ears. And this column was not intended to support records that contain such hateful attitudes.

Moreover, it's increasingly hard to understand why our industry should accommodate, without sustained censure, any such music. To offer an artistic and social parallel, back in 1988 Guns N' Roses issued a collection of material called "GN'R Lies" (Geffen), which included a song called "One In A Million." Notwithstanding the musical strengths of the record, the song in question contained the following lyrical outburst: "Police and niggers, that's right/Get out of my way/... Immigrants and faggots/They make no sense to me/They come to our country/And think they'll do as they please/... Or spread some disease/They talk so many goddamned ways/It's all Greek to me."

Then, as now, one of the most difficult things to accept about the GN'R track was the skill that obviously went into crafting, and therefore excusing, the song at every step en route to its commercial realization. An adult had to sit down with some presence of

mind and compose the stanzas, working out the rhyme scheme, deliberating over the choice of words. A fragment of melody had to be fleshed out to enhance the theme, and then a band had to be taught the basic composition. Studio time had to be booked, and the musicians had to conceive the full-bore arrangement, with assorted percussion and several guitars added as effective accompaniment. The track had to be engineered, with attentive technicians manning the board, such personnel likely conferring about the overall brightness of the acoustic guitar or the vocal levels on the lead singer's mike as he launched into his "Police and niggers... immigrants and faggots" soliloquy. The finished tune, which was carefully produced, had to be mixed at one location and mastered at another, its presence on the album sequenced in relation to the other selections. And then the final product had to be handed to marketing and promotional people to begin packaging, publicizing, and selling it. Thus, at each stage of the process, many thoughtful people were apparently willing and able to proceed with the enterprise.

And while "One In A Million" drew its share of denunciations at the time, the song is still on the "GN'R Lies" record, still available for purchase, still making money for the artists who recorded it, with domestic sales in excess of 4 million units. And it is still a piece of racist, gay-bashing garbage, a brainless screed affronting any humane person who believes in art's mandate to articulate the truth.

As a consequence of our industry's role in this culture's inability to shame Guns N' Roses into voluntarily withdrawing "One In A Million" and making constructive restitution for the social harm it inflicted, we all share some blame.

With these matters in mind, this column closes with an open letter sent on June 14 to Afro-Plane:

"As you know, I'm a big supporter of your music, particularly its powerful critiques of the politics of self-delusion. Nonetheless, The New York Times recently singled out a textual assertion in 'Trouble

(Thought It Was Love)' that deserved very serious scrutiny as well as additional reflection on your part, namely the passage (which I missed on the album) in which you state: 'Faggots take us in sayin' I'm your friend, me and you black man, we got the same Zen... I don't dig that... you need to do some repenting.'

"People who are being oppressed hardly are in competition with one another, although oppressors tend to love the supposed pecking orders that destroy the powerless by pitting them against each other in turf battles.

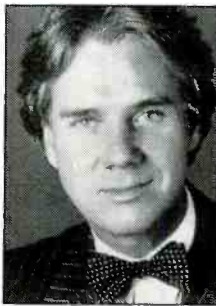
"Bigotry is wrong not because of any particular sort of humanity being oppressed, but because *all* bigotry is wrong. Period.

"People can no more repent for being gay than they can for being heterosexual. One can repent for the bigotry one inflicts on another, but one cannot repent for being the way God made him or her.

"If God put us here for anything, I suspect God put us here to learn: to celebrate our differences, love our similarities, and conquer the fears that divide us.

"I remember a conversation I had with Bob Marley in Kingston in 1975 about the irony of the vast white audience he'd initially gained outside his core Caribbean constituency. He looked me straight in the eyes and said: 'To me, them have no difference. Wherever, we are friends. Jah give you the wisdom to understand it.' So true, but how often do we use that wisdom?"

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

PEARL JAM WON'T BUDGE ON TICKETS

Even though its battle with Ticketmaster over service fees is being blamed for the cancellation of its summer U.S. tour, Pearl Jam remains committed to its crusade for lower ticket prices. The band is planning to launch a new tour as soon as it can find a way to sell tickets on its own terms. **Page 6**

BIG CHANGES IN STORE AT IFPI

Billboard international editor in chief Adam White was in Stockholm for the recent meeting of IFPI's top decisionmakers, who discussed plans to decentralize the organization's board structure. The move would set up regional boards for Europe, Asia/Pacific, North America, and Latin America. **Page 71**

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Commentary

Music, Multimedia, And Money

BY NORMAN BEIL

Pop quiz: What was the most-listened-to song of the past decade in the U.S.? Whitney Houston's "I Will Always Love You"? Bzzt—wrong. "The Star Spangled Banner"? Guess again. The tune that racked up the most person-hours of hear-time was the theme song to Sega's "Sonic The Hedgehog"—background noise to a video game—followed closely by the themes to "Tetris" and "Super Mario Bros." In fact, I estimate that Americans will spend 10 billion hours this year listening to the beeps and blips of interactive software. That's in prime leisure time, when they should be listening to *real* music (you know, the kind we in the record industry can make a buck from).

Speaking of money, check out CD-ROM. These discs look like audio CDs (and cost the same to manufacture), yet multimedia producers charge two, three, and four times what we're getting wholesale. And they're not paying big artist and composer royalties!

How can we get in on this action? Somehow it doesn't seem right to try to make music (the ultimate linear "let the artist take you somewhere" pleasure) into some herky-jerky Interactive Experience. Should we aggressively license (or definitely not license) our music to every Tom, Dick, and CD-I? What should we do?

We can do lots of things, but they all involve sticking to what we do best: discovering, nurturing, and helping talented artists reach an audience.

How about an industry campaign (*à la* California's "Got Milk?" slogan) to remind kids that they can play their games without actually listening to those annoying bleeps? A "Turn Down The Sound . . . Turn Up the Music" campaign! Imagine kids playing Mortal Kombat, headphones strapped on blasting Guns N' Roses. (*Now that's a pretty sight.*) Ask a teen-ager if he ever turns off the video game sound and listens to his stereo while playing. He'll smile and say, "Hey, that's a good idea."

We're going to start seeing CD-ROM tracks added to regular audio CDs now that developers have figured out how to do this without trashing the first audio track. What we lost with the end of the 12-inch cardboard album jacket will come back on steroids: lyrics, bios, animated cover art, interviews, scores of photos, home movies, you name it. Artists get a new way to connect with audiences. Labels get a new way to stimulate catalog sales as fans replace their favorite CDs with the enhanced kind. But the record industry must get behind a standard format that lets us add "liner" material inexpensively and quickly; we can't let competing formats ruin this before it begins. Even more importantly, we must not forget that the music comes first; it's not just the soundtrack to some elaborate multimedia presentation.

Before we start producing our own game titles, we should recognize that the music business is fundamentally different from the game business. Just because we use the same raw materials (CDs) and distribute through similar channels doesn't mean we can compete with the game professionals. You're good at picking the right group of four skinny guys with instruments, long hair, and torn jeans out of the thousands. Can you do the same with game designers? Do you know how to run a business like video games, where

catalog is worth virtually nothing? Where there is nothing like radio or MTV to help promote the product? The best way for us to compete against the game industry for discretionary dollars is to make great records.

Artist-driven interactive multimedia "coffee table books" have their place, but we must be careful. Peter Gabriel's "Xplora" is a success because Gabriel is a unique artist whose visual creativity and audience demo-



'Should we license our music to every Tom, Dick, and CD-I?'

Norman Beil is head of business affairs for Geffen Records and Geffen Pictures. He is also head of Geffen's new media task force.

graphics make him particularly suited to the interactive world. The slew of similar attempts on the horizon may not fare as well. This is a rapidly evolving industry, and products designed with today's price points and production values won't stand a chance on the shelf six months from now. Multimedia publishing will create a few new billionaires before the end of the decade, but the installed base of CD-ROM players does not yet support every artist having their own CD-ROM "experience."

Unlike multimedia coffee table books, "Interactive Music," which lets consumers participate in the creative process, is a solution in search of a problem. Listeners don't want to create, they want to listen. Mozart tried this with his "Musical Dice Game," in which players composed their own minuets using Mozart's charts and a pair of dice. It didn't go over 200 years ago, and it's not going over today. Sing-along (karaoke) or play-along, on the other hand, have always been big. The new virtual guitars may be worth supporting.

The record industry should demand top dollar for use of our star artists. With the explosion of multimedia computers in the home, and software titles clogging the shelf, consumers will gravitate toward well-known names. Game publishers are starting to catch on to this, but are still offering single-digit royalties. Uh-uh. The deals have to get real.

Our content is also too valuable to remain "platform agnostic." Windows, Mac, CD-I, 3DO, Sega CD, interactive television. There are big differences that affect the size and demographics of the audience we can reach. And there are different technological capabilities and limitations, especially for audio and video. "Digital quality" is a meaningless expression. An abacus has digital quality but can't play more than the first six notes of "Jingle Bells." Biggest lie of the '90s: "VCR-like quality."

We also should understand the profound impact the new digital technologies will have on marketing in three distinct areas.

The first, direct-response marketing, is exploding. MTV is getting ready. Are you? Check the royalty provisions in your artist contracts . . . you may be unpleasantly surprised.

The second, point-to-point marketing, is emerging. This is direct mail with more finely tuned mailing lists and electronic delivery. On-line services, like CompuServe, can provide good training. There will come a time when you'll be a nerd if you *don't* have an address on the Internet.

The third area is interactive advertising. Soon we'll be shopping for life insurance, a family vacation, and that perfect Mother's Day gift in one-on-one sessions with a computer or computerized kiosk. Music may not be far behind.

And then there's the big technological enchilada—direct digital distribution of music. No more inventories, no more stockouts, no more storage or shipping.

Yes, we must strive for this. But we must also be careful. Digital product is easy to copy, and the music industry is the least protected legally. Music is the only creative work that can be publicly broadcast without the payment of a royalty to its owner. The industry must work toward better legislative protections, and should also seek technological protections such as encryption.

Keep in mind, though, that the technology for the direct digital distribution of music has not yet been invented—at least not for cost-effective and widespread use with actual CD quality. Maybe the predictions that this technology will be available in the not-too-distant future will turn out to be correct. But I'm still waiting for one of those flying backpacks we've been hearing about for the last 20 years.

LETTERS

MASSIVE CHANGES ARE REQUIRED AT ASCAP

Your page one article detailing the efforts by beneficiaries of "standard" songwriters and publishers to delay a hearing on changes in the society's rate structure (Billboard, June 4) was from the perspective of the heirs of the giants of the past. They claim they were not given the appropriate amount of time to comment on proposed changes ASCAP has submitted to the court. Yet the victims of this endless greed, the rank and file membership whose works are constantly denigrated financially to overcompensate these "fat cats," had commented to the court by the May 24 deadline.

Ours is a comment, not a complaint about our inability to comment. It points out that

the old system was designed specifically to help the "standard" writers whose music is no longer broadcast with the frequency to justify preferential treatment. It also points out that, in our view, the system ASCAP proposes is not an overhaul but rather ASCAP management's best guess of the minimum changes necessary to keep everybody in line and continue the status quo.

These heirs who oppose change are proof that massive changes are required. They are holding onto the glories of the past by their fingernails, and ASCAP management is walking a thin line trying to keep them.

Steve Karmen
 Elsmere Music Inc.
 Bedford, N.Y.

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

MCA Lists 'Schindler' Special Box At \$139.98

BY EILEEN FITZPATRICK

LOS ANGELES—In addition to the anticipated rental version, MCA/Universal Home Video will release 100,000 limited-edition collectors' sets of Steven Spielberg's "Schindler's List" on Aug. 17, priced at \$139.98.

The set will include a letter-boxed version of the film on two cassettes, a paperback novel, a CD soundtrack, a letter from Spielberg, and a deluxe photo book made exclusively by MCA/Universal for the video release.

The holocaust film, a winner of several Academy Awards, also will be available as a rental without a suggested retail price, although it is equivalent to a \$99.98 list, according to Andrew Kairey, senior VP of

sales and marketing. Letter-boxed and full-frame versions are available.

MCA/Universal had seriously discussed releasing the film at a traditional sell-through price in order to fulfill Spielberg's mandate that as many people as possible see "Schindler's List" (Billboard, May 7).

"In terms of price points and margins, the reality is it didn't make sense [to release it at sell-through]," Kairey says. "We have a tremendous upside for rental and have an opportunity to reach more consumers."

Kairey compares the size of the audience expected to see "Schindler's List" on video to a network premiere of a mini-series during the first quarter of 1994. (Continued on page 110)

New Artists Lead U.K. Biz Growth CD Singles Also Drive Strong 1st Quarter

BY THOM DUFFY

LONDON—A strong showing by new artists and the rapid development of the CD singles format are among the factors cited for the continued growth of the British record industry during the first quarter of 1994.

The value of trade shipments reached \$243.9 million (162.6 million pounds) for the first three months of the year, a growth of 7.2% over the first-quarter figures for 1993.

"An overall improvement in the economy is driving it," says Rupert Perry, CEO of EMI Records U.K. and Eire and chairman of the British Phonographic Industry. "As an industry, we tend to be the first into a recession and the first out of it."

Despite widespread debate in the U.K. in the past year over CD pricing, compact discs remain the clear preference of consumers. The market value of CD album sales rose 16.1% to \$159.75 million (106.5 million pounds). At the same time, the value of cassette album sales dropped 19.1% to \$44.9 million (29.9 million pounds) and vinyl album sales dropped 17.8% to \$4.95 million (3.3 million pounds).

The overall 7.2% rate of growth in market value in the first quarter is slower than the 13.5% increase for the 12 months ending Dec. 31, 1993 (Billboard, Feb. 26), but the continued upward trend has prompted optimism. Total albums sales rose to 30.4 million units worth \$209.55 million (139.7 million pounds), up 0.7% and 5.2%, respectively.

"I sense a definite renewed confidence," says Marc Marot, managing director of Island Records. With a track record of breaking new acts, Island has enjoyed top 10 sales recently for the Cranberries album "Every-

body Else Is Doing It, So Why Can't We?"

However, Marot says an additional sign of the overall market's strength, from Island's perspective, has been a "strong re-emergence of catalog," led by titles from U2 and Bob Marley.

The strength of new artists' releases also was cited by Ken Sockolov, managing director of European operations for Tower Records in London. "We've been able to look down 40 records on the [U.K.] chart and find 20 new artists," he says. "That stimulates a lot of sales."

Among the artists who have been on the U.K. album chart since the first quarter of this year with a first or second album are the Cranberries, Eternal, Enigma, Ace Of Base, Take That, M People, and Bjork.

"CD singles still are showing phenomenal growth," says Sockolov. For (Continued on page 117)

VSDA Hits The Road With Next Next 6 Confabs

BY SETH GOLDSTEIN

NEW YORK—The Video Software Dealers Assn. is taking its show on the road after next year's convention in Dallas. Increasingly unhappy with its treatment in Las Vegas, the association has settled on a five-year plan that will take the annual meeting to Los Angeles in 1996, Nashville in 1997, Dallas in 1998, either Los Angeles or Las Vegas in 1999, and Nashville again in the year 2000.

"We're 99% committed" to the lineup, says a source who claims VSDA has been able to meet its need for an estimated 4,000-5,000 hotel rooms, at least 50 meeting rooms, and more than 325,000 square feet of exhibition space. In each location, VSDA also has been able to secure time in May, satisfying the demands of program suppliers who want to use the trade show as a forum for announcing sell-through releases due to arrive in the fourth quarter.

Mass merchants, who plan purchases six months ahead, have long complained about VSDA conventions held in July and August, which is after the buying season.

VSDA expects to formally unveil its new schedule in the weeks prior to the July 24-27 show in Las Vegas, home to the convention since 1986. The Las Vegas Convention Center and the adjoining Las Vegas Hilton, VSDA's convention headquarters, are aware the association has decided to move to Dallas next year. At the time it announced that change, VSDA also said it would return to the Convention Center in 1996.

In fact, Vegas is out of the running because VSDA likes the reception it has received elsewhere and because May 1996 is unavailable. Las Vegas Hilton national sales director Lloyd Boothby says a computer group called Interop, which met in the adjoining Convention Center for the first time this spring, has "picked up their option" for that slot. Both sides, nevertheless, continue fencing over dates while awaiting release of (Continued on page 110)



Music Education. U.S. Secretary of Education Richard W. Riley is honored with the American Eagle Award for his contributions to music and arts education. Also receiving the award was drummer and music educator Jim Chapin. The awards were presented by the National Music Council, an umbrella organization for the American music and recording communities, at the Forum On Music Education sponsored by the National Music Publishers Assn. at the Park Lane Hotel in New York. Attendees discussed the National Standards For Arts Education program, which is part of the U.S. Dept. of Education's "Goals 2000" project. Shown, from left, are Dorothy Straub, president, Music Educators National Conference; Dean Stein, president, National Music Council; Riley; and Edward P. Murphy, president/CEO, National Music Publishers Assn.

Handleman Announces Deal For Starmaker Budget Specialist Is Rackjobber's 2nd Video Label

BY SETH GOLDSTEIN

NEW YORK—As anticipated, Handleman Co., the dominant rackjobber with sales of more than \$1 billion, is acquiring Eatontown, N.J.-based budget specialist Starmaker Entertainment (Billboard, June 18).

The purchase, which gives Handleman its second home video supplier, should be completed by July 1. Starmaker's top executives, president Ken Palmer and executive VP Al Schiefelbein, are expected to move to Handleman's Troy, Mich., headquarters after the Video Software Dealers Assn. convention in Las Vegas July 24-27.

Starmaker, which Handleman says has annual sales of \$15 million, will remain a separate label with a separate sales staff reporting to George Port, president of Video Treasures, a subsidiary of Handle-

man. Schiefelbein takes on responsibility for both sales efforts, replacing Video Treasures sales VP Fred Traub, who will focus on major direct accounts in and around his home base of Minneapolis—primarily Target Stores, Musicland, Best Buy, and Dart. He also will continue selling to Blockbuster.

Palmer will oversee acquisition and development of new product. "If [Port and Palmer] didn't feel this would work out for them, Ken wouldn't be moving," says Louis Kircos, Handleman executive VP of corporate development and subsidiaries. Port will fill five or six administrative positions.

"I'm really looking forward to this," says Port, who calls Starmaker "good competitors. They've been aggressive and focused, with great reputations in the trade." Starmaker, controlled by veteran British

video entrepreneur Paul Levinson, will become still more aggressive, according to Kircos. "As a public company, we've got more resources."

Kircos hopes some of Starmaker's advantages rub off on Video Treasures and its MNTEX and Strand Home Video lines. "They're stronger in supermarkets and niche markets."

For the fiscal year ended April 30, Handleman netted \$27.7 million on sales of \$1.07 billion, versus \$43.7 million on \$1.12 billion in 1993. Video gained 3%, to \$389.5 million, while music slipped 9%, to \$571.6 million, books 6.8%, to \$66.1 million, and computer software 13%, to \$45.3 million.

(Assistance in preparing this story provided by Ed Christman.)

Joel Gallen To Produce '94 Billboard Awards For Fox

BY DEBORAH RUSSELL

LOS ANGELES—Award-winning producer/director Joel Gallen has been tapped to executive produce the fifth annual Billboard Music Awards, set to air on the Fox Broadcasting Co. in December.

The 1994 awards telecast is projected to reach between 12 million and 15 million households, a wider audience than ever before, thanks to Fox's May acquisition of 12 new VHF affiliates in such major markets as Detroit, Dallas, Atlanta, and St. Louis. Eight of the affiliates were CBS stations. Fox also is likely to increase its audience penetration and ratings because of its acquisition of the television broadcast rights to the 1994 National Football League season.

Gallen, a former MTV producer/director who helms his own L.A.-based Tenth Planet Productions, produced the MTV Video Music Awards from 1989-93. In addition, he was executive producer for the first three seasons

of the CableAce Award-winning acoustic concert series "MTV Unplugged." He also created and produced the MTV Movie Awards.

Most recently, Gallen produced and directed "Rolling Stone '93" for Fox; "The American Sports Awards" for ESPN; and the ninth annual Rock And Roll Hall Of Fame awards ceremony.

"Joel Gallen is the pre-eminent producer of event television in America today," says Dan McDermott, senior VP of current programs and specials at Fox. "We got the best to come in here and conceptualize and execute the show to make it the premiere awards telecast on TV."

The pact with Gallen, coupled with Fox's increased broadcast profile, paves the way for the Billboard Music Awards to reach new heights in its fifth year, says Billboard president and publisher Howard Lander.

"Tenth Planet Productions was our No. 1 choice to guide the awards (Continued on page 117)

Pearl Jam Promises Fans Future Tours At Low, Low Prices

BY ERIC BOEHLERT

NEW YORK—Pearl Jam fans concerned that the band's high-profile tug-of-war with Ticketmaster could keep the band off the road indefinitely can rest a bit easier. According to the band's manager, Kelly Curtis, even if the band and the ticket giant never come to terms over service fees, Pearl Jam will remain "committed to touring with cheap tickets" and will eventually find a way to tour on its own terms. In order to achieve those terms, though, the band may have to re-invent the concert business.

Pearl Jam canceled its summer (Continued on page 120)

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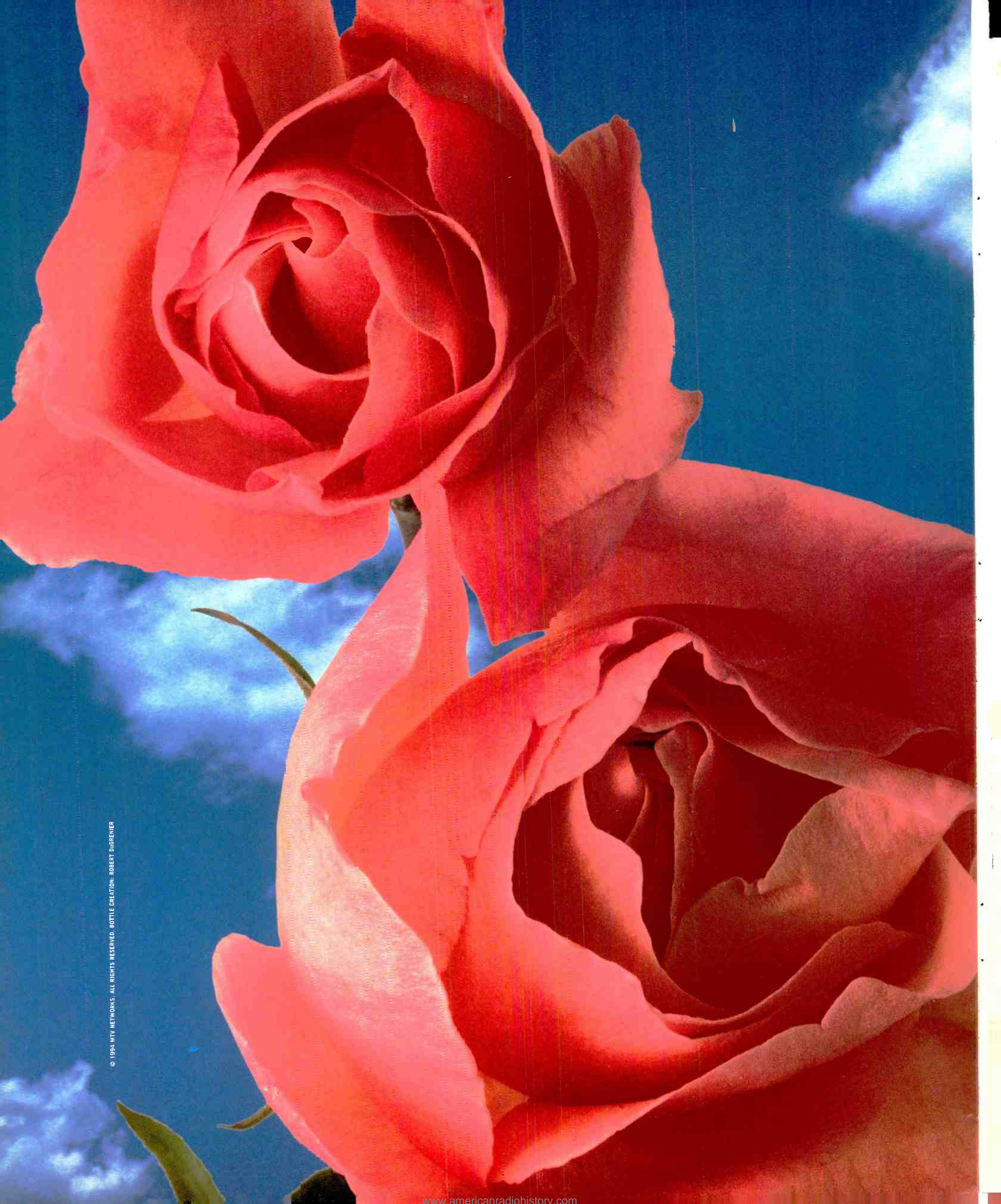


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EMI Set May Take Montaner To A New Career Plane

BY JOHN LANNERT

Famed Venezuelan singer/songwriter Ricardo Montaner says that his upcoming album, "Un Mañana Y Un Camino" (A Tomorrow And A Road), will mark a new era in his already successful career. The artist, who has generated worldwide album sales of more than 7 million units, is backed for the first time by a multinational record company, EMI Music International, and the release is his first effort as a producer.

Producing "has given me a different insight as a recording artist," says Montaner, who co-produced the album with Pablo Manavella and Steve Roitstein.

His relationship with EMI has "allowed me a creative liberty that I did not have before," says Montaner, noting that the record company "can develop my image around the world and give me the opportunity to penetrate other markets, such as Japan or Italy."



MONTANER

Montaner's five-year, five-album deal, which he signed with EMI last year, concluded a 2-year-old legal battle between the artist and his previous record company, (Continued on page 121)

DiBart Sets Out To Prove He's The Real Thing Soulful Singer Emerges On U.K. Dance Label

BY DOMINIC PRIDE

LONDON—At heart, Tony DiBart feels more like a soul- and gospel-tinged songwriter than a dance-pop idol. Ironically, he is hailed here as one of the most media-friendly voices and faces to emerge from the flourishing indie dance scene that brought him to prominence.

DiBart's second single, "Do It," has been released on promo in the U.K. and is slated for general release in early August. It follows his debut single, "The Real Thing," which reached No. 1 on the U.K. singles chart.

"The Real Thing" was released on independent Cleveland City, which has a predominantly dance roster, including such acts as Alex Party and Chubby Chunks. The label, based in Wolverhampton, near Birmingham, is trying the same ap-

proach with "Do It" as it did with the debut single—namely, breaking it out of the clubs.

"Do It" was produced and written by DiBart, who has been penning songs since the age of 16, when he was a gospel singer in churches in the area of Watford and St. Albans, northwest of London. DiBart says that soul music, including Marvin Gaye and early Michael Jackson, had a formative influence on him. "Whatever I sing, it comes out like soul." With a smooth tenor tone, DiBart's vocals have been compared to Terence Trent D'Arby, Seal, and Stevie Wonder, even though the singer is nonplussed by the comparisons.

The route to success has been relatively quick for DiBart, who still runs

a luxury interiors and bathroom fittings company in Slough, west of London. A friend got him in touch with Mike Evans, Cleveland City's managing director, after hearing a five-song demo. A one-single deal with Cleveland was quickly inked.

The label usually sells several thousand copies of any release, and initially pressed 10,000 units. According to the record company, "The Real Thing" has so far sold more than 350,000 units in the U.K.

For a label used to working dance music, it was natural to start in the clubs. "The clubs really picked up on it, which was surprising, because at the time they were not playing songs—it was just four on the floor

(Continued on page 34)

MCA Bows Euro Labels, Looks To Asia For 1995

BY DOMINIC PRIDE

HILVERSUM, Netherlands—As MCA Music Entertainment opened its Dutch subsidiary here June 9, president Al Teller confirmed that the corporation will open four more European affiliates before the end of the year (Billboard, April 2) and is looking to expand in Asia.

At the June 9 event, Teller introduced managing directors of MCA's Austrian and German subsidiaries, who start their duties July 1, and chiefs for its Norwegian and Danish companies, which will bow Sept. 1, bringing the total of new MCA companies opening this year to 10.

Although plans for Southeast Asia are not definite, Teller indicated that MCA is looking to ex-

(Continued on page 121)



A "Beasty" No. 1. The Beastie Boys celebrate backstage at the Palace in Hollywood after the band's Grand Royal/Capitol Records album "Ill Communication" reached No. 1 on The Billboard 200. The album includes the tracks "Sabotage" and "Get It Together." Shown, from left, are Capitol VP of promotion Phil Costello; Capitol VP of A&R Tim Devine; Capitol VP of marketing Tom Corson; band member MCA; Capitol VP of marketing Ruth Carson; band member Ad-Rock; Grand Royal VP of sales and marketing Christopher Johnson; and band member Mike D.

Mancini Set New Course For Film Scoring With '60s Work

BY IRV LIGHTMAN

NEW YORK—While he gave new wit to the music that accompanied the on-screen action in film and TV, Henry Mancini also plunged into pure melody, as exemplified by Oscar-winning songs such as "Moon River" and "Days Of Wine And Roses."

Mancini was fully capable of moving in circles once dominated by the old film masters' large symphonic works, yet his scores designed for fewer instruments and his knack for amplifying a scene's charm or humor set Mancini on a refreshing course in movie soundtrack music, starting in the early '60s.

The combination was both artistically and commercially triumphant.

The track record for Mancini, who died June 14 at his home in Los Angeles from complications related to liver and pancreatic cancer, includes 20 Grammys drawn from 72 nominations, and four Oscars out of 18 nominations. His Grammy tally puts him

in third place among all-time winners. He was given a lifetime achievement award at this year's Grammy presentation.

Mancini recorded more than 90 albums (most of them for RCA), eight of which were certified gold by the Recording Industry Assn. of America. He was elected to the Songwriters Hall of Fame in 1984.

After being away from the RCA Victor label for some years, Mancini returned in 1990 under a new contract as the conductor of the Mancini Pops Orchestra. Four albums have been released so far, starting with "Mancini In Surround—Mostly Monsters, Murders & Mysteries," said to be the first album recorded and mixed for Dolby Surround, a feature on all his new RCA Victor releases.

(Continued on page 117)



MANCINI

EXECUTIVE TURNTABLE

RECORD COMPANIES. Larry Stessel is named senior VP/GM for EMI Records in New York. He was senior VP/GM at Mercury.

Dick Wingate is appointed senior VP of marketing for Arista Records in New York. He was VP of market development with Intouch Group Inc.

Varnell Johnson is named executive VP/GM of urban music for Elektra Entertainment in New York. He was VP of R&B promotion at Jive.

Columbia Records in New York names Angela Thomas VP of artist development, Jocelynn Loebel director of media, and Miguel Bagueer director of media. They were, respectively, senior director of marketing at Columbia, senior VP of Set To Run Public Relations, and account executive at Set To Run.



STESSEL



WINGATE



JOHNSON



THOMAS



BAKER



GORDY



GRASS



RICHARDS

black music. They were, respectively, senior director of A&R development, black music for Warner Bros. and VP of A&R and artist development at Paisley Park Records.

Randall Grass is promoted to GM of Shanachie Entertainment Corp. He was executive VP of A&R.

Gary Richards is appointed director of pop promotion for EastWest Records America in Los Angeles. He was VP of pop promotion at American Recordings.

Sony Music Nashville names Bob Mitchell director of national Colum-

bia promotion, Nashville. He was country regional promotion manager, west, at Epic.

Carol Burnham is named director of publicity for Virgin Records in Los Angeles. She was national publicity director at Paisley Park.

Jive Records promotes Lesley Pitts to national director of publicity in New York and Wayne Williams to director of A&R in Chicago. They were, respectively, associate director of publicity and A&R manager.

Drew Wohl is named director of business and legal affairs for RCA

Records in N.Y. He was senior attorney at PolyGram Holding Inc.

Roadrunner Records in New York names Jeff Pachman A&R director and Jim Saliby marketing director. They were, respectively, label manager of Rockville Records and label manager at Energy Records.

Scot Michaels is promoted to associate director of national promotion for BNA Entertainment in Nashville. He was manager of regional promotion, Southwest.

Lucy Diaz is promoted to VP of artist development for the Sparrow

Communications Group in Nashville. She was senior director of marketing and artist development.

MCA Records/Nashville promotes both Roger "Ramsey" Corkill and David Haley to senior director of regional promotion. They were, respectively, Southwest regional director of promotion and Mid-South/Midwest regional director of promotion.

PUBLISHING. Cleve Murphy is promoted to senior director, general licensing at BMI in Miami. He was regional director.

Artists & Music

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

Boukman Eksperyans Feels Sorrows Of Haitian Embargo

BY TRUDI MILLER ROSENBLUM

NEW YORK—The U.S. embargo of Haiti is causing serious problems for influential Haitian group Boukman Eksperyans, which records for Island Records' Mango label.

The band's drummer and bass player, Michel-Melthon Lynch, died June 4 of meningitis, and manager Dan Behrman blames the U.S. embargo for the lack of vital medical supplies in Haiti and the cancellation of courier services.

In addition to absorbing the blow of losing a band member, Boukman Eksperyans also has had pressing business matters to attend to. The band has had to postpone its U.S. concert tour because the U.S. Em-

bassy in Port-Au-Prince has stopped issuing visas, even though the band's U.S. visa applications had been approved in April, says Island Records, which distributes Mango.



LYNCH

Boukman Eksperyans was scheduled to tour here this month, but has postponed those dates until August.

The band has French visas, allowing it to visit French territories. The musicians were set to fly to Martique June 18 for a performance be-

(Continued on page 110)

Live In Dramatic Arrival At Radio PDs Embrace Radioactive Act's 2nd Set

BY ERIC BOEHLERT

NEW YORK—On the strength of its sophomore album, "Throwing Copper," Live is making believers out of some early radio skeptics and clearing the way for a bright future.

Live's single "Selling The Drama," already No. 1 on Billboard's Modern Rock Tracks chart, jumps seven spots to crack the Album Rock Tracks top 20 this week and continues to make rumblings at top 40. (WHTZ New York and KUBE Seattle are spinning the tune more than 20 times a week.) In fact, next to Collective Soul's springtime smash "Shine," Live's "Drama" is shaping up as one of the season's hottest multiformat rock hits, with programmers enthusiastically singing the song's praises.

"It knocked me in the dirt," says



LIVE

Dave Rossi, PD at album rock WAVF Charleston, S.C., recalling his first listen to Live's tale about stage stardom. "And there's no burn on this record. It still sounds like a fresh song," despite the fact that Rossi's station has already spun the pounding cut close to 200 times.

Pam Brooks, MD at WHCN Hart-

ford, Conn., praises Live's "compelling sound," described by programmers as a cross between R.E.M. and Pearl Jam (i.e., the warm vocals of R.E.M. teamed with the drum eruptions of Pearl Jam).

"Every time I play ['Drama'], I get phone calls asking who it is," reports an impressed Matt Markel, owner and PD of album rock KRRK Omaha, Neb.

The glowing notices from radio are a bit new to the York, Pa., four-piece, the members of which were 19 years old when they signed with Radioactive in 1991. In fact, at the time of the band's 1992 debut, "Mental Jewelry," some programmers were outright combative.

"I was not a fan of their first album," says Bob Waugh, MD at modern rock WHFS Washington, D.C. "Nobody at the station was saying this is the next cool band. It was more like, well, it's kind of recycled, and we've heard it all before. Then

(Continued on page 119)

Liberty Increases Christian Clout With Benson Deal

BY BOB DARDEN

Liberty Records has strengthened its foray into contemporary Christian music by signing a distribution agreement with the Benson Music Group. The deal follows the purchase last year of Sparrow Records by Liberty parent EMI Music.

Benson and Sparrow are two of the three largest contemporary Christian labels; the third, Word, is distributed by Epic/Sony.

According to Benson president Jerry Park, Liberty will provide sales, marketing, promotion, and distribution into the mainstream marketplace for selected Benson artists. Initial product under the new arrangement is expected to be-

(Continued on page 17)



Marvin The No. 1 Album. Songwriter/guitarist Simon Austin, left, and vocalist Angie Hart are proud to accept delivery of Billboard Popular Uprisings T-shirts on behalf of Frenet!, the Mammoth quartet that has placed two albums on the Heatseekers chart. The band earned the award when the newer title, "Marvin The Album," debuted at No. 1 on Heatseekers, a position the album retained for five consecutive weeks.

Monks' New Chant: 'Get Off Our Cloud'

BY HOWELL LLEWELLYN

MADRID—When the Benedictine monks of the monastery of Santo Domingo de Silos looked to the heavens late last month, what they saw was not a choir of angels but a helicopter carrying EMI Music president/CEO Jim Fifeild on an artist relations visit.

The cloistered monks, who shocked EMI executives once with a worldwide best-selling collection of Gregorian chant, have astonished the company a second time by rejecting requests for a new recording of plainsong. The collection, released in the U.S. by Angel/EMI under the title "Chant," has sold an es-

timated 3 million copies worldwide, according to EMI, including 1 million units in the U.S., according to SoundScan.

Reports in the Spanish press say the monks declined EMI's offer worth \$7.5 million (1 billion pesetas). That figure was not confirmed by the record company.

However, EMI acknowledged that Fifeild visited the monastery in late May to discuss the project.

The monks' spokesman, abbot Clemente Serna, was adamant in rejecting a new record deal. His men, who rarely leave the 11th-century monastery and sleep in austere, dank concrete cells, were fed up with the media and tourist attention

their fame has brought to their village of 160 people, he says.

"In our community, we operate under the principle of not needing," he says, "and for that reason money does not bother us too much."

EMI Spain president Rafael Gil says, "We have simply discussed possible future plans," leaving the way open for recording with the monks again one day. It was Gil who admitted last Christmas that EMI Spain had issued the double-CD compilations of Gregorian chants with the hope of selling maybe 30,000 units, and with luck perhaps 50,000. The monks' plainsong has been successful in about 20

(Continued on page 120)

Warner's Biohazard, Green Day Promoted, Welcomed In Europe

BY THOM DUFFY and WOLFGANG SPAHR

LONDON—An attack of Biohazard has hit hard in Germany, while Green Day is being celebrated in England.

These two bands from Warner Bros. and Reprise Records in the U.S., although musically distinct, have shared similar good fate in Europe in recent weeks as Warner Music International companies have embraced the bands' major-label debuts for priority treatment.

Green Day achieved Heatseeker Impact status earlier this spring with "Dookie" on Reprise Records (Billboard, April 9), and Biohazard turned the trick with "State Of The World Address" on Warner Bros. Records (Billboard, June 18). Both bands have been on tour in Europe and have been the focus of aggressive international marketing efforts. While Green Day is just beginning to make inroads in Europe, Biohazard has gone top 10 on the German album chart.

"Warner is very much taking a global approach to its music," says Steve Margo, VP of international with Warner Bros. in Los Angeles. "What's happening is that people are becoming more aware of the healthy nature of the market outside the U.S. An act becomes an international priority either because of their success domestically or because there is some history of success in the international market."

With sales of Green Day's "Dookie" reaching 328,000 units in the U.S., according to SoundScan, the



GREEN DAY

band was able to turn its attention to building a following in Europe without losing momentum at home, says Elliot Cahn, who co-manages the band with Jeff Saltzman at Cahn-Man management in Oakland, Calif. "Dookie" has sold 50,000 units outside the U.S., according to Warner Bros.

Biohazard had established a sales base of 45,000 units in Germany, touring behind its self-titled 1989 album on Maze Records and its 1992 release "Urban Discipline" on Roadrunner Records. "State Of The World Address," which has sold 22,000 units in the U.S., according to SoundScan, has reached 160,000 units outside America, with the bulk of those sales in Germany, according to Warner Bros. The commitment to international touring made by the band's representatives, Scott Koenig and Lyor Cohen at Rush Artist Management, has been key to its success abroad, says Steve Margo at Warner Bros.

Given the lack of modern rock or hard rock radio formats in Europe, (Continued on page 73)

Finding A Niche For Jim Lauderdale Atlantic Gets 'Pretty Close' With Singer

■ BY CHRIS MORRIS

LOS ANGELES—Putting a handle on Jim Lauderdale's music has always been a difficult proposition.

"You have to call people like this singer/songwriters," says Michael Krumper, director of product development at Atlantic Records, which will release Lauderdale's album "Pretty Close To The Truth" Aug. 2. "If you define it any other way, you limit the number of people who can discover it."

A product of the L.A. country scene that boasts Dwight Yoakam as its greatest success, Lauderdale has often been lumped with several other quite dissimilar artists—including Lucinda Williams, Dave Alvin, Rosie Flores, and Chris Gaffney—under the label "Western beat."

Lauderdale says, "That concept came up when a bunch of us guys were playin' at the Montreux Jazz Festival a few years ago. They had a country night. I thought that that was a cool tag.

"Someone would say, 'How do you describe this album?' " he adds. "They'd say, 'Are you country? Is this alternative? Are you alternative country?' I think [the music is] pretty eclectic, to the point where it's several different things."



LAUDERDALE

The very eclecticism of Lauderdale's style has made acceptance of his music somewhat elusive. He recorded what he describes as a "hard country album" with Yoakam's producer/guitarist Pete Anderson for CBS five years ago, but it went unreleased; his 1991 Reprise debut, while exhibiting his vocal and compositional gifts, found little acceptance from the country radio audience at which it was aimed.

Without any hint of snobbery, Lauderdale notes the differences between the music that inspired him and the

sounds that nurtured some of his contemporaries.

"One of my takes about country music these days is that there are songs that are really kind of soft rock—what would be like early '70s California country, or Eagles-type stuff. That's really kind of one of the main styles in country. Some of these country guys right now grew up listening to some of the softer rock, or the Eagles or Styx or Kiss or whoever.

"But my influences were rawer. Of course there was the Beatles and the
(Continued on next page)



Spreading The News. Huey Lewis & the News meet with fans after the band's performance at Los Angeles' House Of Blues. Shown, from left, are the band's Chris Hayes; Dave Verdery, KBIG; Lewis; Lifson Promotions's Sandi Lifson; Elektra Records VP of promotion for adult formats Suzanne Berg; and the band's Sean Hopper, Johnny Colla, and Mario Cipollina.

Butler Does It Again With Imago Group Love Spit Love

■ BY BRIAN Q. NEWCOMB

Following Richard Butler's tenure as the front man and writer for the Psychedelic Furs, it seemed inevitable that he would take his highly recognizable vocal presence solo. However, "Love Spit Love," the self-titled Imago debut of Butler's new group, finds him joined by guitarist and co-writer Richard Fortus, formerly with Pale Divine.

Ron Baldwin, VP of A&R at Imago, says, "Although it's definitely a band

project, I signed it based on Richard Butler. The demos of the songs were great. Plus, I had always been a fan of the Furs, of Butler and his voice. When he played these songs and said he wanted to do a new band, the idea was very exciting to me. I felt there was an extremely commercial potential for the record and the artist."

Imago president Terry Ellis says the time is right for Butler. "The record itself is a very obvious alternative format record, and Richard Butler, from his work with the Psychedelic Furs, is a heritage artist for that format with a new project. So that's very exciting. It's even more appealing when [programmers] hear the record. Richard has a signature vocal style, but all the Furs fans that have heard the new record have said that this is by far the best thing he's done, ever."

Baldwin is convinced that the inevitable Furs comparisons will only work in Love Spit Love's favor. "Butler is what was exciting and cool about the Furs anyway. It was his voice, [which is] very distinctive. There's no way you're going to make a Butler record that doesn't have
(Continued on page 16)



LOVE SPIT LOVE: Tim Butler, Richard Fortus, Richard Butler, and Frank Ferrer.

Concert Carpooling: The Woodstock Way; DGC Sounds Off; Van Gets Tribute Treatment

THE MAGIC BUS: In an effort to protect the environment and make life livable for the actual inhabitants of Saugerties, N.Y., Woodstock '94 has announced its ticket distribution system for the Aug. 13-14 event. Tickets were to go on sale June 15 only for people who planned to use a bus or air tour package. Bus packages are available from more than 30 departure points along the East Coast and as far west as Cleveland. Air packages are offered from 18 U.S. markets. As of press time June 14, TicketMaster operators did not know the price of the bus packages. The air packages are being handled through a travel agency. All packages include the \$135 admission to the concert. PolyGram expects that the bulk of ticket sales will come after June 26, when tickets become available to those who don't purchase travel packages. To encourage carpooling, tickets will be sold only in blocks of four, with one parking pass provided per quartet. Those who drive will park away from the site and be bused to the concert. A total of 250,000 tickets are available for the extravaganza.

In addition to the acts that we announced last week, others playing the festival include Alice In Chains, Jimmy Cliff's All Star Reggae Jam, Joe Cocker, the Cranberries, Melissa Etheridge, Green Day, Metallica, the Neville Brothers, Porno For Pyros, and Santana. More are to be added.

MAKE MINE RARE, PLEASE: In an effort to further establish DGC as a separate imprint from Geffen Records, DGC is releasing "DGC Rarities, Vol. I" July 5. The 14-track compilation features rare or previously unreleased tasty treats from such artists as Counting Crows, Sonic Youth, Hole, and Teenage Fanclub. Sure to draw interest is "Pay To Play" from Nirvana, which is a demo that eventually became "Stay Away" on the "Nevermind" album.

There's a little something here for everyone. For anyone who considers melody a good thing (put me squarely in this camp), the Posies' "Open Every Window" is delicious, as is Murray Attaway's jangly, acoustic "Allegory." As far as Beck's discordant "Bogusflow" and Cell's druggy, droning "Never Too High" are concerned, let's just say I'm glad you can skip ahead on a CD.

However, the CD goes a long way toward giving the listener a good feel for DGC and a flavor for the artists the label attracts. Many indie labels still have identities strong enough that consumers know what to expect—even from a new artist—when they see the label's logo on a record. However, accomplishing that

with a major-label imprint is rare indeed, and it's nice to be able to do that here.

Suggested retail price for the CD is \$9.98, \$7.98 for the cassette. According to the label's Jim Merlis, DGC is creating a counterpiece for retailers to highlight the release. There will be a special end card when it moves from the counter to the bins "so it will stand out from the other compilations," says Merlis. Although no track will be emphasized, the entire CD will go to radio two weeks before it ships to retail. As far as Vol. II (or III, or IV, or V) goes, the creation of sequels depends on strong sales for Vol. I.



by Melinda Newman

THIS AND THAT: Add Van Morrison to the list of artists who will receive the tribute treatment. Van the Man is serving as executive producer for an album of his material as recorded by such artists as Sinead O'Connor. The record is coming in the fall on

A&M ... The Power Station (John Taylor, Robert Palmer, Andy Taylor, and Tony Thompson) is back in the studio in L.A. and are recording a project for Capitol that will come out in early 1995 ... Whitney Houston will be featured in a new series of AT&T commercials for TrueVoice, the company's long-distance service. We're still trying to figure out what AT&T's Joseph P. Nacchio meant when he said, "Whitney Houston personifies the clearer, closer sound quality of AT&T TrueVoice." Huh? ... Paul Simon raised more than \$1 million for AmFAR during a June 10 Dallas benefit ... Incredible as it may seem, the Beach Boys will be performing acoustically for the first time in their concert career this summer, when they add an unplugged segment to their shows ... Capitol Records will release a three-CD boxed set covering Steve Miller's career July 18. The set includes "Child's Music Medley," a performance by a 4-year-old Miller, taped by his father ... Brent Bourgeois, who made some great records as part of Bourgeois Tagg on Island and as a solo artist on Charisma, has signed with Reunion Records ... Producer Phil Ramone was honored at the June 13 "Eyes On New York" benefit. Among those helping salute Ramone were Peter Dinklage, Leslie Gore, and Diane Schuur. The award is presented by the Optometric Center of New York, which provides vision care for the indigent ... November Records has signed the Hollow Men.

LEAPING LABELS: Several artists have their first records for new labels coming out in the coming months. Big Daddy Kane is now on MCA. Corrosion Of Conformity on Columbia, and Ryuichi Sakamoto on Elektra.

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Cathy Dennis

Influential Rockers Killing Joke Unleash 'Pandemonium' On Zoo

BY DAVID SPRAGUE

NEW YORK—Killing Joke may not have spent much time on the American charts during its 15 years together, but the pioneering British apocalypse-rock act's impact has resonated through '90s music. The trademark blend of thundering tribal rhythms and gnashing guitars in evidence on "Pandemonium" (set for an Aug. 2 release on Zoo) has clearly permeated the psyches of envelope-pushing musicians from Steve Albini to Helmet to Pantera.

"We've certainly had more artistic success than commercial," says guitarist Geordie Walker. "But it's reassuring to see that people have taken no-

direction from us than have from U2—which is a good thing for everyone, I suppose."

"Pandemonium," the quartet's 10th album, is the first since 1982 to feature the original lineup—including bassist Youth, who spent much of the past decade exploring cutting-edge dance music. His credits on that end include Brilliant, the Orb, and the Fireman (a pseudonym for his ambient-house collaboration with Paul McCartney).

"I came back to this because I felt we had some things left to resolve, both on a creative and personal level," says Youth. "I think there were—and are—very few bands doing things as chal-

lenging as we do."

Brad Hunt, Zoo's senior VP of marketing, is in full agreement about the band's significance. "This lineup was responsible for some of the seminal records of the early '80s, and to have them back together is clearly an event," he says. "We have an educational process ahead, but the new material is so vibrant that once it's heard, I'm confident that they'll make plenty of new fans."

To insure that no potential new recruits are overlooked, Zoo will ship two versions of the single "Millennium" July 1. Dance outlets will receive a 12-inch containing five mixes, while metal and college radio will be serviced with



KILLING JOKE: Geordie Walker, Youth, and Jaz Coleman.

Big Life (the band's British label) will be packaged with the clip for "Millennium" for service to local video shows as well as to selected retail outlets for in-store play.

"Pandemonium," recorded in New Zealand, where singer Jaz Coleman makes his home, marks the return of what Walker calls "the hypnotic element that's been missing for a few years."

Indeed, long, trance-like tracks such as "Exorcism," "Whiteout," and "Communion" stand in contrast to the more metallic sounds showcased on the band's last effort, 1990's "Extremities, Dirt And Various Repressed Emotions." Youth—who also produced the 10-song set—grants that the sonic retooling was an arduous process.

"It was difficult at times," Youth says. "We're all very uncompromising individuals, so sometimes there were clashes. There were a couple of times

(Continued on next page)

FINDING A LABEL FOR JIM LAUDERDALE

(Continued from preceding page)

Stones and everything, but also Muddy Waters and Howlin' Wolf. Maybe there will be a time in country music when maybe it's OK to have those influences and show them."

In acknowledging the unique qualities in Lauderdale's music, Atlantic won't be heading directly up the country route to promote the singer's Dusty Wakeman-produced album.

"We're not going to ignore country," says Krumper, "[but] it's not a straight-up-and-down country record, and it's foolish to market it that way. The people we're going after are people who buy John Hiatt records."

Not focusing too heavily on the record's country aspect is a good move, according to Larry King, a buyer for Tower Records in Los Angeles. He predicts the record will fare well—despite the fact that Lauderdale's previous efforts have not experienced particularly strong sales.

"At first glance, [based] on the last album, you would think we probably wouldn't get a lot of sales, also because we're not really a country store," says King. "But we probably will get a lot, because of two things: [One], because of the hometown aspect of it. He's very

well thought of in the western beat community, like Dave Alvin or Rosie Flores. He's roots-oriented, with good lyrics. The other reason is he's kind of a critic's darling, and our clientele really follows the printed word. When newspapers and magazine reviewers generate a buzz on an artist through a good review, we notice the sales pick up accordingly, and I'd imagine he'd get a lot of positive response."

On the radio side, Krumper candidly says, "As you hear from everybody that tries to market stuff that doesn't have an obvious tie-in, we are going to concentrate on triple A... Jim's music makes sense at those stations."

To that end, Atlantic will issue the first single, the country-tinged "Divide And Conquer," in late July to album alternative, college, and alternative stations.

The second single almost certainly will be "Why Do I Love You," a beautiful ballad with a strong hook. "I think it's intelligent to not go with something so pop immediately," Krumper says of the song.

Krumper says that promotional appearances will also be key to pushing "Pretty Close To The Truth."

"He's extremely personable," Krumper says of Lauderdale. "You can put him in a room, and immediately he's best friends with everybody. We'll try to do acoustic performances at coffeehouses and colleges, where people get turned on to someone. We did that very successfully with [Matador/Atlantic alternative act] Yo La Tengo."

Lauderdale, who is wrapping up a search for new management, is anticipating a video shoot for "Divide And Conquer" and some summer touring to support the album.

"I'd like to get a support [slot] with somebody really cool," he says. "It's probably a long shot, but I'd like to do a leg with Dylan, and when Lucinda [Williams] comes out with her next record, I'd like to tour with her."

While Lauderdale's own recordings are still largely an unknown quantity, his songs have been embraced by artists in a variety of genres.

"I've been getting a lot of country cuts," Lauderdale says. "I just got two more George Strait cuts; I had four on his last two albums. Mark Chesnutt's gonna do three, and Patty Loveless is coming out with one. Also, Dave Edmunds is coming out with one, and John Mayall's cut one of them. It's a nice mixture."

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EAGLES	Shoreline Amphitheatre Mountain View, Calif.	June 6, 8-9, 11-12	\$4,840,000 Gross record \$75/\$35	100,000 five sellouts	Bill Graham Presents
BARBRA STREISAND	USAir Arena Landover, Md.	May 10, 12	\$4,688,200 \$350/\$125/ \$50	27,728 two sellouts	Musiculture Prods
PINK FLOYD	Three Rivers Stadium Pittsburgh	May 31	\$1,879,330 Gross record \$60/\$22.50	55,054 sellout	Concert Prods. International USA DiCesare-Engler Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND IGUANAS	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	June 3-5	\$1,354,547 \$35/\$25.75/ \$21.75/\$13.25	59,671 three sellouts	PACE Concerts
PINK FLOYD	Carrier Dome Syracuse University Syracuse, N.Y.	June 6	\$1,338,073 \$60/\$22.50	38,901 sellout	Concert Prods. International USA Delsener/Slater Enterprises
MUSIC MIDTOWN: JAMES BROWN AL GREEN, CRACKER JOAN BAEZ, JAMES & MORE THAN 70 OTHERS	10th Street and Peachtree Street Atlanta	May 13-15	\$1,135,056 \$17/\$11	84,768 100,000 three shows	Concert Promotions Southern Promotions
ZZ TOP GEORGE THOROGOOD	Palace of Auburn Hills Auburn Hills, Mich.	June 11-12	\$651,839 \$29.50/\$23.50	24,851 two sellouts	Beaver Prods.
MEAT LOAF SCREAMIN' CHEETAH WHEELIES	Spectrum Philadelphia	May 25-26	\$481,655 \$35.50/\$23	19,000 20,000 two shows, one sellout	Electric Factory Concerts
MICHAEL BOLTON CELINE DION	Coca-Cola Starplex Amphitheatre Dallas	June 8	\$438,497 \$40/\$32/ \$17.50	20,111 sellout	MCA Concerts PACE Concerts

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Elektra's Stereolab Gets A Fresh Start On Lollapalooza 2nd Stage

BY CHRIS MORRIS

LOS ANGELES—Elektra Records hopes that second-stage dates on this summer's Lollapalooza tour will supply a fresh liftoff for its unusual English signee Stereolab.

Marcia Edelstein, senior director of marketing at Elektra, says, "Last year Stereolab did a co-headlining club tour [with Unrest] that was very successful, but Lollapalooza will be an excellent opportunity to expose them to a larger audience... We have the benefit of tremendous visibility immediately upon release."

Stereolab's 20-date Lollapalooza stint starts Aug. 6, when it joins the already-in-progress tour at Randall's Island in New York, and ends with two L.A. shows Sept. 3 and 4. The outing immediately follows the Aug. 2 release of the band's second Elektra album, "Mars Audiac Quintet."

"It's a more cohesive, accessible record, and a lot more concise," Edelstein says. "They're an innovative pop band that combines so much in their songwriting."

The label hopes to build on the U.S. fan base that developed over two state-side tours (one of which took place before the band had a domestic album out) and the release of the group's Elektra debut, "Transient Random Noise Bursts With Announcements."

Stereolab guitarist Tim Gane says that response to the band's music—which combines punchy, Velvet Underground-styled rock with more ethereal, elliptical numbers sung, often in French, by lead vocalist Laetitia Sadier—was surprisingly positive the first time around.

"I think they got it [in America] before anywhere else," Gane says. "We came over [in 1992], and you expected a handful of fans, but there were a lot of people. People had all of our records, and asked intelligent questions... I was quite shocked at the level of knowledge and interest."

This time around, Stereolab and Elektra will attempt to target non-fans who might be beguiled by the more pop-skewed side of the group's sound.

For "Bursts," the label released an edit of the group's sprawling, 18-min-

ute track "Jenny Ondioline." For "Mars," the company is going a more conservative route with the tuneful single "Ping Pong."

"It's kind of pop," Gane says. "My favorite band is the Beach Boys... It's a song in the style of the 5th Dimension. We never used brass before."

"This single will lend itself to a broader number of formats," Edelstein says. "There's a real feeling that commercial alternative is more educated about the band and more apt to em-

brace the record."

"Ping Pong" will be released to radio July 18, and will be worked at the commercial alternative, college, and album alternative formats.

"Mars" contains other pop-oriented compositions, but both Gane and Edelstein maintain that there's no major barrier in the fact that several songs are performed in French.

"I've never been approached by anyone who doesn't like the fact she sings in French," Gane says. "She is French,

and to sing the words she wants to get out, she sings in French... People really listen to the sound, and it goes with the music."

"I'd like to do a single in different languages for different countries," the guitarist adds. "But often the words don't translate so literally."

"There's plenty for people to choose from," Edelstein says. "People who want to put something different on may even play something in French."

Beyond a more radio-friendly single,

Edelstein expects that press will be key in developing the band further.

"The last album made many critics' best-of-the-year lists," she says. "We expect that and more on this record."

But, in the end, roadwork is at the heart of the project. Following Lollapalooza, Stereolab will headline club dates through the end of September.

"A lot of the focus is going to be on the live element," Edelstein says. "We're going to try to use Lollapalooza to the absolute maximum that we can."



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STEREOLAB: Mary Hansen, Duncan Brown, Laetitia Sadier, Tim Gane, and Katharine Gifford.

KILLING JOKE

(Continued from preceding page)

when Jaz and Geordie were threatening me with bottles. I suppose you could say it was pretty intense."

The band is planning to do a handful of stateside dates in September, with a full-fledged tour to follow at year's end. "Our plan is to stay with this project for at least a year," says Hunt. "And [the band has] given us the goods necessary to do exactly that."

MUSIC PUBLISHING

THEY'RE PLAYING MY SONG

Even by country standards, Collin Raye's vocal performances on ballads like "Love, Me," "In This Life," and his current hit, "Little Rock," have been known to evoke unusually strong emotional responses from listeners. But in covering the Allen Reynolds-penned "Dreaming My Dreams With You," a classic cut for Waylon Jennings from 1975, Raye was sending a message directly to ol' Waylon himself.

Edited By Peter Cronin

DREAMING MY DREAMS WITH YOU

Published by Songs of PolyGram International Inc. (BMI)

"First of all, it's my favorite song of all time," Raye says. "Artists like Waylon inspired me to get into what I do and continue doing it. I was 15 years old when that record came out, and back then we bought everything Waylon did. I've always been a huge fan, and when I heard him sing 'Dreaming My Dreams With You' for the first time I just said, 'Whew, now that's a great song.' I've been singing it in my show for 15 years. It's not something I do every night, but when I worked in bars I'd pull it out, and it's always been a very touching song. My manager took a rough cut of our version over to [songwriter] Allen Reynolds and [producer of Jennings' original version] Jack Clement, and they were knocked out. They just said, 'Man, we're glad somebody finally cut that again.' So, with Waylon, it's also my way of saying thank you. We messed with the tempo a little bit and made it more of a waltz, but me singing 'Dreaming My Dreams With You' really is a tribute kind of thing. If somebody asked me what I felt about it, I'd have to say, 'Once more with feeling.'"



RAYE

LOVE SPIT LOVE

(Continued from page 13)

some similarities to a Furs record, but [with] his approach to 'Love Spit Love,' the instrumentation is definitely fresh. I wouldn't want to do a Butler record that was just 'do the Furs again.' But if you're a fan of the Furs, you're going to immediately go, 'Oh, that's Butler.'"

Crediting producer Dave Jerden (Jane's Addiction, Alice In Chains) for creating a compelling, thoroughly modern sound, Butler acknowledges, "There will be some comparisons—my voice is pretty much the same. And the kinds of melody lines I come up with are the kinds of melody lines I come up with—I don't think I'd ever be able to change that. On a couple of songs on the record I can hear [the Furs], but mostly I think it sounds completely different—like Richard Fortus."

Fortus had come to Butler's attention on the last Furs tour, when his band opened a string of dates. Butler says, "He's a great player, I really enjoy playing with him. I wanted to play with somebody different. He's a great guitarist. If I was sitting down and writing all the songs absolutely [by] myself, then it would have been a solo project. But since I like working and writing songs with other people, I would have been a phony to call it a solo project." On the record, they are joined by drummer Frank Ferrer and bassist Tim Butler.

Whereas the Psychedelic Furs were the epitome of textured post-punk British pop, with Love Spit Love, Butler's voice and Fortus' potent acoustic and electric guitar work have produced a more direct rock sensibility, without sacrificing any of Butler's sense of challenging melody.

Love Spit Love will debut at radio and video with first single "Am I Wrong?" Butler and Fortus will be performing acoustically on a promotional radio tour through the early summer. A full band tour will follow the record's Aug. 2 release. Baldwin expects the song to connect not only with the youthful modern rock demographic, but with older Furs fans as well. "We're going for [adds on] the first single June 28, and there's a triple A format component as well. That audience grew up listening to the Furs, and the song sounds like that format to me. The video is definitely more an MTV video, but I think it's going to work at VH-1 too. Jake Scott made it; he directed the [Smashing! Pumpkins] video for 'Disarm' and R.E.M.'s 'Everybody Hurts.'"

"We're going to go all out for this single. It's not going to be a matter of build the record and then go for a single; we're going to go for it from the beginning. We're going to work this record for a very long time, because it's very deep and there's a lot of potential. The base obviously begins with Richard coming from the Furs, but definitely we'll take the band in new directions image-wise. This is not Furs Part II—this is a new band. Richard Fortus, especially, is key to the band."

"For us it's an important signing," says Ellis. "[Butler's] an important artist. We expect to do extremely well with this record. It's the first time that we as a company have done [such] a high-profile media launch for a record."

Jingles Put Extra Change In Warner/Chappell's Pocket

AND NOW, A Message From ... As the man responsible for putting Warner/Chappell copyrights in a jingles setting, Allan Tepper's success in "commercializing" existing copyrights is audible practically on a nightly basis on TV. Now, after three years of working in special projects within the company's creative department, Tepper wants to tap Warner/Chappell writers for original jingles. At the moment, Tepper says he is developing a deal that will feature a major European act writing for a major soft drink company.

Whatever the source of a "sell" ditty, Tepper, celebrating his 20th anniversary on the music publishing scene, claims that there is no reason the process should be stigmatized—even beyond the large dollars earned by jingles used by large corporations.

"It dawned on me a year or so ago that I was working like a jingle house, with contemporary writers asking me to pitch them as jingles writers," says Tepper. "I count myself as the only publishing person with a creative rather than licensing background, with a strong rapport with writers, doing this."

As far as exploiting existing catalog for jingle purposes, Tepper says. "This is another way to bring music to the people, reactivate dormant songs, and spark new record sales. In other parts of the world, advertisers regularly use current releases in conjunction with record company marketing plans. Often an older song is used in a commercial, sparking new life into it, and perhaps even new chart activity. I'd like to see that happen in this country. There is no reason not to expand the services of a publishing company to include commercials."

So sure is Tepper of publishing's growing role as a source of ad material—both catalog and original copyrights—that he predicts that within three years, "every major publishing company will have a creative staff dedicated to corporate usage, including advertising. Not only is this another avenue to exploit the catalog and keep it alive, but it is also financially rewarding—one national TV commercial can bring in as much as a hit record."

Meanwhile, Tepper can bask in his current success placing the following songs in commercials: "For What It's Worth" by Stephen Stills (Miller Beer); "After Midnight" by JJ Cale (Miller Beer); "Mine" by George & Ira Gershwin (AT&T), "1969" by Iggy Pop & the Stooges (MCA Long Distance); "Hello Stranger" by Barbara Lewis (Crystal Lite); "The Craze" by Shootyz Groove (Sega); "Right Place Wrong Time" by Dr. John (Nissan Motors); and "Ladies

Night" by Kool & the Gang (Bud Light). In addition, Tepper has placed music in forthcoming commercials featuring material by White Zombie, Cracker, Snap!, and Van Halen.

OUT WEST: A West Coast meeting on ASCAP's proposed changes in royalty payments was held June 6 by heirs of ASCAP songwriters at the Los Angeles home of Ellen Donaldson, the daughter of songwriter great Walter Donaldson. "A couple of families had not received the booklet,

some were not aware of the changes, and others didn't understand them." Donaldson told Billboard. Their views may be formalized in a writ-

ten statement to ASCAP and others. The heirs met May 23 in New York, prior to a successful attempt to delay a May 31 judicial hearing about the ASCAP changes (Billboard, June 4). Writers attending the June 6 meeting included Ray Evans, Jay Livingston, and Vic Mizzy; heirs representing Gus Kahn, rays Gilbert, Jack Elliott, Eddie DeLange, Harold Adamson, and Herb Nacio Brown; and representatives of the estates of Jimmy McHugh and Bob Russell.

THE UP-FOR-SALE SIGN at Famous Music hasn't put a stop to activity, as the firm's Nashville division has entered its first co-venture with Island Bound Music, a new company, formed by Brad & Julie Daniels, with a roster of writers that includes Max T. Barnes and Keith Follese, the authors of the Randy Travis single "This Is Me" (Warner Bros.). Other writers include Jim "Hobo" Varsos, Leslie Winn Satcher, and Bobbie Carmichael. Island Bound Music consists of an ASCAP firm, Island Bound, and the BMI-affiliated Ocean Bound. The deal was made by Famous Music Nashville VP Randy Hart. Meanwhile, Follese has signed a publishing agreement with BMG Music Publishing, reports Henry Hurt, Nashville VP and general manager. He also is a producer/performer who, with fellow writer Tom McHugh, helped form the country band Palomino Road, whose debut album on Liberty Records includes the successful single "The Best That You Can Do." Follese has also had songs recorded by Billy Dean and Cleve Francis.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. R.E.M., Automatic For The People
2. R.E.M., Out Of Time
3. Counting Crows, August And Everything After
4. Nirvana, Nevermind
5. Gianni, In My Time.



Top Of The Hill. ZZ Top's Dusty Hill, second from left, meets with members of new EMI group Bloodline after a concert by the two bands. Pictured, from left, are Berry Oakley Jr., Hill, Lou Segreti, Smokin' Joe Bonamassa, Waylon Krieger, and Erin Davis. Oakley, Krieger, and Davis are the sons of Berry Oakley (the Allman Bros.), Robbie Krieger, and Miles Davis, respectively. (Photo: Mark Brett)

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Christian Label Maranatha! Purchased By Sparrow Corp.

BY BOB DARDEN

Past and future masters of Maranatha!—the oldest contemporary Christian label—have been sold to the Sparrow Corporation. Sparrow will oversee all marketing, distribution, and production of Maranatha! product, effective July 5.

Maranatha! presidents Tom Vegh and Chuck Froome will retain control of the Maranatha! name, and all creative services will remain with the company's offices in San Juan Capistrano, Calif.

Sparrow co-chairman/CEO Billy Ray Hearn says the agreement includes ownership of past and future Maranatha! Music, Kids Praise! Company, Colours, and Arcade masters.

"It is now a label deal," Hearn says, "Maranatha! is a production company, owned by another company—Sparrow. All Maranatha! will do in the future will be to produce the product."

Hearn says that Sparrow and Maranatha! have a 10-year agreement, with a 10-year option to extend.

Maranatha!, which was purchased from the Corinthian Group, had been distributed by both Word Inc. and the Benson Group in recent years. The label was founded in 1970, and "The Everlastin' Living Jesus Music Concert" in 1971 is generally considered to be the first "Jesus music" release from a religious label.

Since then, Maranatha! has released more than 300 albums, reportedly selling more than 30 million units of product. The label is noted for its praise and worship

lines, its child-oriented product, and its affiliation with a number of church-oriented movements, including Promise Keepers and the Billy Graham Crusades.

Maranatha!'s Elisa Elder will assume the position of vice president of Maranatha! marketing, relocate to Nashville, and report directly to Hearn. Other Maranatha! creative offices will remain in San Juan Capistrano.

Hearn says "at least" three support staffers will be added to assist Elder in Nashville.

"Everything else related to Maranatha! will go through the Sparrow Corp.'s support teams—creative services, accounting, special markets—and will be handled by people already in place," Hearn says. "We pay a royalty to the Corinthian Group, as we would any artist; they, in turn, pay their producers, artists, and studio costs."

Hearn says that Sparrow will rerelease the top 50 best-selling Maranatha! projects, and that additional rereleases will be evaluated during the next year on a piece-by-piece basis.

The addition of Maranatha!, essentially a concept-oriented company with few "name" artists save for live worship leaders, comes only a few months after the Sparrow-distributed Integrity label left to form its own distribution network.

"This was something we wouldn't have done if Integrity had stayed," Hearn says, "but with Integrity leaving, Sparrow was going to stay in praise and worship music. The best way to do that is to buy a catalog. So when this opportunity presented itself, we took it."

LIBERTY INCREASES CHRISTIAN CLOUT WITH BENSON DEAL

(Continued from page 11)

gin flowing through Cema distribution in July. The deal does not affect a similar arrangement Benson has for its gospel roster through CGI/Platinum Records and PGD.

"They'll take us into everywhere," Park says, including "the racks, like Handleman and Western; all the mass merchandisers, like the Targets, Wal-Marts, and Kmart; the chains, like Camelot and Sam Goody; and into all the mom-and-pops. It's a pretty comprehensive deal."

Liberty president Jimmy Bowen says, "EMI started a year ago going into the secular marketplace with Sparrow, and has been having tremendous success. We've had super success with Carman; more than half of Carman's sales have been in the secular world. So it made sense to me with Sparrow going through Cema into the secular world, that it was a natural tie-in with Benson. That's especially true since Sparrow doesn't turn out 60-70 releases per year. We are getting the space with the stores; now we needed something to put into that space."

Wes Farrell, president/CEO of Music Entertainment Group, Benson's owner, says Benson had been looking for a mainstream distribution agreement. "We really liked the way Liberty is put together," Farrell says, "and I go back with Jimmy many, many years. We have a lot in common—not just our past successes in pop music, but our shared respect for gospel. You have to have people who understand what you're doing. And in my early discussions with Liberty, particularly Jimmy, I didn't feel like we had to search for that understanding."

"They're excited about our artists, and that's something else we wanted to see—a mainstream label with the interest level and passion we feel about our artists," Park says. "We feel we have that with Liberty."

The agreement puts EMI in the unique position of owning Sparrow, but having Liberty distribute one of Sparrow's oldest competitors, Benson. It's a common situation in the mainstream music world—but unique in contemporary Christian music.

"There's no real competition over this; the job now is getting the word out," says Bowen. "In Cema, there's Liberty, Capitol, another dozen mainstream labels, and there is no competition. Music that's right for the time sells, music that isn't, doesn't. If you take care of all of your product the same way, the good stuff will sell."

Farrell adds that Liberty's experience with Sparrow during the past year and a half is a plus for Benson. "We're in the superhighway now," he says. "This is not just another sector of the industry. [Liberty] has already gone through the orientation with this music, they've already positioned themselves in that market, and that takes away a lot of the guesswork, a lot of the start-up time. I think it is to our advantage that another Christian label has gone before us."

"Having two of the largest Christian music labels gives them a synergy nobody else has, a critical mass nobody else has, and more strength in the marketplace than anybody else," Park says. "That being the case, even though we'll be working alongside a competitor, we're still going to compete. For the last couple of years in the Gospel Music Assn. and the Christian Marketing Trade Assn., we've sat around and wondered how to raise the tide for all boats—and this is something that'll do it. I think we'll both come out winners."

Neither Farrell nor Bowen would comment on the duration of the agreement.

Artists will be selected for general release by both Benson and Liberty. Park says the first re-

leases distributed under the agreement will be from ex-Stryper vocalist Michael Sweet, five-time Grammy winner Larnelle Harris, Christian rock veterans DeGarmo & Key, pianist Dino, and two-time Dove-winning group 4HIM.

"The Liberty deal is exclusively for distribution in the mainstream marketplace," Park says. "We'll still have exclusive distribution in all Christian Bookstore Assn. markets."

Formed in 1902, the Benson Music Group is one of the world's oldest gospel music publishers and record labels. The publishing division includes a mammoth catalog of 42,000 copyrights. Park says that the company is in the midst of its most "successful and prosperous" period of growth in its history.




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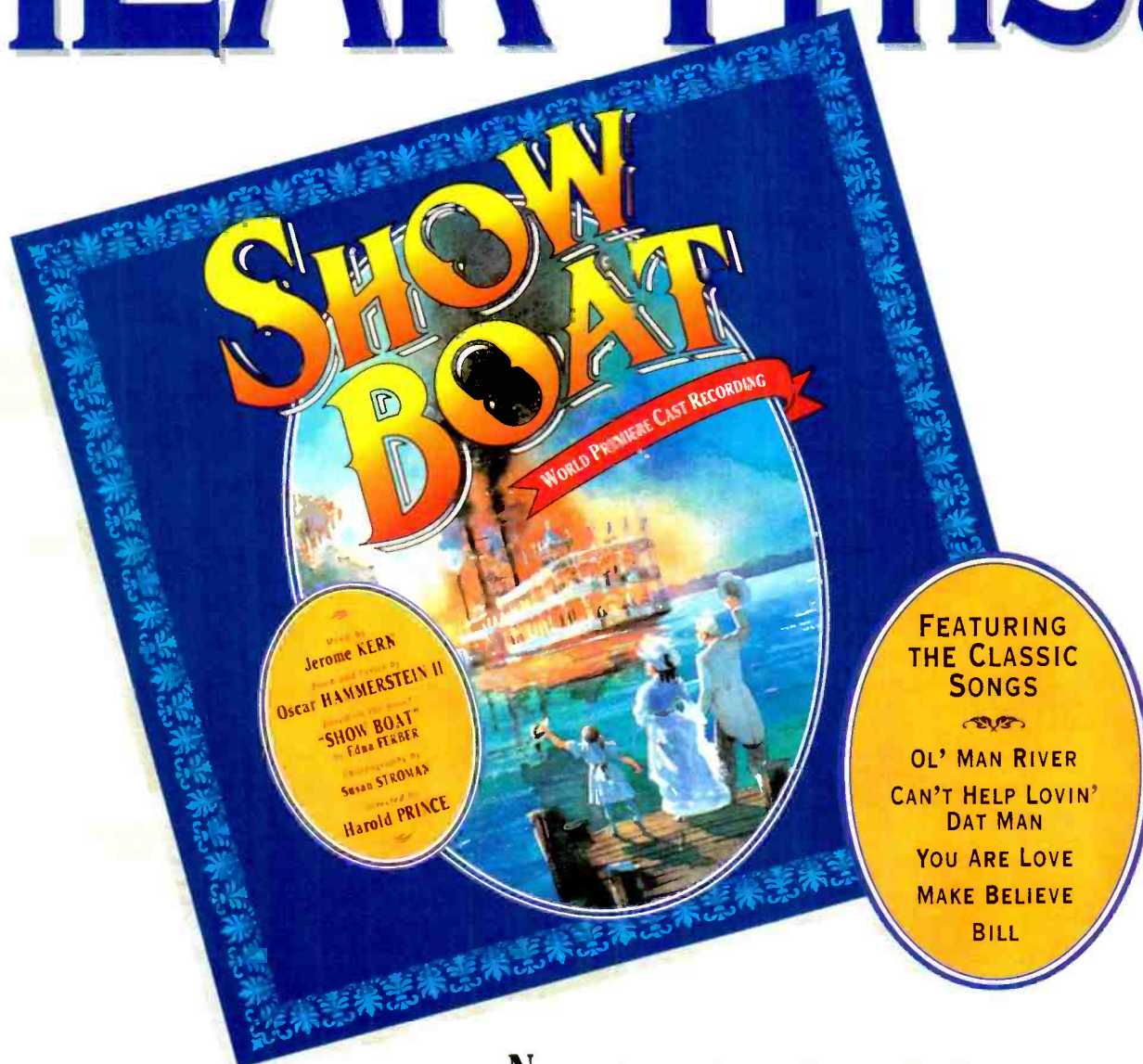
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ORIGINAL CAST RECORDINGS ARE GOING TO TOWN

BY IRV LICHMAN

The pace of recording Broadway musicals may lack the urgency of the '50s and early '60s, when labels would tape a cast album of a hit musical on a Sunday and most likely rush-release it later that week, but record companies have a new eagerness to enter the field.

Look at it two ways: There are plenty of deals for new shows, and there's formidable attention toward refurbishing the vast catalog of cast albums for the CD era.

IN THE RIGHT PLACE

The past few seasons have witnessed a more intense competition to secure original cast recording rights of new shows or, significantly, revivals from

the halcyon days of the Broadway musical. Recent examples include the rights for the American cast album of the U.K. version of Rodgers & Hammerstein's 50-year-old masterpiece "Carousel" and Stephen Sondheim's new show "Passion," with the rights of both going to EMI's Broadway Angel line. A few seasons ago, Broadway Angel won the bidding on rights to another hit revival, that of George & Ira Gershwin's 1930 "Girl Crazy," which, in its '90s version, became "Crazy

For You," with a new book and a batch of Gershwin songs added to an already evergreen-laden score.

PolyGram's got the rights to another successful 1994 revival, that of Richard Adler and the late Jerry Ross' 1955 "Damn Yankees." And RCA Victor is home to a stage version of The Who's "Tommy" and the cheerful 1972 rock satire "Grease," with a score by Jim Jacobs and Warren Casey.

For PolyGram, its Broadway moves generally mean an investment in the show itself, giving the company—via its PolyGram Diversified Entertainment unit—a stake in other existing or future media presentations (i.e. pay TV, feature film, video). Besides "Damn Yankees," PolyGram's recent cast album/investment deals have included Andrew Lloyd Webber and Tim Rice's "Sunset Boulevard" (PolyGram has a 30% stake in Andrew Lloyd Webber's Really Useful

Continued on page 20

BROADWAY

THE BILLBOARD SPOTLIGHT



BROADWAY

CAST RECORDINGS Continued from page 19

Company), "Four Guys Named Moe," "Jelly's Last Jam" and, for the fall on Broadway, a stage version of MGM's "Victor/Victoria," with a new score by Henry Mancini and Leslie Bricusse, who wrote the film's songs.

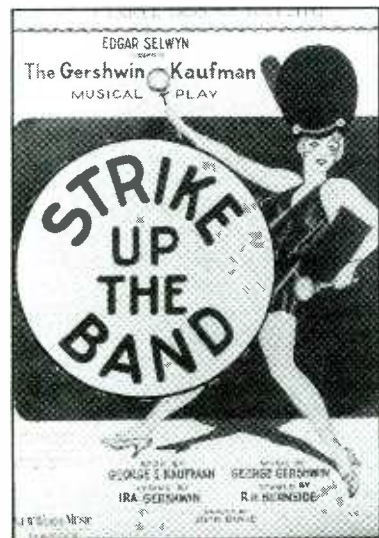
There are plenty of deals for new shows, and there's formidable attention toward refurbishing the vast catalog of cast albums for the CD era.

"We believe it's a great opportunity to be active producers and co-producers [in the American theater], because PolyGram is a multi-faceted entertainment company," says John Scher, who heads PolyGram Diversified Entertainment. "It lends itself to great synergy with cast albums, merchandising, touring and eventual involvement in films and TV."

Scher is looking for more contemporary writers, such as PolyGram's own John Mellencamp, Tom Waits, Elton John & Bernie Taupin, Van Morrison and John Bon Jovi, to be involved in musical theater projects. "They know that Pete Townshend [with 'Tommy'] has shown them the way."

LONG LIVE BROADWAY

"The numbers on cast albums against a Michael Jackson may be paltry, but against classical releases they are strong," says RCA Victor senior director of Broadway A&R Bill Rosenfield. "And they can have lives beyond Broadway, especially when a show can tour for a few years after it leaves Broadway."



"For a period starting in the mid-'70s to the mid-'80s, shows went begging and usually ended up being released by independent labels. I don't know what [turned interest around] in new show recordings,

THE NEW BROADWAY CAST RECORDING



but maybe it has something to do with classic pop material being done by the likes of Linda Ronstadt. There's a renewed appreciation of the musical theater."

Rosenfield says he has no mandate to invest in the shows themselves or for pay TV or other exposures. "This means I can record, say, a 'Hello Again' for a modest recording investment because I think the writer, Michael John LaChiusa, has a bright future," he says.

Says Steve Murphy, president of Angel Records, "Broadway recordings are a long-term business. While many of them require several years to become profitable, most sell for many, many years beyond

"While many [Broadway recordings] require several years to become profitable, most sell for many, many years beyond initial release."

**—Steve Murphy,
Angel Records**

initial release. For example, the lion's share of titles in our extensive Broadway Angel catalog sell in excess of 5,000 to 10,000 copies per year, and these titles are, for the most part, 20-plus years old.

"Angel will continue, through up-and-down years, to be dedicated to recording Broadway shows," says Murphy. "It is not only a business opportunity, but a responsibility."

Larry Golinski, VP/GM of Sony Classics U.S.A., parent of the Sony Broadway series, with some 50 titles having been remastered on CD, offers a somewhat sobering yet noble assessment of the show market. "The Broadway market tends to be a limited one, with sales driven by a few markets—most notably New York," he says. "In fact, the Sony Broadway series

Continued on page 26

THE TOP 10 BROADWAY ALBUMS OF THE ROCK ERA

Cast Albums Of Top Shows Enjoyed Long Runs On The Charts

BY FRED BRONSON

1. **MY FAIR LADY** is the musical that other musicals aspire to be. The cast album spent 480 weeks on the Billboard album chart, more than any other Broadway cast album in the past 40 years. Alan Jay Lerner wrote the lyrics and Frederick Loewe wrote the music for this theatrical adaptation of George Bernard Shaw's "Pygmalion"—but only after Noel Coward and the team of Rodgers & Hammerstein passed on the idea. Rex Harrison and Julie Andrews starred in the most successful Broadway musical of the '50s, with 2,717 performances logged at the Mark Hellinger Theatre. Best-known songs: "I Could Have Danced All Night," "On The Street Where You Live," "I've Grown Accustomed To Her Face"



Photo courtesy of Joel Whitburn's Record Research

2. **THE SOUND OF MUSIC** is the second-longest-running Broadway musical of the '50s, chalking up 1,443 performances



Photo courtesy of Joel Whitburn's Record Research

at the Lunt-Fontanne Theatre. Richard Rodgers wrote the music, and Oscar Hammerstein II wrote the lyrics. It was Hammerstein's final work, as he died nine months after the show opened. Adapted from the autobiography "The Trapp Family Singers," the show starred Mary Martin and Theodore Bikel as Maria and Georg Von Trapp. Best-known songs: "My Favorite Things," "Climb Ev'ry Mountain."

3. **CAMELOT** was the first Lerner and Loewe musical after "My Fair Lady." With Richard Burton, Julie Andrews and Robert Goulet in leading roles, the show opened Dec. 3, 1960, just one month after John F. Kennedy was elected President of the United States. It was a fitting match, this musical adaptation of the King Arthur legend and the modern-day Camelot setting of the Kennedys in Washington. The

show lasted for 873 performances at the Majestic Theatre. Best-known songs: "If Ever I Would Leave You," "Camelot."

4. **THE PHANTOM OF THE OPERA** is Andrew Lloyd Webber's most successful musical on the Billboard album chart. The 1911 French novel had been adapted into five different films before Webber decided to stage a campy version, a la "The Rocky Horror Picture Show." But after reading the original novel, the composer decided to give the show a more serious, romantic treatment. With Michael Crawford and Sarah Brightman singing Charles Hart and Richard Stilgoe's lyrics, "Phantom" opened at the Majestic Theatre on Jan. 26, 1988, and is still playing on Broadway and cities all over the globe. Best-known songs: "The Music Of The Night," "All I Ask Of You."

Continued on page 24



Photo courtesy of Joel Whitburn's Record Research

POS	TITLE	WEEKS CHARTED
1	MY FAIR LADY	480
2	THE SOUND OF MUSIC	276
3	CAMELOT	265
4	THE PHANTOM OF THE OPERA	255
5	THE MUSIC MAN	245
6	FIDDLER ON THE ROOF	206
7	WEST SIDE STORY	191
8	MAN OF LA MANCHA	167
9	FLOWER DRUM SONG	151
9	HAIR	151



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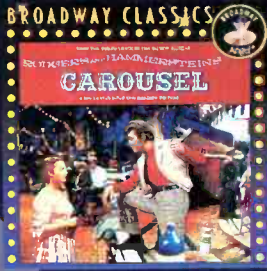
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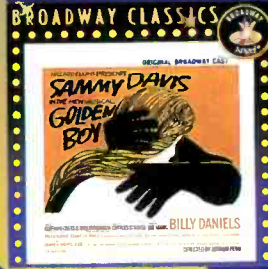
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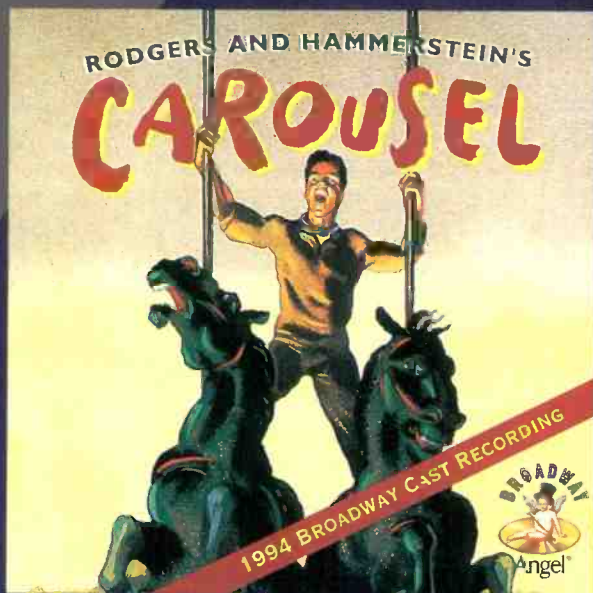
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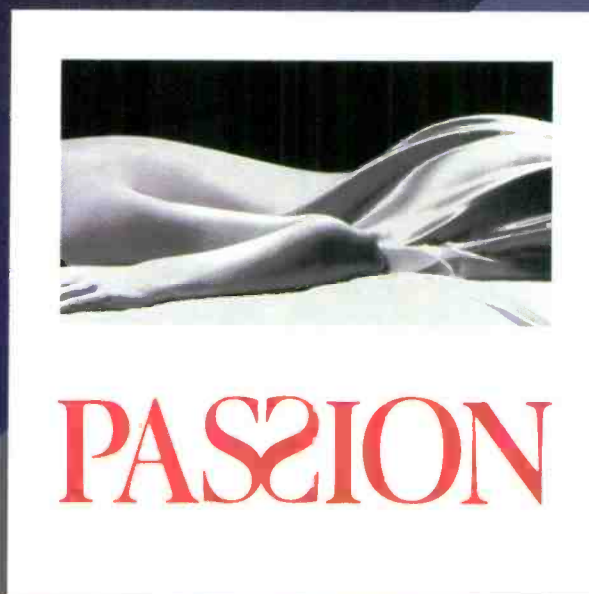
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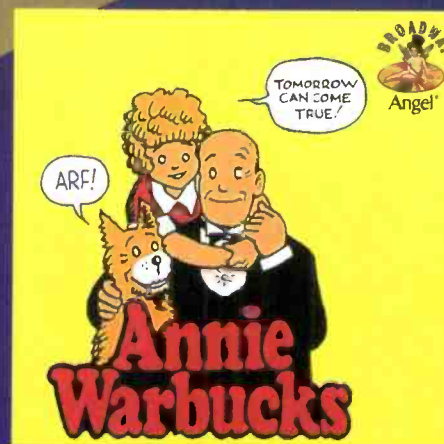
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CD/CASS-54618

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Best Musical



CD/CASS-55040

1994 Outer Critics Circle Award
Best Musical



BROADWAY

TOP 10 ALBUMS

Continued from page 20

5. **THE MUSIC MAN** is an American musical if ever there was one. Meredith Wilson wrote the music, lyrics and book, all based on his childhood in a small town in Iowa. But it was his friend Frank Loesser ("Guys & Dolls," "The Most Happy Fella") who suggested Wilson turn his memories into a stage musical. Robert Preston was unforgettable as Prof. Harold Hill, although the part had been first offered to Gene Kelly, Danny Kaye and Phil Harris. "The Music Man" played 1,375 performances at the Majestic Theatre, making it the third-longest running musical of the '50s. Best-known songs: "Seventy-Six Trombones," "Till There Was You," "Ya Got Trouble."



6. **FIDDLER ON THE ROOF** told the story of the Jewish inhabitants of Anatevka, a village in turn-of-the-century Russia, but the appeal was universal. Based on Sholom Aleichem's story "Tevye And His Daughters," the musical made a star of Zero Mostel and also featured a pre-Maude Beatrice Arthur and a pre-pop star Bette Midler. Jerry Bock wrote the music, Sheldon Harnick wrote the lyrics, Joseph Stein wrote the book, and Jerome Robbins was the director and choreographer. "Fiddler" played for 3,242 performances at the Imperial Theatre, making it the longest-running Broadway musical of all time—until "Grease" broke the record in 1979. Best-known songs: "If I Were A Rich Man," "Sunrise, Sunset."

7. **WEST SIDE STORY** was originally called "East Side Story." As first written in 1949, it was about the doomed romance of a Jewish boy and an Italian Catholic girl. But when production began six years later, director Jerome Robbins, composer Leonard Bernstein and writer Arthur Laurents thought the story should be modernized. Thus was born the story of Tony, a native New Yorker of Polish extraction, and Maria, an immigrant from Puerto Rico. The lyrics for "West Side Story" were written by Stephen Sondheim, just 27 years old at the time. Sondheim went on to write the lyrics for "Gypsy" and has since become one of the most potent forces in American theater, creating such outstanding musicals as "Sweeney Todd," "Sunday In The Park With George" and "Into The Woods." "West Side Story" played for 732 performances at the Winter Garden, and after a 10-week tour re-opened for another 249 performances. Best-known songs:

"Tonight," "Somewhere."

8. **MAN OF LA MANCHA** is the third-longest running musical of the '60s, with 2,328 performances to its credit. It moved from an off-Broadway arena in Washington Square to the Martin Beck. Dale Wasserman adapted his own teleplay, "1, Don Quixote," while Mitch Leigh composed the music and Joe Darion wrote the lyrics. Albert Marre directed Richard Kiley as the man who tilted at windmills. Best-known song: "The Impossible Dream."

9. (tie) **FLOWER DRUM SONG** was directed by Gene Kelly and featured music by Richard Rodgers and Oscar Hammerstein II. The book was by Hammerstein and Joseph Fields, adapted from Chin Y. Lee's novel of the same name. Long before the movie "The Joy Luck Club" addressed a similar theme, the musical explored the differences between older Chinese parents and their modern, born-in-America offspring. Miyoshi Umeki, Larry Blyden and Pat Suzuki starred in "Flower Drum Song," which played for 600 performances at the St. James Theatre. Best-known songs: "I Enjoy Being A Girl," "Love, Look Away."

9. (tie) **HAIR** wasn't the first rock musical—that honor goes to "Bye Bye Birdie." But the Galt MacDermot (music) and Gerome Ragni—James Rado (lyrics) opus could be considered the first hippy rock musical, and the first to have a storyline influenced by the Vietnam war. The Age of Aquarius first dawned in 1967 at Joseph Papp's public Shakespeare festival. Michael Butler produced and Tom O'Horgan directed a revised version when it opened in 1968 at the Biltmore Theatre and had a 1,750-performance run. Among the names featured in the cast were Diane Keaton, Paul Jabara and Melba Moore. Best-known songs: "Good Morning Starshine," "Hair," "Easy To Be Hard," "Aquarius," "Let The Sunshine In."

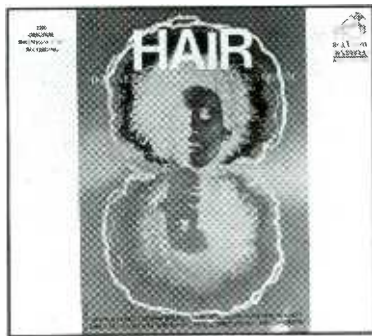


Photo courtesy of Joel Whitburn's Record Research

BUT WHAT ABOUT...?

"A Chorus Line," which eventually broke the record set by "Grease" as the longest-running Broadway musical, spent only 49 weeks on the Billboard chart. "Grease" itself never made the chart, although the soundtrack version spent 12 weeks at No. 1. The Broadway cast album of "Les Miserables" had a short 10-week run, while the London cast version charted for 15 weeks. "Hello, Dolly!" is still a popular show in revivals, and Carol Channing's cast album had a good 90-week chart run. "Dreamgirls" had a 29-week chart stay, "Evita" ruled for 19 weeks, and "Cats" had a memorable 64-week run. ■

SHOW TUNES SHOW PROFIT FOR BRITISH LABELS



BY NIGEL HUNTER

LONDON—A growing European interest in musical theater and cast albums is being catered to by two U.K. specialist companies, First Night Records and That's Entertainment Records.

First Night, headed by John Craig, is 12 years old and has released 120 cast albums over that period. That's Entertainment, founded by John Yap in 1979, has built a catalog of 150 albums over 15 years.

Craig's first project, the London cast recording of "Singin' In The Rain," starring Tommy Steele, posed a challenge because of a complex transatlantic situation in clearing the rights. "Our most successful seller to date is undoubtedly 'Les Miserables,'" says Craig. "We recorded it nine years ago, and it's almost triple-platinum now. We also did another album of the show later, cherry-picking various artists from the different productions around the world and accompanied by the Philharmonia Orchestra. It won a Grammy."

Cast-album labels face the same hazards as theatrical production companies in the event of a show proving to be a short-lived turkey. Craig ultimately relies on his instincts in committing First Night

pending on the dimensions of the show concerned. "Les Miserables" was at the top end of the scale.

John Yap's first venture for That's Entertainment was "Nashville, New York," a revue presented at London's King's Head Theatre and featuring the words and music of Ogden Nash, Vernon Duke and Kurt Weill. Since then, he's produced a varied wealth of material ranging from "Camelot" and the Broadway cast of "On Your Toes" to 25 operatic cast albums, including "Don

with Christopher Lee and Valerie Masterson; and "Anything Goes," with Salena Jones.

That's Entertainment now has more

Cast-album labels face the same hazards as theatrical production companies in the event of a show proving to be a short-lived turkey.



JOHN CRAIG OF FIRST NIGHT RECORDS

Giovanni."

"Contrary to popular belief, show albums can sell very well," says Yap. "My aim is to build up a catalog with permanent relevance and a sales life beyond the span of the shows themselves."

Yap is closely involved in producing studio albums of evergreen shows unconnected with actual stage productions. Among these are "My Fair Lady" with Alec McCowan, Bob Hoskins and Michael Dennis; "Cabaret" with Judi Dench and Fred Ebb; "The King And I,"

than 20 studio albums of complete shows available in two-CD format, and Yap has been negotiating a U.S. outlet for his company's wares under its own identity and logo for the fall. First Night's American associates include Relativity Records and BMG Classics. ■

Garth Drabinsky, CEO of Live Entertainment Of Canada tells why musical theater and cast recordings are overwhelmingly successful in that country. See the international section for a report from Larry LeBlanc.

First Night is 12 years old and has released 120 cast albums. That's Entertainment has built a catalog of 150 albums over 15 years.

to a cast project. "I saw 'Kiss Of The Spider Woman' in Toronto and was sufficiently impressed to record it under Canadian Equity rules and conditions."

The First Night catalog includes "Miss Saigon," "Buddy," "Blood Brothers," "Five Guys Named Moe," "Crazy For You," "Carousel" and "City Of Angels." Forthcoming projects include "Copacabana," the Barry Manilow show opening at London's Prince Of Wales Theatre this month after a provincial run, and "Oliver!" which is scheduled for the London Palladium in November.

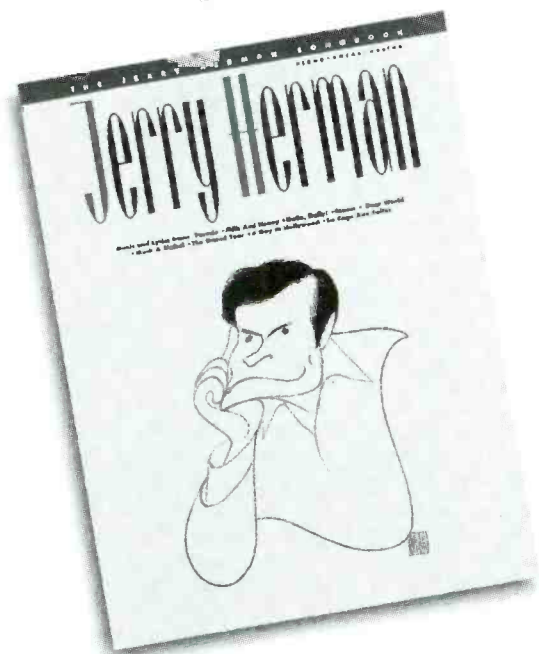
Craig says a cast-album budget is between \$75,000 and \$375,000, de-



JOHN YAP OF THAT'S ENTERTAINMENT RECORDS WITH SINGER SALENA JONES

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Jerry Herman



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BROADWAY

CAST RECORDINGS

Continued from page 20

was born more out of a desire to offer the great Goddard Lieberson legacy of Broadway show titles in a state-of-the-art format than out of a need to sell a certain number of records. We hope that these classic shows, now on digitally remastered CDs, will be available to a wide audience for a long time to come, and we continue to survey our Broadway back catalog for more of these gems."



INDEPENDENTLY HEALTHY

Although independents are not generally associated with sizable original-cast repertoire, Hugh Fordin's New York-based DRG Records has released 34 cast albums and has a license for the release of a dozen shows previously marketed by other labels.

"Since I don't have overhead like the majors, my break-even is much earlier," says Fordin. "For example, if a major does a cast album for \$100,000, the normal break-even is 100,000 units. If I put in \$100,000 [which Fordin says he did with 'Black And Blue'], my break-even is about 35,000 units. With less overhead, too, the show's producer has a lower point at which royalties kick-in." Besides "Black

"The numbers on cast albums against a Michael Jackson may be paltry, but against classical releases they are strong."

—Bill Rosenfield, RCA Victor

And Blue." DRG has been the first to market such cast albums as "Meet Me In St. Louis," "Falsettos," "The Act," the first and second editions of "Nunsense" and three volumes of "Forbidden Broadway."

Another independent with a broad original-cast catalog (some 30 titles), is Bruce Yeko's Original Cast Records in Georgetown, Conn. As for new record

projects, says Yeko, costs have taken him out of the running of late. But his catalog sells well, most prominently Stephen Schwartz's 1976 musical, "Baker's Wife," and Brian Gari's 1988 "Late Nite Comic," Yeko's most recent original-cast recording. "I was interested in doing 'Cyrano' and [the Rodgers & Hammerstein revue] 'It's A Grand Night For Singing,' but the costs were \$200,000 to \$300,000 for each

The labels with the most extensive cast-album catalogs—Sony, RCA and EMI—have each set aside a good deal of investment and scholarly pursuit to putting out the old hits.

album," says Yeko. "The orchestrations alone for 'It's A Grand Night For Singing' would have cost \$50,000." [Varese Sarabande had plans at press time to record the album's original cast members.]

Yeko says there is a core of 5,000 to 10,000 customers and is optimistic about cast business, with chains Camelot and Musicland recently taking on his catalog after years in which Tower Records was his only large retail outlet. He also sells by direct mail in magazines that draw the show-music enthusiast.

UNI-distributed Varese Sarabande, which is particularly identified with soundtrack albums, has evolved a collection of rare show-tune CDs, but it also has several Broadway cast albums, including the current hit revival of Jerry Bock and Sheldon Harnick's "She Loves Me," "Sugar Babies" and "Bring Back Birdie," among others. Last year, the label hired Bruce Kimmel, a former actor, director and filmmaker, to produce the Studio City, Calif.-based label's theater projects.

IN WITH THE OLD

As for reissues of show albums, it is a golden era for show buffs. The labels with the most extensive cast album catalogs—Sony, RCA and EMI—have each set aside

Continued on page 28



TOURISTS AND SPECIALISTS COLLECTIVELY KEEP BROADWAY RETAILERS IN BUSINESS

BY DON JEFFREY

NEW YORK—The number of revivals of classic Broadway musicals has given a kick to the retail market for show albums, but the paucity of new shows makes merchants worry about the future of this kind of music.

Few stores in the U.S. specialize in show albums, and fewer chains have a thriving business in this genre. Still, there are enough tourists in a theater city like New York and enough avid collectors of cast albums to allow some retailers to produce profits on Broadway music.

Of the chains, the biggest contender is probably Tower Records. The Tower store in New York's Lincoln Center—a mecca for cultural events and a magnet for out-of-towners—reports a steady and satisfying business in show music. Tom Roche, the film/shows buyer for that Tower, sees a spurt in sales in the spring, when tourists start to flock to the city and to its Broadway theaters, which are mostly occupied by musicals.

In one May week, his biggest sellers—moving at about 100 pieces each a week—were the cast albums to "Damn Yankees," a revival of which had recently opened at the Marquis Theatre, and "Beauty And The Beast," Disney's stage version of its wildly successful animated film.

Roche says that show album collectors learn about upcoming releases through special magazines but it's the shows themselves that are the best marketing vehicles.

True show-album collectors don't want just the original-cast version; they want all the foreign-language versions as well.

The playbills for musicals tell theatergoers that cast albums are available.

In addition to selling new releases like "Beauty," Roche reports that he continues to move about 25 pieces a week of older shows like "Miss Saigon," "Phantom Of The Opera" and "Les Miserables." His inventory of show albums totals about 3,000; another 3,000 pieces are film soundtracks.

It's the CD that defines the show album market, especially for the new releases. "They don't want the cassette at all," says

Roche.

Many collectors do want vinyl, however, but they can't buy it at Tower. They typically go to stores like Footlight Records and Colony Records in New York.

Footlight is located in Greenwich Village, far from the bustle of Broadway, but show fanatics are well aware of its address. Bill Daugherty, assistant manager, says that his vinyl business is growing, mainly because the vinyl trade is contracting at most other stores. "We've become one of the only players in the game," he says. He estimates his vinyl inventory at 40,000 units.

Daugherty says the secret to the independent store's success is that it has done away with genres that didn't sell, like classical and country, and has focused on what does: soundtracks, jazz, nostalgia vocalists and show albums.

To bolster its foot traffic, Footlight has amassed a mailing list that generates sales of at least 50 albums a day.

A big part of its business is imports. True show-album collectors don't want just the original-cast version; they want all the foreign-language versions as well. Daugherty says he recently bought the Spanish cast albums of "Evita" and "Les Miserables," and he is confident of selling all his copies.

Daugherty feels that the major labels can do more with Broadway reissues. He says Sony and RCA used to have ambitious plans to reissue more show albums but that they, and other major labels, have been concentrating on the more lucrative genre of film soundtracks.

To augment the major label sales, independent retailers sell a lot of independently produced and distributed show music. Sometimes the line between customer and artist is blurred.

Colony Records is a music store near Times Square, a short walk from all the theaters that feature the musicals. Manager Marty Cooper says performers often come

into the store with their own CDs, which Cooper buys and resells. New York cabaret stars are a big part of this trade. Cooper says he recently went to the club Steve McGraw's and heard a pianist named Bill Wright whom he liked. "He brought me in 15 CDs and they sell well," says Cooper.

Like Footlight, Colony does a booming business in imports and in multiple versions of various musicals. Says Cooper, "People see something like 'Les Mis' over and over again, and they want it in every language."

To augment the major-label sales, independent retailers sell a lot of independently produced and distributed show music.

Colony's location is even better suited to capturing the tourist trade than Tower's in Lincoln Center. Because of that, Colony's prices tend to be higher (\$19.98 list for a CD, versus \$14.95 at Footlight), but the volume remains high.

Cooper tells of a recent unannounced appearance by Michael Jackson, who came shopping—in disguise—with two bodyguards. The manager says he was using one of his best merchandising vehicles, in-store play, on a new album by show artist Elaine Paige of Edith Piaf songs, and he won a bet that the reclusive pop star would not only inquire about the featured singer but purchase her album as well. ■



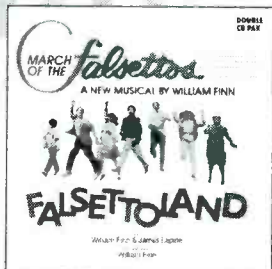
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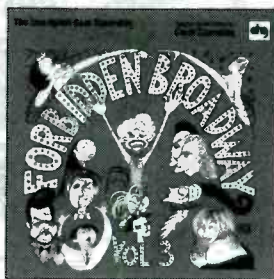
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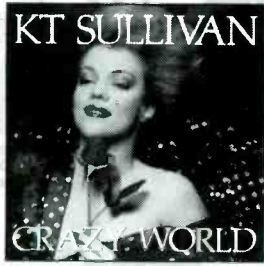
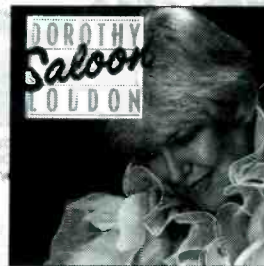
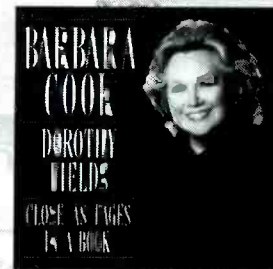
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BROADWAY

CAST RECORDINGS

Continued from page 26

a good deal of investment and scholarly pursuit to putting out the old hits—even for shows that didn't do so well, including many from EMI from its London cast vaults.

Spurred on by the CD revolution, the sound of these reissues is as good as it's ever likely to be on prerecorded technology. Many releases, in fact, are rereleases from the labels' early CD catalogs, when less attention was paid to digital transfers and documentation.

These releases include recent work from PolyGram, with its corporate ties to old shows recorded by MGM Records and Mercury Records, and MCA Records, which recorded a number of major works starting in the early '40s, including "Oklahoma!," "Bloomer Girl," "Song Of Norway," "Carousel" and "The King & I." MCA also is the distributor of the Varese Sarabande Records.

These reissues don't stop with technology. In most cases, the reissues retain original cover art. Where they thankfully stray from the past is with updated liner notes,

**New recordings of
great old scores—
mostly done in the
studios, others taken
from concertized
re-creations—also have
been a part of the
show-music binge.**

which not only make a more objective case for the show than the original blurb-like notes, but also add new information on pre-production history.

Though lacking the original-cast nomenclature, label interest in show scores has gone beyond new deals and catalog. New recordings of great old scores—mostly done in the studios, others taken from concertized re-creations—also have been a part of the show-music binge.

EMI has released Kern & Ham-



WEBBER'S "SUNSET BOULEVARD"

merstein's "Show Boat" (a remarkable three-disc affair with much material cut from the show), Irving Berlin's "Annie Get Your Gun," Cole Porter's "Nymph Errant," Lerner & Loewe's "Brigadoon" and Oscar Hammerstein's updating (for 1943) of Bizet's "Carmen," among others.

Elektra Nonesuch is releasing a series of Gershwin brothers scores, currently represented by "Girl Crazy," the 1927 edition of "Strike Up The Band" and "Lady Be Good."

Sony Broadway, picking up the Columbia tradition, has done several, including "Kismet." They, too, are scholarly, with scholarly attention paid to original orchestrations when they are still available. Sony's Columbia label, by the way, can be regarded as the pioneer of complete-score studio re-creations, with its late Goddard Lieberson having made many shows, starting in the early '50s, by the Gershwin brothers, Rodgers & Hart and others.

Capitol Records made one of the most unusual studio recordings of all time when it brought back most of the 1948 cast of "Kiss Me, Kate" to make a 1959 stereo version of the show, whose Broadway rendition had been released by Columbia Records before the advent of stereo. Last year, Lockett-Palmer Recordings released Ervin Drake's 1968 "Her First Roman," whose cast album never materialized, with its two leads, Leslie Uggams and Richard Kiley.

Broadway's golden era of musicals may be fading, its glory reflected in loving revivals. But the same, happily, cannot be said of the recording industry's ongoing tribute to shows new and old. ■



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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	2	19	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
2	3	34	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
3	—	1	PRIDE & GLORY GEFEN 24703 (10.98/15.98)	PRIDE & GLORY
4	—	1	BORN JAMERICANS DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98)	KIDS FROM FOREIGN
5	5	68	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
6	6	39	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
7	4	3	FRANK BLACK 4AD 61618/ELEKTRA (10.98/15.98)	TEENAGER OF THE YEAR
8	11	21	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
9	7	35	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
10	9	20	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
11	18	2	69 BOYZ DOWN LOW 6901/RIP-IT (9.98/15.98)	NINETEEN NINETY QUAD
12	8	13	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9.98/15.98)	12 GAUGE
13	19	26	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
14	15	15	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
15	13	3	AHMAD GIANT 24548/REPRISE (10.98/16.98)	AHMAD
16	12	4	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
17	17	28	GABRIELLE GO!DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
18	31	4	MANDY PATINKIN NONESUCH 79330/ELEKTRA (10.98/16.98)	EXPERIMENT
19	10	9	JIMMIE VAUGHAN EPIC 57202 (10.98 EQ/15.98)	STRANGE PLEASURE
20	21	10	SUBDUDES HIGH STREET 10323/WINDHAM HILL (9.98/15.98)	ANNUNCIATION

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1994, Billboard/BPI Communications.

21	25	7	LINDA DAVIS ARISTA 18749 (9.98/15.98)	SHOOT FOR THE MOON
22	14	3	CAUSE & EFFECT ZOO 11056 (10.98/15.98)	TRIP
23	16	9	CELLY CEL SICK WID' IT 1724 (8.98/13.98)	HEAT 4 YO AZZ
24	29	2	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT
25	24	5	BLACKGIRL KAPER 66359/RCA (9.98/15.98)	TREAT U RIGHT
26	26	5	MILLA SBK 27984/EMI (10.98/15.98)	THE DIVINE COMEDY
27	20	17	PAVEMENT MATADOR 92343*/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN
28	27	19	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTAHOUSE
29	28	10	SAUSAGE PRAWN SONG/INTERSCOPE 92361/AG (10.98/15.98)	RIDDLES ARE AROUND TONIGHT
30	23	6	ANOTHA LEVEL PRIORITY 53867* (9.98/15.98)	ON ANOTHA LEVEL
31	32	2	SEAGRAM RAP-A-LOT 53908/PRIORITY (9.98/15.98)	REALITY CHECK
32	33	14	SAM PHILLIPS VIRGIN 39438 (9.98/13.98)	MARTINIS & BIKINIS
33	34	29	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
34	22	2	NAPALM DEATH EARACHE 64361/COLUMBIA (10.98 EQ/15.98)	FEAR, EMPTINESS, DESPAIR
35	36	55	DOUG SUPERNOW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
36	30	15	MAZZY STAR CAPITOL 98253 (10.98 EQ/15.98)	SO TONIGHT THAT I MIGHT SEE
37	—	17	OCTOBER PROJECT EPIC 53947 (9.98 EQ/15.98)	OCTOBER PROJECT
38	—	20	LEE ROY PARNELL ARISTA 18739 (9.98/15.98)	ON THE ROAD
39	37	2	KENNY CHESNEY CAPRICORN 42033 (9.98/16.98)	IN MY WILDEST DREAMS
40	39	15	SASS JORDAN MCA 10980 (9.98/15.98)	RATS

POPULAR UPRIISINGS

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

BREAKING OUT: Roadrunner is finally experiencing some mainstream acceptance for hardcore act **Type O Negative**, which hit the road with **Motley Crue** June 15.

Crue is the most mainstream rock act the Brooklyn-based band has been teamed with. The band also played 11 sold-out dates with industrial outfit **Nine Inch Nails** in April.

In addition, Type O Negative

Roadrunner.

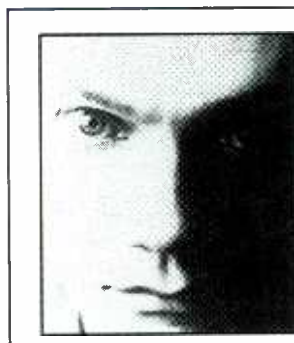
"Christian Woman" off the band's second album, "Bloody Kisses," is being aired on ABC/SMN's syndicated "Z-Rock" format, as well as album rock outlets KNAC Los Angeles and KUPD Phoenix, among others. The album is No. 12 among Heatseeker artists in the Mountain region.

"It's an uphill battle," Saliby says. "But, it's getting better." He notes that a number of Roadrunner hard-rock bands have landed tours with major label alternative acts. "Now, you see **Sepultura** touring with **Pantera** and **Black Train Jack** with the **Mighty Mighty Bosstones**. It's a big step forward."

LOOKIN' GOOD:

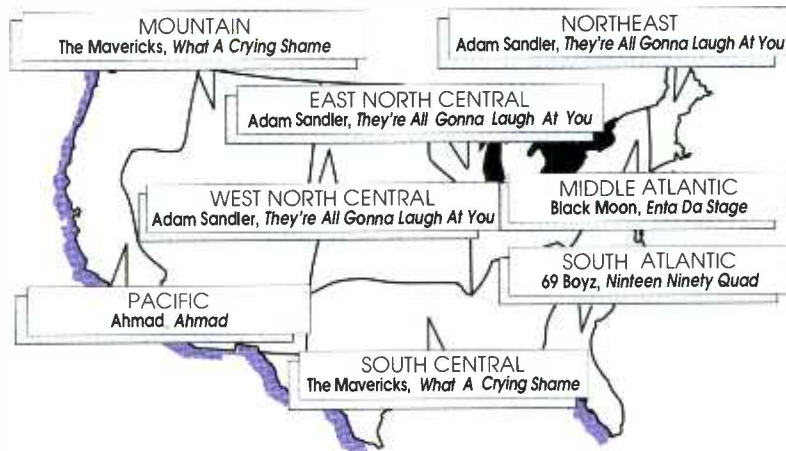
With six months of visiting radio stations and retailers behind him, country newcomer **Jesse Hunter** is seeing a warm reception for his second single, "By The Way She's Lookin'," which moves from No. 68 to No. 67 on Hot Country Singles & Tracks this week. BNA Entertainment supported the singer's debut, "A Man Like Me," released April 26, with a six-month set-up campaign instead of the usual three-month plan.

"He's working really hard, and he makes friends easy," says **Tommy Daniel**, senior director of sales and marketing at BNA. "Musically, he's got a recognizable voice that helps break him through the clutter."



Out Of Orbit. "Strange Cargo III," the latest I.R.S. volume in the series from multi-instrumentalist William Orbit, is No. 22 among Heatseeker titles in the Northeast region. "Water From A Vine Leaf" is getting spins on modern rock outlets KNNC Austin, Texas, WBER Rochester, N.Y., and WWCD Columbus, Ohio.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Adam Sandler, They're All Gonna Laugh...	1. 69 Boyz, Nineteen Ninety Quad
2. Pride & Glory, Pride & Glory	2. Born Jamericans, Kids From Foreign
3. The Mavericks, What A Crying Shame	3. Rachelle Ferrell, Rachelle Ferrell
4. Martina McBride, The Way That I Am	4. Black Moon, Enta Da Stage
5. Big Head Todd/Monsters, Sister Sweetly	5. 12 Gauge, 12 Gauge
6. Frank Black, Teenager Of The Year	6. The Mavericks, What A Crying Shame
7. 12 Gauge, 12 Gauge	7. Pride & Glory, Pride & Glory
8. Prong, Cleansing	8. Jeff Foxworthy, You Might Be A Redneck
9. Gabrielle, Gabrielle	9. Me'Shell Ndegeocello, Plantation Lullabies
10. Mandy Patinkin, Experiment	10. Adam Sandler, They're All Gonna Laugh...

In addition to a radio and retail promotional tour, the label set up a contest for radio programmers and retailers in February and March. The contest

was a "manhunt" puzzle, in which participants received different puzzle pieces until they completed a photo of Hunter, including the date of the al-

bum's release.

GODLY SOUNDS: American Recordings is hoping to break **MC 900 Ft. Jesus** out of the college and modern rock radio arena and into the top 40, jazz, album alternative, and AC formats.

The artist's label debut, "One Step Ahead Of The Spider," due June 28, is more accessible and musically diverse than his previous two albums.

The Dallas-based rapper/poet, also known as **Mark Griffin**, has fused more jazz and hip-hop influences on his latest effort.

The first single, "If I Only Had A Brain," is making waves at modern rock outlets KNDD Seattle and KPNT St. Louis.

"But If You Go" will be worked at top 40 and album alternative, while the **Curtis Mayfield** cover "Stare And Stare" will be worked to adult alternative, album alternative, and AC outlets.

Remixes of "If I Only Had A Brain," "But If You Go," and "Buried At Sea" will be released on a white label later this year.

"This album is even more mature and jazzy than the last one," says **Marc Geiger**, American A&R executive. "Before **Digable Planets** and **Guru**, he was at the forefront of [the jazz/hip-hop genre]."

MC 900 Ft. Jesus will hit the

road in August with a full band for the first time.

BLUES THANG: Houston-based Justice Records is banking on touring and key press exposure in blues and guitar publications to break blues guitarist **Tab Benoit's** sophomore effort, "What I Live For."

Album alternative outlets KBCO Boulder, Colo., and KFOG San Francisco are early



Divine Debut. Sunshine pop/dance artist **Miranda** is in the midst of several West Coast club dates. "Your Love Is So Divine," the 18-year-old artist's debut single, logs in at No. 90 this week on Hot 100 Singles. Early believers include top 40/rhythm outlet KPWR (Power 106) Los Angeles.

believers in "Time And Time Again." Benoit hits the East Coast for the first time June 29; he'll also log a date at the "Blues On The Rocks" festival Sept. 18 in Boulder.

Assistance provided by **Silvio Pietrolungo**.

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.

Table with 3 columns: THIS WEEK, LAST WEEK, WEEKS ON. Contains song titles, artists, and chart positions for Hot R&B Airplay.

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

HOT R&B RECURRENT AIRPLAY

Table with 3 columns: THIS WEEK, LAST WEEK, WEEKS ON. Contains song titles, artists, and chart positions for Hot R&B Recurrent Airplay.

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

Table with 3 columns: THIS WEEK, LAST WEEK, WEEKS ON. Contains song titles, artists, and chart positions for R&B Singles A-Z.

Hot R&B Singles Sales

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

Table with 3 columns: THIS WEEK, LAST WEEK, WEEKS ON. Contains song titles, artists, and chart positions for Hot R&B Singles Sales.

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

Table with 3 columns: THIS WEEK, LAST WEEK, WEEKS ON. Contains song titles, artists, and chart positions for Hot R&B Recurrent Airplay (continued).



AIN'T NOTHING LIKE THE REAL THING: Aretha Franklin has thrilled and charmed music lovers since the early '60s. Her more recent songs have often appealed more to top 40 listeners than to the original fan base that appreciated her soulfulness, but this week on the Hot R&B Singles chart, Franklin's "Willing To Forgive" reaches the top five. On the Hot R&B Airplay chart, "Willing" holds at No. 10. It's No. 1 at four stations: KQXL and WXOK-AM, both in Baton Rouge, La.; WWIN-FM Baltimore; and KSJL San Antonio. On the R&B/adult chart in the R&B Airplay Monitor, "Willing To Forgive" is No. 1.

MORE TOP FIVE ACTION: "I Miss You" by Aaron Hall (Silas) rises a notch to No. 3. It ranks No. 2 on the airplay-only chart, and it's No. 1 at 14 stations, including KKDA-FM and KJMZ, both in Dallas; WJLB Detroit; and WDAS Philadelphia. Sales increased 13%, and the single moves to No. 6 on the sales-only chart. This one goes to prove you can't always out-think consumers. Who would have thought that such a sad video would cause this much commotion? The video is No. 10 on BET's video playlist.

ALL THE WAY AT THE TOP: "Any Time, Any Place" by Janet Jackson (Virgin) is really the No. 1 R&B single this week. Even without the added points from airplay for "And On And On," "Any Time" has sufficient points to stand at the top on its own. It ranks No. 1 in airplay at 17 stations, including WQUE New Orleans, WJBT Jacksonville, Fla., KKBT Los Angeles, and WBLS New York. "And On And On" moves up 22-17 on the airplay-only chart. It's top five at KJLH Los Angeles and WJHM Orlando, Fla.

GREATEST GAINERS: "Anytime You Need A Friend" by Mariah Carey (Columbia) earns the Greatest Gainer/Airplay honors with a 50% increase in airplay points. "Anytime" moves up 42-31 on the overall chart. Carey's latest, backed by a gospel choir, has No. 1 airplay at WMMJ Washington, D.C., and it's No. 4 at WSVY Norfolk, Va. It's top 10 in airplay at WQUE New Orleans. Sales increase 14%. Meanwhile, "Booti Call" by Blackstreet (Interscope) moves up the R&B singles chart 37-29, fueled by a 113% increase in sales points. The song ranks No. 1 at WAMO Pittsburgh and top 10 at three other stations: WPEG Charlotte, N.C., WIZF Cincinnati, and KVSP Oklahoma City.

THIS WEEK'S ALBUMS: There are 21 bullets on the Top R&B Albums chart, and nine are earned by new entries. "Regulate . . . G Funk Era" by Warren G (Violator) enters at No. 1. Other top debuts are "Gems" by Patti LaBelle (MCA) at No. 8 and "Funkdafied" by MC Breed (Wrap) at No. 9. Two new compilations from two of my personal faves also debut: one from Barry White at No. 82, and the other from Kool & the Gang at No. 94. Both releases are on Mercury.

ITHINK WE'RE GETTING IT: "Outside My Door" by Me'Shell NdegéOcello (Maverick) is getting the job done. While the single holds in the mid-40s, the activity (and possibly an "Arsenio Hall Show" rerun) re-ignites the album. It earns the Pacesetter honors as it springs up 63-55. There are some real radio believers: KJLH Los Angeles (No. 2), KACE Los Angeles (No. 7), WAMO Pittsburgh (No. 3), and WDAS Philadelphia (No. 9).

CHAMP MC DEBUTS WITH 'GHETTO FLAVA'

(Continued from page 31)

"The song is based on life," Champ says. "It's telling listeners 'whatever you do in life, don't front.'"

EastWest's Mason says, "Keep It Real" truly represents Champ—who she is, how she's coming, and where she's coming from."

With a name like Champ MC, the performer must have won a whole lot of rhyme fights, right?

"Not really," she says. "I just used to [rap] for fun. I wasn't into battlin' comin' up."

So how did the artist (born Kimberly Johnson) become Champ?

"My name is short for Champagne, which is what they called me when I first started rapping. I cut it short to Champ when I got older and my skills got better."

The rapper adds, "I'm from the ghetto, and I'm kickin' that sort of flavor familiar to every ghetto. I chose the name 'Ghetto Flava' for my album because I talk about things that happen around the way every day."

"There are call-and-response songs, songs with storylines, party songs—everything," Champ says. Titles include "Do You Know My Style?,"

"Ghetto Funk (G-Funk)," "Niggas Get Murdered," "Neighborhood Sniper," and "Cruisin'." The latter is a duet with label mate Yo Yo.

"I had always wanted to meet her," Champ says. "And one day we were at the label together. I met her, we talked. Then, when she heard this track called 'FGB'—it stands for Funky Ghetto Bitches—she said she wanted to do something [with me]. 'FGB' didn't make the album, but we ended up getting together on 'Cruisin'."

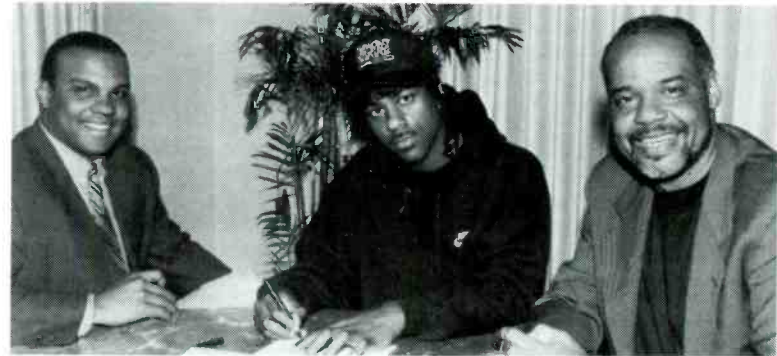
EMAGE

(Continued from page 31)

promotion tour in August. "We'll target the key retailers and radio representatives and hit them with their strongest asset—their voices," says Murray. "They sing an incredible cappella. We call their music 'sophistifunky.' We'll probably start out on the West Coast, followed by stops in Chicago, Baltimore, and Washington, D.C."

The trio wrote most of the songs on the debut, though not all of the lyrics started out as music. Stinson penned "Feel The Funk" for a creative writing assignment in school. "Maybe I shouldn't give this away, but that song isn't about sex," she says. "We were asked to write a short story about something we were passionate about, but we were told to write it in a way that could be mistaken for sex. I wrote about dancing, but the lyrics are very, very provocative."

The diversity of the debut comes from the varied backgrounds of Evans, Stinson, and Montgomery. "I grew up singing in a choir, which is where the gospel comes from," says Evans. "Taura is from a strong musical family, and Mykah has a lot of jazz in her background. The album title, 'Soul Deep,' represents the significance that music has had to each of us—it really reaches from the heart." **BRETT ATWOOD**



Motown Incorporates Illtown. Producer Kay-Gee, musical force behind the platinum-selling act Naughty By Nature, recently signed a production and record deal with Motown Records. His first project under the arrangement was the debut release by Zhane through the producer's Illtown Records. Pictured, from left, are Steve McKeever, senior VP of talent affairs for Motown; Kay-Gee; and Jheri Busby, president/CEO, Motown.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	SPEND THE NIGHT	N-PHASE (MAVERICKS/REPRISE)	14	—	1	TAKE IT EASY	MAD LION (WEDED/NERVOUS)
2	2	3	SEE ME	DRAMA (PERSPECTIVE)	15	24	3	JUST A STEP FROM HEAVEN	ETERNAL (EMI)
3	—	1	CAN IT BE ALL SO SIMPLE	WU-TANG CLAN (LOUD/RCA)	16	6	6	U GO GIRL	TAG TEAM (LIFE/BELLMARK)
4	13	2	THE MOON	ERIC ROBERSON (WARNER BROS.)	17	10	3	LATE NITE CREEP (BOOTY CALL)	MC BREED (WRAP/CHIBAN)
5	8	3	WHAT U DO 2 ME	NIKKI KIXX (STREET LIFE/SCOTTI BROS.)	18	18	4	I'M KURIQUS	KURIQUS (COLUMBIA)
6	3	4	LUV 4 DEM GANGSTA'Z	EAZY-E (MCA)	19	23	6	INNER CITY BLUES	GARY (C-FOUR/PAR)
7	12	10	BACK IN THE DAY	DRED SCOTT (TUFF BREAK/A&M)	20	19	8	CLOSE THE DOOR	DONALD HARRISON (CTI)
8	7	9	FLOW ON	LORDS OF THE UNDERGROUND (PENDULUM)	21	14	2	BUTT BOOTY NAKED	AMG (SELECT STREET)
9	—	1	EASY COME, EASY GO	JOE PUBLIC (COLUMBIA)	22	—	1	OLD FASHION LOVE	BRIK CITI (MOTOWN)
10	9	9	GIVE IT TO YA	CHANTAY SAVAGE (I.D./RCA)	23	16	6	SLOW	SMOOTHIE SYLK (MCA)
11	4	7	PROPS OVER HERE	THE BEATNUTS (VIOLATOR/RELATIVTY)	24	17	8	COME WITH ME	RONNY JORDAN (4TH & 8'WAY)
12	—	1	WE ROLL DEEP	CONSCIOUS DAUGHTERS (SCARFACE)	25	20	4	NOBODY RIDES FOR FREE	BIGGY SMALLZ (LIFE/BELLMARK)
13	15	4	VISIONS OF NEFERTITI	NEFERTITI (MERCURY)					

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

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Ice Cube, K-Dee Launch Lench Mob Label; Grand Street Releases A Big Box Of Beats

WHATTA MAN: Ice Cube, "the nigga you love to hate" and "the predator," is now also a label owner. His new imprint is the Navarre-distributed Lench Mob Records. Its first release will be "I Thought I Saw A Pussycat" by K-Dee. Cube describes the fledgling MC as "laid-back, cool... the perfect player." The song, produced by Cube, is billed as "a slow-funk sex jam niced up with the addition of Bootsy Collins playing bass and singing background vocals."

K-Dee was introduced to hip-hop audiences last year via "Make It Rough, Make It Smooth," a shot from Cube's platinum "Lethal Injection" album. Dee's own full-length effort, "Ass, Gas Or Cash (No One Rides For Free)," will drop in September.

Before that, Lench Mob will release a compilation set featuring new jams by Yo-Yo, Da Lench Mob (which recently was released from its EastWest recording contract), Don Jaguar, Mack 10, Cube, and Dee.

WARRIOR'S DRUM: Grand Street Records & Filmworks (100 Grand St., New York, N.Y. 10013)



by Havelock Nelson

has just released "Supreme Beats: A Percussion Library By Bashiri Johnson," which is available by mail for \$349.95 plus tax. The set, recorded mostly at Donald Fagen's River Sound Studios in New York, took six months to complete and contains 650 grooves spread over four hours and four discs. It is separated into contemporary, dance/hip-hop, African, and world categories.

More than just rhythm tracks, the cuts (typically four to eight bars) are individual compositions featuring Bashiri Johnson and other studio musicians playing varied blends of 100 (traditional and exotic) instruments, including the udu drum, timbale, and German rabbit (a child's toy that produces scratching sounds).

Other sounds were produced through body tapping, tap danc-

ing, lip farting (human beatboxing), and jumping in an elevator.

Each groove is offered in up to three tempos, and every sonic component is soloed. The separated sounds are indexed in an attractive booklet, which makes "Supreme Beats" quite user-friendly. The booklet also contains comments from Johnson as well as from label principals David Gale and Ted Bickford.

Gale and Bickford view "Supreme Beats" as "a working tool for people who make music." They say it was recorded for artists who use sampling as a creative tool, and add, "Consider this collection an invitation to apply Bashiri's grooves to your own music. Use these sounds. Be original and true to yourself. Make wonderful music."

BLACK HAND SIDE: Nefertiti has a lead role in Melvin and Mario Van Peebles' next film, "Panther," which is about the Black Panther Party. Treach from Naughty By Nature has a part in the Doug McHenry drama "Jason's Lyric." And Eric "Everlast" Schrody (House Of Pain) will co-star in director Demian Rami Lichtenstein's action-adventure film "Lowball." Lichtenstein has lensed 175 music videos, including clips for Eric Clapton, Sting, and Shabba Ranks.

Everlast, along with DJ Lethal, is producing a fledgling rapper named J Disco. And House Of Pain's next album, "Same As It Ever Was," is due June 28 from Tommy Boy. The title perfectly describes the collection, which was produced mostly by DJ Muggs and Lethal. It repeats the pugilistic party themes from the group's debut set. My fave jam is the jangly, texturally deeper "Word Is Bond," which Diamond D layered.

Born-again rappers Run-D.M.C. are rhyming on Commissioned's "You Can Always Come Home." The track is on the contemporary Christian R&B band's "Matters Of The Heart," which was released by Benson Music Group earlier this year. Chucki Booker produced the song.

Gary G-WIZ and Chuck D from Public Enemy have supervised a hip-hop remix of U2's "Bullet The Blue Sky." It was slated to be part of a motion picture soundtrack, but the flick got shelved. Unfortunately, so was the retracked song... There are a number of gaping dull spots on D1: Priority's "Travels Through Time" (Power Tune, Pittsburgh, Pa.), but when the tracks on this set jam, they rock swiftly and most steadily. The cuts that'll smack ya in the knot and leave bruises are "Throwin' Styles," "D1's Theme," and "Escape To New York." They exuberantly mix and match beats with funk licks and swift, gleeful samples.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	4	*** NO. 1/GREATEST GAINER *** FUNKDAFIED (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA	DA BRAT 2 week at No. 1
2	2	1	8	REGULATE (C) DEATH ROW/INTERSCOPE 98280/AG	WARREN G & NATE DOGG
3	9	10	8	BACK IN THE DAY (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	AHMAD
4	12	12	5	EASE MY MIND (C) (M) (T) (X) CHRYSALIS 58158/EMI	ARRESTED DEVELOPMENT
5	3	3	14	GOT ME WAITING (C) (T) UPTOWN 54815/MCA	HEAVY D. & THE BOYZ
6	4	4	14	SWEET POTATOE PIE (C) (M) (T) OUTBURST/RAL 77350/CHAOS	DOMINO
7	5	5	16	PUMPS AND A BUMP (C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS.	HAMMER
8	6	7	6	CROOKLYN (C) (T) 40 ACRES AND A MULE 54837/MCA	THE CROOKLYN DODGERS
9	7	6	22	PLAYER'S BALL (C) (M) (T) (X) LAFACE 2-4060/ARISTA	OUTKAST
10	14	13	8	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617*	COOLIO
11	10	8	15	WORKER MAN (C) (M) (T) EPIC 77289	PATRA
12	8	17	4	TOOTSEE ROLL (C) (M) (T) (X) DOWN LOW 6911/RIP-IT	69 BOYZ
13	11	9	30	DUNKIE BUTT (PLEASE PLEASE PLEASE) (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	12 GAUGE
14	15	14	21	BORN TO ROLL (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG	MASTA ACE INCORPORATED
15	23	—	2	OH MY GOD (C) (T) (X) JIVE 42212	A TRIBE CALLED QUEST
16	16	21	5	CAPTAIN SAVE A HOE (C) (T) SICK WID' IT 42230/JIVE	E-40
17	28	25	4	NAPPY HEADS (M) (T) RUFFHOUSE 77431*/COLUMBIA	FUGEES (TRANZLATOR CREW)
18	17	16	12	I GOT CHA OPIN (C) (T) WRECK 20083/NERVOUS	BLACK MOON
19	13	11	17	COMIN' ON STRONG (C) (T) EASTWEST 98334/AG	SUDDEN CHANGE
20	20	19	8	BUCKTOWN (M) (T) WRECK 20069*/NERVOUS	SMIF-N-WESSUN
21	19	18	19	C.R.E.A.M. (C) (M) (T) (X) LOUD 62829/RCA	WU-TANG CLAN
22	18	15	19	YOU KNOW HOW WE DO IT (C) (T) PRIORITY 53847	ICE CUBE
23	21	20	20	GIN AND JUICE (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG	SNOOP DOGGY DOGG
24	32	34	11	PUMP (C) (M) (T) IMMORTAL 62844/RCA	VOLUME 10
25	22	22	16	SOMETHING TO RIDE TO (C) (T) SCARFACE 53851/PRIORITY	CONSCIOUS DAUGHTERS
26	36	31	7	WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET	KING JUST
27	42	50	5	WHERE MY HOMIEZ? (C) (M) (T) MERCURY 858 463	ILL AL SKRATCH
28	25	23	18	IT AIN'T HARD TO TELL (C) (M) (T) COLUMBIA 77385	NAS
29	26	24	13	BACK IN THE DAY (C) (D) (M) (T) ROWDY 3-5031/ARISTA	ILLEGAL
30	40	—	2	THE WORLD IS YOURS (C) (T) COLUMBIA 77514	NAS
31	37	—	2	FUNKY Y-2-C (C) (M) (T) (X) JOEY BOY 77461/CHAOS	THE PUPPIES
32	30	28	16	PLAY MY FUNK (C) (T) (X) BEACON 10004/FOX	SIMPLE E
33	41	33	4	CODE OF THE STREETS (C) (T) (X) CHRYSALIS 58148/EMI	GANG STARR
34	38	37	4	BLACK HAND SIDE (C) MOTOWN 2249	QUEEN LATIFAH
35	33	26	4	LOVE 4 DEM GANGSTA'Z (C) (D) (V) MCA 54870	EAZY-E
36	34	32	23	WHATTA MAN (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	SALT-N-PEPA FEATURING EN VOGUE
37	27	30	28	FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583*/ISLAND	DOUG E. FRESH
38	NEW	1	1	CAN IT BE ALL SO SIMPLE (C) (T) (X) LOUD 62891/RCA	WU-TANG CLAN
39	29	29	20	IT'S ALL GOOD (C) (D) (T) GIANT/REPRISE 18271/WARNER BROS.	HAMMER
40	31	36	42	WHOOOM! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
41	24	27	6	HERE IT IS, BAM! (C) (D) (T) LIFE 79520/BELLMARK	TAG TEAM
42	39	35	6	D. ORIGINAL (C) (T) PAYDAY 7022/FFRR	JERU THE DAMAJA
43	43	46	6	YOU GO GIRL (C) (M) (T) LUKE 175	THE NEW 2 LIVE CREW
44	35	39	6	U GO GIRL (C) (D) LIFE 79522/BELLMARK	TAG TEAM
45	44	40	15	ELECTRIC RELAXATION (C) (T) (X) JIVE 42179	A TRIBE CALLED QUEST
46	49	41	29	CANTALOOP (FLIP FANTASIA) (C) (T) (X) BLUE NOTE 44945/CAPITOL	US3
47	46	45	3	LATE NITE CREEP (BOOTY CALL) (C) (M) (T) (X) WRAP 94225/ICHIBAN	MC BREED
48	45	38	7	CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG	BORN JAMERICANS
49	RE-ENTRY	8	8	GANG STORIES (M) (T) RAL/CHAOS 77368*/COLUMBIA	SOUTH CENTRAL CARTEL
50	50	—	2	BUTT BOOTY NAKED SELECT STREET 25029	AMG

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

nita
WHITAKER

"LUV ME DOWN SLOWLY"
FROM HER SELF-TITLED DEBUT ALBUM

Produced by Myles E. Mangram
Management: Tri-M Management

©1994 Black Line Records

Andy Bell In The Public Eye; Mariah In The House

STONEWALLIN': Erasure front man **Andy Bell** may not have entered the music industry to be a politician or an activist, but he is beginning to adjust to the responsibility and pressure that comes with choosing a life of gay honesty in public view.

"Contrary to what people may think after seeing me on stage, I'm not very comfortable shouting my head off at rallies, or using my personal situations as social statements for people to dissect," says the singer, whose creamy and soulful voice has transformed the dance/pop fodder of the U.K.-rooted act he shares with **Vince Clark** into pure bliss for nearly nine years now. Although Bell has regularly raised eyebrows with concert antics that have included bawdy drag routines, he has a notably reserved, almost shy offstage demeanor that lends weight to off-the-cuff proclamations like "I take tremendous pride in my normalcy."

Pondering the demands that befall an openly queer artist during a media-saturating event like this week's upcoming Stonewall 25 civil rights celebration, Bell bristles a bit, noting, "My real obligation to the world is to show people that I am a happy person who happens to be gay. To me, it comes down to how you feel deep down inside. You can't change the world if you're miserable and hate yourself."

Shifting his attention to Erasure's increasingly successful Mute/Elektra debut, "I Say, I Say, I Say," he glows when given the chance to expound on the inner creative workings of the project, but laughs at the idea that it might be perceived as a direct reflection of his or partner Clark's experiences.

"This album is like a mousse in that it has an intense flavor, but it goes down fairly easy," he says. "Every syllable is not intended to be taken literally. Sometimes, there is a specific message to be found in a song, and other times, the lyrics are intentionally nonsensical. I like doing that—mixing up tenses and twisting pronouns. It keeps people alert. But in a lot of ways, it also feels like hiding behind a phony mask."

Bell remembers first donning that mask, and how his larger-than-life stage persona evolved. "It was early in the development of Erasure. We were doing a gig, and I was just standing there singing, dressed in black. And [Vince's] computer broke. Suddenly, it was totally on me to keep the crowd happy while repairs were made, and someone screamed for me to tell a joke. It was like this whole different character grew from that moment. Every tour, this other person got larger, and a bit out of control."

To that end, Bell is ready to strip everything away and be more himself in front of an audience. "It's a terrifying prospect, really. But I'm actually looking forward to it."

Though the world at large will not

get to see the singer in action until after the act's next album, which is due sometime next year, his first step in this new performance direction will be during the London Stonewall celebration. Bell will participate in a tribute to **Judy Garland** at the Shore Theatre, offering his interpretations of chestnuts like "The Man That Got Away" and "Bewitched" with only the accompaniment of a piano. We can only pray that someone will be smart enough to capture the event on tape for eventual release.

Looking past the immediate future, which includes a lengthy round of promotion in support of the current hit "Always" and the next release, "Run To The Sun" (already remixed by **Diss-Cuss** and the **Beatmasters**), Bell fancies the idea of working outside the parameters of Erasure at some point.

"I'd love to do a cover album, or a country/western electro album," he laughs. "Actually, my fantasy is to write a record for **Deborah Harry**. I've already got one song completed, called 'Back In The Old Routine.' She's given so much to so many, and now she's not given proper respect. In the end, isn't that what we all really need?"

IN THE MIX: If you (like us) are getting a wee bit weary of the seemingly endless flow of ballad singles from **Mariah Carey's** lovely "Music Box" opus, perk up. The current pop hit, "Anytime You Need A Friend," has been reproduced as an uplifting gospel-house mover by the singer with **Robert Clivilles** and **David Cole**. Carey balances her astonishing range with an engaging optimism over a lively beat that slowly blossoms from a stately choir/piano intro. Carey deserves high marks for going back into the studio and

giving the tune a fresh face, rather than allowing her original performance to be sampled onto a groove. By totally rethinking the tune in this context, she is clearly taking her stature in the dance market seriously—while simultaneously maintaining the vision and integrity of her work. Savvy.

Octavia Lambertis bounces back after a brief alliance with Cole and Clivilles' **S.O.U.L. S.Y.S.T.E.M.** with "I Like It (How You're Lovin' Me)," a smoked slice of diva house produced by **Angel Moraes**. Issued on the New York-based **Hot'n'Spicy Records**, the track glides with a smooth bassline and a wicked beat that provides solid support for a sweet and sensual vocal. She does a good job of playing with the song's racy lyrics without making obvious vocal choices. The club world does not need another humorless heavy breather. Added props go to Moraes, who makes us want to hear more of his work by crafting a solid series of underground mixes.

Some records exist to drive you



by Larry Flick

mad at first, and then become deliciously guilty pleasures. "De Dah Dah (Spice Of Life)" by the **Keith More Project** (Public Demand/PWL, U.K.) is a prime example. Upon initial impact, this poppy twirler sounds like nothing more than yet another derivative bridge between rave and hi-NRG sectors, with its simple melody, caustic synths, and rapid rhythms. Several spins later and the hook has grabbed you, while the percolating percussion has your shoulders shaking. Mac and co-hort **Matt Clayden** have layered the cut's arrangement with a boatload of ear-grabbing sounds that take a minute to discover. Once you have, there's no turning back. After that, digging the B side jam, "Take Me To A Higher Love," with vocals by **Gwen Dupree**, is a piece o' cake.

Producer/DJ **Danny Tenaglia** has taken a break from assembling his first album on Tribal America to create "March," a slammin' second single for his one of his alter egos, the **Look**. **Franklin Fuentes** of **Jack'n'Jill** notoriety provides a decidedly deep-voiced vamp amid a dark, hip-swaying house groove and a melody that lingers in the mind long after the track is over. Be ready for flipside remixes that stray from Tenaglia's signature sound into subtle trance and rave vibes. The result is a well-rounded single that ranges from expected peak-hour fare to ominous club drama that takes you on quite the head trip. Available on **Sexy Records**,

DT's **Maxi Records** subsidiary.

Speaking of Maxi, the label is stoking up for the July release of "Luvstuff," **Sagat's** follow-up to the mega international hit, "Fuk Dat." An album will coming shortly thereafter.

SIDEWALK TALK: The juiciest rumor circulating in clubland right now is that **Capitol Records** is about to re-enter the dance music fray nearly three years after dismantling its department. We don't want to get anyone's hopes up prematurely, but a well-placed source at the label tells us that a Los Angeles-based promotion slot might be opening up soon. Plus, Capitol has hired **Stacy Greenberg**, a cool, street-smart A&R rep who has begun sniffing around a number of tasty indie labels and is sampling their wares. *Hmmm...* London Records continues to be a reliable source of imaginative, cutting-edge projects. Currently on the agenda is "Rite To Silence," the genius, August-slotted debut of the **Sandals**, an acid-jazz-oriented act that has been getting heavy import action with "Feet."

The stateside 12-inch has toe-tappin' remixes of the cut by **Hardkiss**, the **Dust Brothers**, and **Slam**. A project that must not be missed. Also signed and sealed is a worldwide distribution deal with **Andrew Wetherall's** innovative **Sabres Of Paradise** U.K. indie. Forthcoming is a double-vinyl 12-inch promo with gems like "Sugar Daddy" by **Secret Knowledge** (a personal fave) and "Smoke Belch" by the act **Sabres Of Paradise** (also the brainchild of Wetherall)... Alternative rock outfit **Restless Records** has thrown in with **ON-U Sound**, an up-and-coming indie that is among the better sources for experimental reggae-dub material. **ON-U Sound** is the invention of producer **Adrian Sherwood**, who has previously helmed records by **Nine Inch Nails**, **Ministry**, and **Tackhead**. First fruits of this joint venture are fine albums by **Dub Syndicate** and **African Head Charge**,



CeCe Spreads Love. Chicago house icon CeCe Rogers performed his Groove On/Strictly Rhythm single, "No Love Lost," at a recent birthday bash for DJ Corbett at Limelight in New York. Rogers is in the midst of a European club tour and will soon return to the States to begin working on "Come Together," a new track with producer George Morel and songwriter Tim Laws. (Photo: Chris Ross)

both of which are due later this month... Moonshine Records continues to kick it lovely with an assortment of new music that maintains its image in the rave community, while dabbling in other more pop- and urban-friendly fare. "The Speakeasy Collective" is a compilation of U.S.-only acid-jazz acts, most notably **Toledo** and **Sound Assembly**, a promising pair of acts from the West Coast. "Handraizer" is a collection of music best described as the second coming of disco. But while others mine old sounds, most of the acts featured here embrace the festive spirit of disco with a '90s mentality. Last, we have "Pilgrimage To Paradise" by **Sourmash**, a rough and forceful entry resulting from a distribution deal with the U.K.-headquartered **Prolekult Records**. Expect a set spotlighting that label's catalog by the end of '94.



Logical Kids. Hugely popular German dance indie Logic Records celebrated the opening of its new U.S. branch with a shipboard soiree on the *Mystique*. The label recently saw "Good Time" by **Sound Factory** top **Billboard's Club Play Chart**, which will soon be followed by the full-length album, "Product." Logic's agenda also includes records by **Cosmic Baby**, **Blake Baxter**, and **Zooran**. Pictured, from left, are **Kelly Schweinsberg**, national director of promotion/marketing, Logic; **Kevin Williams**, director of A&R, **EightBall Records**; producer **Danny Tenaglia**; **Pam Film**, VP of A&R/marketing, Logic; and **Davey D.**, dance promoter, **Arista**.

Billboard. HOT Dance Breakouts

FOR WEEK ENDING JUNE 25, 1994
CLUB PLAY

1. LIFTED BY LOVE K.D. LANG SIRE
2. RIGHT IN THE NIGHT JAM & SPOON EPIC
3. IS IT ALL OVER MY FACE? DAJAE CAJUAL
4. BELLS OF N.Y. SLO MOSHUN COLUMBIA
5. TROUBLE JOI CARDWELL EIGHT BALL

MAXI-SINGLES SALES

1. SHOT IN THE DARK ARLINE BURTON COLUMBIA
2. GIRLZ NAMBY PAMBY TRIBAL AMERICA
3. IF YOU WANNA GROOVE LIGHTER SHADE OF BROWN MERCURY
4. SMELLS LIKE TEEN SPIRIT ABIGAIL ZYX
5. KEEP ON PUMPIN' THYONE GIRLS TRIBAL AMERICA

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



Amazing. Amanda Hunt, third from left, celebrates the chart-topping success of "Your Love Amazes Me," the hit she co-wrote for John Berry. Her fellow celebrants are, from left, Mary Ann Kennedy and Kye Fleming of Gila Monster Music, the song's co-publisher, and Dianne Petty, SESAC's senior VP.

Nashville's Renaissance Women Management Co. Supports Female Artists

■ BY EDWARD MORRIS

NASHVILLE—Pitching his beliefs that female country artists can sell as well as male acts, and that there's money to be made outside the U.S. market, John W. Edwards has signed an impressive list of clients to Renaissance Music & Entertainment, his new management company.

The roster includes Canadians Cassandra Vasik (winner of Juno and Canadian Country Music Assn. awards), Colette Wise, Catheryne Greenly, Patsy Thompson, Laurie Thain, Cheryl Nye, Lyndia Scott, and the group Coda The West, as well as U.S. artists Kelly

Lang, Anita Stapleton, Suzanna Spring (former lead singer with the Mustangs), Stealin' Horses and its lead singer, Kiya Heartwood, and Pam Gadd, a former member of the country band Wild Rose.

Now based in Franklin, Tenn., just outside Nashville, Edwards founded Renaissance in 1992 in Tucson, Ariz., where he also published a magazine for country music fans.

"I realized around the end of last year that if I was truly going to be able to do something for these people, I'd have to be [in Nashville]," Edwards says. He relocated in March.

(Steve Wariner's in-house company, Renaissance Management, also is based in Franklin. The two firms are not connected.)

Although his professional background is in computer engineering, Edwards has also been a keyboardist and bass player for more than 20 years. While he was performing, he began to write articles and books about music and later started his own magazine.

"During that time of writing," he

says, "I began to be approached by artists who liked my philosophy and ideas and the fact that I was technically competent from the computer end of things."

Renaissance's staff consists of David C. Bonomo, VP of A&R; Sandra D. Davis, who oversees publicity and fan club administration; Bill Campanaro, head of marketing and sales; and field representative Joe Warnock.

The company also has a network of independent representatives in Tucson, Los Angeles, New York, Dallas, and Vancouver, who do publicity and promotion for its artists on an ad hoc basis.

Entertainment Artists in Nashville books and seeks sponsorships and product endorsements for all the Renaissance acts. According to Dan Wojcik, president of the agency, he is close to securing two endorsements for Vasik from Canadian companies that want to reach U.S. markets.

Wojcik calls Edwards "a whiz when it comes to knowing the players and

(Continued on page 41)

Wide Awake In A Fan Fair Dreamland Country's Biggest Week Busts Out All Over Nashville

FAIR ENOUGH: Experienced fully, Fan Fair is so intensely dreamlike that you have to resort to notes and witnesses afterward to confirm that it actually occurred. The annual bacchanal, which brings 24,000 fans and virtually every country music act still alive to Nashville for a week of regimented intimacy, is an accelerating swirl of shows, parties, award-givings, and pitches. Sponsored by the Country Music Assn. and the Grand Ole Opry, this year's Fan Fair (June 6-12) was centered as usual at the Tennessee State Fairgrounds, but it spilled out all over town.

Here's a glimpse of what went on: Approximately 80 major-label acts performed at the Fairgrounds during a five-day period. Many other artists worked the clubs, hoping to tap into the tourist bonanza... At its show, Liberty Records brought Willie Nelson on stage to perform with *Asleep At The Wheel* and to announce that he has been signed to its roster... After her performance on the RCA show, Martina McBride introduced her husband to help her make the joint proclamation that she is pregnant. Earlier, RCA VP/GM Thom Schuyler gave the members of *Restless Heart* gold albums for their "Big Iron Horses" and applauded them for their 10th year with the label.

Tower Records, which operated an on-site store, reports that Vince Gill was the best-selling artist. The others, in descending order, were Tracy Byrd, Jeff Foxworthy, David Ball, Hal Ketchum, John & Audrey Wiggins, Tim McGraw, Randy Travis, Lorie Morgan, and Reba McEntire... Winners of the best-booth awards (again in descending order) were Alan Jackson, John Anderson, and, in a tie for third place, Billy Dean, Marty Brown, and Doug Stone.

There was a lot of activity during the week at the new Warner Bros. building, which had its official opening June 7. Among the celebrants at that event—presided over by ever-elegant label chief Jim Ed Norman—were artists Faith Hill, Brenda Lee, and Rhonda Vincent; William Morris literary agent Mel Berger, the dealmaker behind many of the recent best-selling country titles; writers Chet Flippo, Martha Hume, Gerry Wood, Roger Capettini, and King Features' Paulette Flowers; talent managers Hazel Smith and Bobby Heller; and Cameron Randle, VP/GM for Arista/Texas.

The next day, Warner Bros. hosted the Country Music Assn./Grand Ole Opry luncheon for interna-

tional journalists. Acts on hand to greet scribes foreign and domestic included Chely Wright, Kenny Chesney, Shania Twain, Michelle Wright, Cassandra Vasik, Tish Hinojosa, Sam Moore, Graham McHugh, Orrall & Wright, Shawn Camp, Mark O'Connor, Hill, and Vince Melamed (of Run C&W). CMA executive director Ed Benson gave a plaque to Judy Massa, music director at Voice Of America, for her efforts in introducing country music to the rest of the world. Craig Baguley of Country Music People magazine presented O'Connor the musician of the year award and Hill the international rising star trophy. Hill said she owed much of her success abroad to CMT Europe, which, she said, "is like bread over there."

After watching country music's headliners take the stage at Fan Fair, one thing became clear: The days of just standing and singing deadpan into a microphone are over. They were gone for good the day Garth Brooks started flying across the stage and smashing his guitar Pete Townshend-style. Country's younger audience wants to be entertained by performers, and today's country stars are doing their best to grow into this new role.

While some of the artists could muster only a tentatively raised fist and a shout of "All right!," or the endlessly repeated "You folks are the greatest fans in the world," others were really connecting. Hill's relaxed and freewheeling performance was a far cry from the onstage nervousness she displayed only a few months ago. And Trisha Yearwood has finally loosened up enough to ignore her choreographer and just be herself. While a torrential downpour put a slight damper on the performances of most of her fellow MCA artists, Yearwood had the good sense to simply walk all the way out on the runway and get wet along with her audience. That simple gesture probably did more to endear her to the fans than any onstage acrobatics could have.

All in all, it's good to see country stars upgrading and improving their onstage presentation. Still, watching Neal McCoy's Nash-Vegas rendition of Harry Belafonte's "Banana Boat Song (Day-O)" was enough to make anybody pine for the good old stoic days.

Assistance in preparing this column was provided by Peter Cronin.



by Edward Morris



Raye Seizes Chance To Assist Al-Anon With 'Little Rock' Vid

■ BY PETER CRONIN

NASHVILLE—In a genre in which "drinking songs" are a well-established tradition, Collin Raye's current single, "Little Rock," is a distinct break from the past. Rather than glorifying alcohol as a convenient emotional escape hatch, the song—written by Dallas-based songwriter Tom Douglas—and its accompanying video are a powerful portrayal of the havoc alcoholism can wreak on its real-life victims and the people who care about them.

The video, directed by Sherman Halsey, deals dramatically with the generational nature of alcoholism and the related problem of child abuse. And by including a toll-free number for the nonprofit self-help organizations Al-Anon and Alateen, Raye and company are doing for victims of the disease what rock band Soul Asylum did for missing children with its "Runaway Train" video.

"What is so special about this project is that they took it that one step further," says a spokesperson for Al-Anon. "Many times writers, producers, and directors will show the problem, but Collin Raye's video also shows people a solution, which is that phone number, and that's very powerful."

Though they had high hopes for the project, Raye and his record company, Epic Nashville, are pleasantly surprised at just how effective the video has been so far. Within 10 days of the clip's release, Al-Anon Family Group Headquarters reported receiving more than 500 calls through the toll-free number, and the organization reports that it "can just about tell when the video has been on the air because the number of calls picks up."

For Raye, a singer who specializes in

big, emotional ballads like "Love, Me" and "In This Life," this project is just the latest in a long line of youth-oriented charity efforts that include Special Olympics and the Emily Harrison Foundation for children with head injuries, among others. The big difference this time is how he came to be involved.

"The song is what triggered this whole thing," Raye says. "The first time we heard it, we realized that it was more than just well written, and as we started recording the demo I said to myself, 'Man, this is an impact song.' That's when my manager and I started to see this as an opportunity."

Working closely with the record company, Raye and manager Steve Cox developed the video's concept and contacted Al-Anon about the project.

"When we first approached Al-Anon, (Continued on page 41)



Happy Together. Keith Stegall, left, and Tim DuBois compare the "hat" trophies the Academy Of Country Music awarded them for their part in the success of Alan Jackson's single of the year, "Chattahoochee." Stegall produced it for Arista Records' Nashville division, which DuBois heads.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Shelf Talk: VSDA's Tough Times In Vegas .. 44 Video Previews: Randy Travis 58

PICTURE THIS

By Seth Goldstein



RETAIL WINDOW: Time-Life Video hopes retail lightning will strike again, in the process setting a direct-response blaze for a \$44.99 audio, video, and print package called "Growing Younger: A Practical Guide To Lifelong Youth."

The same strategy worked for Ken Burns' "Civil War" epic, which built up a strong following at Waldenbooks that helped ease the way for TLV's over-the-air success. Waldenbooks, a Kmart unit, has since dropped out of video.

For "Growing Younger," TLV has given an exclusive retail window to mega-bookseller Barnes & Noble and its subsidiary chains, including Doubleday, B. Dalton, Scribner's, and Bookstop. In all, close to 1,000 stores will carry "Growing Younger" for a few months before direct response begins in the fall.

Barnes & Noble itself had dropped out of video several years ago. "Growing Younger" marks its return—with a vengeance. Sources say the chain has agreed to TLV's terms of a large, non-returnable purchase. Of course, Barnes & Noble may feel the campaign is a no-brainer: As a book, "Growing Younger" has sold more than 1 million copies, and author Dr. Deepak Chopra will be doing the talk show circuit to launch the promotional blitz. He's on Larry King's CNN show June 27, and on QVC the 28th.

TLV, meanwhile, has been testing a "Growing Younger" infomercial hosted by "L.A. Law" star Jill Eikenberry and featuring entertainment luminaries like George Harrison and Columbia TriStar honcho Peter Guber. Fueled by the heavy retail play—and adding more fire to it—the extended TV pitch is likely to roll out this fall.

ONE MORE TIME: You're right if you think you've read this before: Disney reportedly will be licensing rental titles to Rentrak's pay-per-transaction system. This rumor crops up now and again, but can't be totally ignored because neither party will confirm or deny. So it just might be true.

Talk of a deal surfaced again because Rentrak stock has been active recently, for reasons not attributed to improved earnings. Disney might be why. The studio, which fo-

(Continued on page 61)

Suppliers Aim Kid Vids At Parents Toys, Collectibles, Candy Sweeten The Deal

BY TRUDI MILLER ROSENBLUM

NEW YORK—In a bid to achieve Disney-sized children's sales, several program suppliers have launched family oriented sell-through lines with ambitious, Disneyesque marketing campaigns. Their focus is on the "M" word—mothers who make most of the purchases and worry about what their kids are watching.

Instead of simply tossing kid vids into the market haphazardly and letting them sink or swim, these vendors are releasing parent-friendly children's titles on a regular schedule, packaging them in bright, durable clamshells, offering free toys or collectibles in the package, advertising them heavily, and doing cross-promotional tie-ins with other kid-friendly products, such as fast food, cereal, or candy.

FoxVideo, Warner Home Video, and Hemdale Home Video have all been aggressive in this type of marketing. And it seems to have paid off: Warner Bros.' "Batman: Mask Of The Phantasm" has hit No. 1 on Billboard's Top Kid Video chart and No. 3 on the overall Top Video Sales chart. Hemdale's "Little Nemo: Adventures In Slumberland" reached No. 2 on the Top Kid Video chart and was the No. 4 kid video of 1993, selling 1.5 million copies. FoxVideo's family line is only 2 months old, but already the colorized Shirley Temple film "Heidi" has reached the top 15 on the Top Video Sales chart.

"We're seeing more and more of this, a lot more product presented in a format with large white clamshells," says

Palmer Video president/CEO Peter Balner. He thinks this packaging attracts customers more than the traditional cardboard. "I suspect one reason why they do better than the conventional packaging is that they appear to look like Disney product."

Balner also sees increased sales on titles that have value-added items offered with the tape. "There's quite a bit of product being presented now with additional merchandise," he says. "It differentiates itself in the mix; there's an element of novelty. My sense is that as long as the product has a better chance of moving off the shelf by having additional items, the trend will increase." Of course, if too many companies get into the game, the novelty will eventually wear off, he adds.

Tom Foltz, director of movie management for West Coast Entertainment, agrees the consumers' subconscious association of the clamshell with Disney has "certainly drawn attention to product and helped to sell it."

In fact, he says, "I think we're coming to a time period over the next six months to a year where perhaps even Disney will lose some marketing clout that they had pretty much all to themselves previously by doing that package. I don't think it will create a problem for titles like 'Snow White' or 'The Lion King,' but some other titles will have a more difficult time."

High-profile titles will do well with or without clamshells, value-added toys, and cross-promotions, Foltz believes, but these strategies "absolutely help draw attention to older titles or in-

dependent product. There's no doubt in my mind. Hemdale sold 1.5 million copies of 'Little Nemo'—there's no way they would have done that in a cardboard box."

Warner launched its all-media Family Entertainment banner in May 1993. The first project was the movie "Dennis The Menace," followed by "Free Willy," "The Secret Garden," and "Batman: Mask Of The Phantasm." Family Entertainment videos are released approximately every two months. Each is packaged in a clamshell with bright graphics and the imprint's logo—Bugs Bunny wearing a tux, munching a carrot, and leaning against the words "Family Entertainment." The cassettes retail for \$24.96 each and are released with an aggressive multimillion dollar marketing campaign that includes advertising on all four TV networks and cable, rebates, coupons for other Warner products, and free collectibles.

More recently, Warner has begun adding collectibles to specially marked tapes: a Victorian-style silver locket in "The Secret Garden," a limited-edition

(Continued on page 60)

Blockbuster Puts Lessons To Work In Game Testing

BY SETH GOLDSTEIN

NEW YORK—Blockbuster, winding down its multimedia test in 57 Bay Area stores, isn't ready to discuss how each of the game "platforms" has done. But director of business development Michael van der Kieft says the chain has learned something about taking interactive technology to other parts of the country.

First and foremost, Blockbuster won't repeat the expensive procedure of hiring demonstrators to perform show-and-tell at each location. "We're not getting a return on investment," says van der Kieft. "It's just too expensive."

At their peak, platform demonstrations were conducted 104 hours per store per week, declining to 75 hours and then 40 hours as Blockbuster staffers became familiar with the systems and took on those

(Continued on page 61)



Gunfighter At The O.K. Corral. Hugh O'Brian, center, the Wyatt Earp of television's black-and-white era, reprises his role in color for Orion Home Video. "Wyatt Earp: Return To Tombstone" mixes colorized scenes from the old ABC series with new footage. O'Brian's sidekicks are Herb Dorfman, left, Orion Home Video senior VP, and Jody Shapiro, president/CEO of CST Entertainment Imaging. "Wyatt Earp" with Kevin Costner is one of this summer's big movies.

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VSDA Convention Planners Fall On Hard Times In Vegas

SOUR GRAPES? Having announced its move to Dallas next year, the Video Software Dealers Assn. is getting the cold shoulder from the Las Vegas Convention Center and the Hilton Hotel.

VSDA chairman Dawn Wiener describes this year's convention planning as "just plain hell"—a role reversal for Las Vegas, which has been a friendly host in the past.

At the top of the list is the lack of available meeting rooms, ballrooms, and hotel suites needed to hold business sessions, cocktail parties, and dinner presentations.

Wiener says VSDA has lost the use of 40 rooms usually booked by studios to hold meetings with key retailers. In addition, VSDA has been told that a ballroom usually taken for the opening-night cocktail party is unavailable, she adds.

Sources indicate VSDA is scrambling to find rehearsal space for the dancers and singers appearing in Buena Vista Home Video's annual dinner extravaganza.

"They've flat out said we're a pea in a pod," says Wiener. "I get the impression the Hilton is trying to get away from holding conventions and appeal more to families."

To alleviate space problems, VSDA will be building meeting rooms on the floor of the convention. The construction of the makeshift rooms most likely will boot the adult video suppliers out into the hallway, according to some who have seen the floor layout.

The association is negotiating with Federal Express, which is holding a convention just prior to VSDA, to free up some space.

As a result, Wiener is higher than ever on Dallas, particularly after getting the VIP treatment a few weeks ago.

Wiener confirmed VSDA's plan to select three cities, one on each coast and one in the middle, which would host the convention on a rotating basis. A five-year convention plan is expected within a few

weeks, she says. The show will be held every May starting next year (Billboard, June 11).

WARNER SHAKEUP: Warner Home Video marketing VP Barbara O'Sullivan is leaving the company after 11 years. A statement from the company says O'Sullivan will start her own consulting firm and work with Warner on a non-exclusive basis. She joined the company in 1983 as director of advertising and promotion.

According to industry scuttlebutt,



SHelf TALK
by Eileen Fitzpatrick

Sergei Kuhnarsky, who came over from Buena Vista Home Video last year to head up marketing at Warner Family Entertainment,

most likely will oversee all marketing duties following O'Sullivan's departure. While at Buena Vista, Kuhnarsky shepherded the highly successful "Free Willy" into the market earlier this year, as well as "The Little Mermaid," "Beauty And The Beast," and "101 Dalmatians."

O'Sullivan's replacement should be named in the next few weeks.

CATALOG REBATE: Packaged-goods companies don't seem to care whether it's an old video or a new one. They just want to make video a part of their marketing campaign.

FoxVideo has snagged three tie-in partners for "Rookie Of The Year," which will be reduced to \$19.98 on Aug. 30.

Mattel Aviva Sports will offer a \$5 rebate and a Mongo Bat with purchase of the title. Kraft Foods will lend advertising support with a mailing of a teaching kit to 10,000 fifth- and sixth-grade teachers. The teachers will receive the video, a poster, and Kraft's Capri-Sun beverages. Pizza Hut is sniping more than 15 million pizza boxes with an offer for a free "Rookie Of The Year" baseball cap when consumers buy the tape.

Last year FoxVideo ran a similar promotion with "The Sandlot," which scored a bigger hit in sell-through than it did in rental.

Meanwhile, CBS/Fox Video will

(Continued on page 58)

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	2	4	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
2	1	7	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
3	3	5	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
4	4	6	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
5	9	37	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
6	5	13	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
7	10	3	U2: ZOO TV-LIVE FROM SYDNEY	PolyGram Video 8006313733	U2	1994	NR	19.95
8	7	13	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
9	8	6	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	R	29.98
10	6	14	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
11	12	12	WE'RE BACK!: A DINOSAUR STORY ◊	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98
12	11	31	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
13	13	8	HEIDI	FoxVideo 8571	Shirley Temple	1937	NR	14.98
14	18	15	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
15	17	15	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
16	29	3	THE LONGEST DAY	FoxVideo 8590	John Wayne Robert Mitchum	1962	NR	24.98
17	23	2	HERE'S JOHNNY: 1960-1970	Buena Vista Home Video 2733	Johnny Carson	1994	NR	14.99
18	30	2	PLAYBOY: PRIVATE DIARIES	Playboy Home Video Uni Dist. Corp. PBV0754	Various Artists	1994	NR	19.95
19	14	18	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
20	15	9	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG	19.98
21	20	2	HERE'S JOHNNY: 1970-1980	Buena Vista Home Video 2780	Johnny Carson	1994	NR	14.99
22	NEW ▶		PLAYBOY: SENSUAL FANTASY FOR LOVERS	Playboy Home Video Uni Dist. Corp.	Various Artists	1994	NR	29.95
23	NEW ▶		HERE'S JOHNNY (BOX SET)	Buena Vista Home Video 2940	Johnny Carson	1994	NR	59.99
24	21	2	HERE'S JOHNNY: 1980-1990	Buena Vista Home Video 2781	Johnny Carson	1994	NR	14.99
25	25	10	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95
26	RE-ENTRY		MIGHTY MORPHIN GREEN RANGER: PART 3	Saban Entertainment PolyGram Video 8006311393	Various Artists	1994	NR	12.95
27	24	7	PENTHOUSE CLASSICS: VOL. 2	Penthouse Video A*Vision Entertainment 50569-3	Various Artists	1994	NR	19.95
28	NEW ▶		ACE OF BASE: THE SIGN	Arista Records Inc. BMG Video 15728	Ace Of Base	1994	NR	9.98
29	19	7	PENTHOUSE: WINNERS 1994	Penthouse Video A*Vision Entertainment 50659-3	Sasha Vinni Leslie Glass	1994	NR	24.95
30	37	85	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
31	NEW ▶		ESCAPE FROM NEW YORK	New Line Home Video Columbia TriStar Home Video 76213	Kurt Russell Lee Van Cleef	1981	R	19.95
32	NEW ▶		REN & STIMPY: MORE STINKY STORIES	Nickelodeon Sony Wonder 49225	Animated	1994	NR	14.98
33	RE-ENTRY		MIGHTY MORPHIN GREEN RANGER: PART 4	Saban Entertainment PolyGram Video 8006311413	Various Artists	1994	NR	12.95
34	28	30	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
35	RE-ENTRY		PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
36	22	8	THE POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnevie Jack Fieldstad	1994	PG	19.95
37	16	16	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96
38	RE-ENTRY		MIGHTY MORPHIN GREEN RANGER: PART 5	Saban Entertainment PolyGram Video 8006311433	Various Artists	1994	NR	12.95
39	NEW ▶		THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES	FoxVideo 1033	Stuart Whitman	1965	NR	14.98
40	27	5	DIMPLES	FoxVideo 8570	Shirley Temple	1936	PG	14.98

● 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.

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Kids' Music Coming To Cable; Paramount Sets Big Summer

VENI, VIDEO, VICI: A Los Angeles-based television production company aims to launch a new cable channel called the Kids' Music Network (KMN) within the next 12-18 months. The channel will feature not only videoclips of children's acts, but also pop clips that are kid-friendly, as well as spoken-word segments. "We'll also be producing our own material," says Paul Abeya, president of R.C. Entertainment Inc. Abeya says the company is negotiating with "one of the Big 5 multisystem operators" for access.

According to Abeya, KMN will be dayparted to appeal to three different age groups. Programming for 2-5-year-olds will be called "The Musical Carousel"; for 6-9-year-olds, "Music Express"; and for 10-12-year-olds, "Musical Starship." He adds, "KMN will be supported by advertising, as well as through direct response."

Abeya says he has received positive reactions from a number of major music manufacturers. "They see it as a golden opportunity to get their material into the marketplace. Currently, there's no mass outlet for it."

Abeya brought R.C. Entertainment, a supplier of network, cable, and syndicated television programming, into the kids' business because, as he says, "Children's entertainment is a multibillion-dollar industry. This could technically be considered niche programming—but not when you look at the dollar amount involved."

Plus, as a father of three himself, Abeya is concerned about the quality of kids' television programming. "I've used TV as a babysitter as much as anyone. And with the content of the Kids' Music Network, I'm very comfortable having my own kids watch and listen. The programming is parent-friendly, too—it can be a shared experience between parent and child."

OF PARAMOUNT Importance: Paramount Home Video has a busy summer ahead. On Wednesday (22), the studio releases Skouras Pictures' family film "The Silver Stallion—King Of The Wild Brumbies," based on Elyne Mitchell's story "The Silver Brumby." Paramount offers special savings on VHS three-piece prepacks (including 100 rental bags), point-of-purchase materials, and co-op dollars through authorized distributors. Then, on July 13, Paramount will bow acclaimed theatrical release "Searching For Bobby Fischer," available in a four-unit VHS prepack with an Igloo picnic cooler as a premium. P.O.P. and co-op dollars are available.

On July 27, "Dragonworld"—the third film from Moonbeam, Full Moon Entertainment's family label—

will be released. Paramount is offering a special 11% savings on three-unit prepacks, along with a dragon standee for in-store photo ops, 100 giveaway coloring books, other P.O.P., and co-op. On Aug. 17 comes the Halloween classic "It's The Great Pumpkin, Charlie Brown," along with five other Peanuts titles, all part of a "Back To School" promotion. "Pumpkin" is available in a "Back To School" gift set featuring a Peanuts watercolor paint set for \$15.95 suggested list. Order cutoff for the "Back To School" titles is July 8; there will be P.O.P. and co-op.



by Moira McCormick

ANIMANIA: A slew of animated kid vid titles will hit retailers' shelves this summer, including three from MCA/Universal Home Video's superb "Shelley Duvall's Bedtime Stories," due June 29. They are "Tugford Wanted To Be Bad" and "Little Penguin's Tale," narrated by Steve Martin and Candice Bergen, respectively; "My New Neighbors" (Billy Crystal) and "Rotten Island" (Charles Grodin); "Moe The Dog In Tropical Paradise" (Richard Dreyfuss); and "Amos, the Story of An Old Dog And His Couch" (Morgan Freeman).

Sony Wonder aims to ride the proud tail of Disney's "The Lion King" with its new release, "The Jungle King." It's the first in a new series called "The Enchanted Tales," all 48 minutes long and priced at \$14.98, featuring adaptations of classics like "The Prince And The Pauper" and "Snow White," along with original productions.

"The X-Men Adventure," narrated by Marvel Comics creator Stan Lee, is available from Best Film & Video, Hicksville, N.Y. The title features the original X-Men superhero lineup, along with Spider-Man, Firestar, and Iceman. Meanwhile, the visually stunning "Imaginarium," described as the first computer-animated program designed for kids, is available from Miramar in Seattle, while the latest from Children's Circle of Weston, Conn., is "The James Marshall Library," featuring four classic stories given a twist by artist Marshall.

LIVE & KICKING: There's also a plethora of original live-action releases ready to be snapped up this season. To begin with, Video Treasures has a new series, "Redbook Learning Adventures," that kicks off with four simultaneous releases: "Alphabetland," "The Numberland Trail," "Exploring Colors & Shapes Of The Deep Blue Sea," and "Exploring The Rain Forest." A consumer rebate is offered, and details are included in each video. The preschool series, launched by Redbook magazine, was created by Paley-Price Productions.

(Continued on page 60)

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	7	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13
2	2	5	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13
3	9	2	THE PIANO	Live Home Video 69974	Holly Hunter Harvey Keitel	1993	R
4	3	4	THE THREE MUSKETEERS	Walt Disney Home Video 2524	Charlie Sheen Kiefer Sutherland	1993	PG
5	4	9	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
6	7	4	ADDAMS FAMILY VALUES	Paramount Pictures Paramount Home Video 32806	Anjelica Huston Raul Julia	1993	PG-13
7	6	8	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R
8	5	8	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG
9	14	2	RUDY	Columbia TriStar Home Video 53723	Sean Astin	1993	PG
10	8	5	THE REMAINS OF THE DAY	Columbia TriStar Home Video 71093	Anthony Hopkins Emma Thompson	1993	PG
11	11	3	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR
12	10	10	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R
13	13	7	ANOTHER STAKEOUT	Touchstone Pictures Touchstone Home Video 2171	Richard Dreyfuss Emilio Estevez	1993	PG-13
14	12	13	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
15	16	3	ROBOCOP 3	Orion Pictures Orion Home Video 8796	Robert John Burke Nancy Allen	1993	PG-13
16	NEW ▶		SHORT CUTS	New Line Home Video Columbia TriStar Home Video 53533	Tim Robbins Jack Lemmon	1993	R
17	18	9	A BRONX TALE	Savoy Pictures HBO Home Video 90954	Robert De Niro Chazz Palminteri	1993	R
18	15	9	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R
19	20	10	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R
20	19	9	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52633	Daniel Day-Lewis Michelle Pfeiffer	1993	PG
21	17	11	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Touchstone Home Video 2011	Angela Bassett Larry Fishburne	1993	R
22	23	6	FLESH AND BONE	Paramount Pictures Paramount Home Video 32899	Dennis Quaid Meg Ryan	1993	R
23	24	13	THE GOOD SON	FoxVideo 8553	Macaulay Culkin Elijah Wood	1993	R
24	26	9	THE BEVERLY HILLBILLIES	FoxVideo 8561	Lily Tomlin Cloris Leachman	1993	PG
25	21	17	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
26	25	14	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R
27	27	3	A DANGEROUS WOMAN	Amblin Entertainment MCA/Universal Home Video 81723	Debra Winger Barbara Hershey	1993	R
28	22	7	MR. JONES	Columbia TriStar Home Video 52353	Richard Gere Lena Olin	1993	R
29	29	14	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R
30	28	4	ORLANDO	Columbia TriStar Home Video 71543	Tilda Swinton Billy Zane	1993	PG-13
31	30	7	POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnerie Jack Fieldstad	1994	PG
32	31	3	LOOK WHO'S TALKING NOW	Columbia TriStar Home Video 78373	John Travolta Kirstie Alley	1993	PG-13
33	35	13	JUDGMENT NIGHT ◆	Largo Entertainment MCA/Universal Home Video 51563	Emilio Estevez Cuba Gooding, Jr.	1993	R
34	36	6	RUBY IN PARADISE	Republic Pictures Home Video 3470	Ashley Judd Todd Field	1993	R
35	37	19	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
36	34	15	SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG-13
37	NEW ▶		AND THE BAND PLAYED ON	HBO Home Video 90962	Matthew Modine	1993	PG-13
38	39	12	GETTYSBURG	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG
39	33	2	GHOST IN THE MACHINE	FoxVideo 8589	Karen Allen Chris Mulkey	1993	R
40	32	14	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71753	Kenneth Branagh Emma Thompson	1993	PG-13

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Randy Travis, "This Is Me," Warner Reprise Video, 40 minutes, \$14.98.

Although it mimics the title of Travis' latest release, "This Is Me" still is an ironic nameplate for this patchwork of interviews and vidclips, as the interviews are given on location by a bearded, tattered-looking Travis who is made up for his upcoming movie. The music videos, each of which is introduced by anecdotes, thoughts, and tributes to their individual writers from the straight-ahead country crooner, span Travis' career from the albums "High Lonesome" through "Heroes & Friends" and "Wind In The Wire" to "This Is Me." Latest clip "Before You Kill Us All" is here in all its animated glory.

"The Visions Of Madison County," TCL Communications Inc. (800-728-2614), 40 minutes, \$19.95.

Yet another video that has its roots in Robert James Waller's novel, "Visions" features a series of vidclips that attempt, through song and scene, to depict the story of "The Bridges Of Madison County" and life in general in the Iowa county for which it is named. The production team clearly assumed that all viewers will have read the book before purchasing this video, as scenes of a middle-aged woman with a striking resemblance to Waller's heroine Francesca unfold. She stares misty-eyed at covered bridges, setting suns, and waving wheat; she lights candles for her lover, dances with him, and later cries on her pillow. Music, provided by a host of unknown producers and writers, is soggily vanilla. Of course, there might exist a few lonely souls who will dig this damp interpretation, but potential viewers are advised to wait for the movie.

CHILDREN'S

"The James Marshall Library," Children's Circle (800-KIDS-VID), 40 minutes, \$14.95.

The work and life of famed children's author/illustrator Marshall is presented via four short videos and a mini-documentary in this latest release from Children's Circle/Weston Woods. First story "Wings: A Tale Of Two Chickens" is classic Marshall all the way. The story of a naive chicken who sets off with a tricky wolf, and her friends who

try to rescue her, is beautifully drawn and is laced with sardonic humor throughout. And speaking of classics, the video also features three of Marshall's most memorable contributions: "Goldilocks And The Three Bears," "The Three Little Pigs," and "Red Riding Hood." "Getting To Know James Marshall" is a brief glimpse of the man behind the magic, which may pique the interest of some children and certainly will appeal to parents watching along with them.



"The Jungle King," Sony Wonder, 48 minutes, \$14.98.

Sony Wonder is making efforts to bolster its original programming with the launch of the "Enchanted Tales" series of classic children's stories and original productions. Premiere title "The Jungle King," created by animation and production house Golden Films, follows the story of a likable, if rather ordinary, lion who takes the throne after his twin brother the king is kidnapped in order to save the kingdom from the rule of a conniving wolf. Animation is wonderfully conceived, and timeless subject matter holds infinite appeal. Upcoming "Tales," all of which will come courtesy of Golden (and all of which, ironically, appear to be adaptations), include "Noah's Ark," "Peter Rabbit," "The Night Before Christmas," "The Prince And The Pauper," and "Snow White."

HEALTH/FITNESS

"Ms. Fitness USA Workout—Aerobic," Video Treasures (313-362-9660), 45 minutes, \$14.98.

Winners of various regional and national Ms. Fitness USA contests take to the small screen via Video Treasures' new exercise series. These decidedly female-oriented programs are high on energy and time-maximization via sets

of area-specific exercises. Aerobic workout is led by this year's national award winner, a woman who is lacking a little in charisma



but offers a warm, non-nonsense, non-offensive attitude about working out. Those exercising along at home can choose among beginner, intermediate, or advanced workout levels, each of which is demonstrated onscreen. Video Treasures also is releasing "Ms. Fitness" workouts aimed at the upper and lower body.

DOCUMENTARY

"Normandy: The Great Crusade," Discovery Communications Inc. (301-986-1999), 90 minutes, \$19.98.

Captivating documentary about the events surrounding the Normandy invasion debuted Memorial Day on the Discovery Channel to a fanfare of 50th-anniversary D-Day nostalgia. This program stands with the finest of the multitude of remembrances, both for its originality and its thorough presentation. Archival and modern-day film footage provide a visual



complement to a narrative culled largely from eyewitness accounts, as well as from the diary of a French woman who described the Nazis' invasion of her chateau; the research team turned up the diary during its quest for information in Normandy. In a unique cross-promotion,

Discovery Channel Press, in conjunction with Random House, is simultaneously releasing its premiere book—"The Normandy Diary Of Marie-Louise Osmont"—and is promoting its new "Normandy" CD-ROM.

INSTRUCTIONAL

"Gourmet Coffee," Flessing & Flessing & Walters Productions (800-786-8433), 56 minutes, \$19.95.

Slackers and wanna-bes seeking to impress their friends at the corner coffee house will delight in this video, which is long on the anecdotal history of java but rather short on the gritty details of how to brew a good cup. Billed as a user-friendly guide to selecting, preparing, and enjoying various coffee delicacies, the video also is chock-full of info-bites about the genesis of various beans and the proper way to handle them, as well as an unintentionally humorous peak into coffee-counter culture. There are also tips on distinguishing a cappuccino from an espresso, etc., although that information is a little more oblique.



"The Courage To Grieve, The Courage To Grow," Impact Enterprises (800-4-COURAG), 45 minutes, \$29.95.

Psychotherapist/author Judy Tatebaum, who has reached thousands of readers with her books "The Courage To Grieve" and "You Don't Have To Suffer," makes her video debut in a compassionate, straightforward program that attempts to take viewers through the complete transformation from shock to acceptance of the death of a loved one. Her advice includes taking the important first step of recognizing the various stages of grief, then moving on to heal and finally feeling complete with the grief. One-on-one, conversational format is comforting without being overly maudlin, and her demonstrations of how to achieve the stated goals are truly touching.

Billboard®

FOR WEEK ENDING JUNE 25, 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	4	3	THE RETURN OF JAFAR	Walt Disney Home Video 2237	1994	22.99
2	3	37	ALADDIN	Walt Disney Home Video 1662	1992	24.99
3	1	5	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc./Warner Home Video 15500	1993	19.96
4	2	13	THE FOX AND THE HOUND	Walt Disney Home Video 2141	1981	24.99
5	6	85	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	1991	24.99
6	5	11	WE'RE BACK!: A DINOSAUR STORY ◊	Amblin Entertainment/MCA/Universal Home Video 81289	1993	24.98
7	10	13	THERE GOES A BULLDOZER!	Kidvision/A*Vision Entertainment 50701	1994	12.95
8	12	242	PINOCCHIO ◆	Walt Disney Home Video 239	1940	24.99
9	7	9	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment/PolyGram Video 8006311353	1994	12.95
10	8	9	MIGHTY MORPHIN GREEN RANGER: PART 2	Saban Entertainment/PolyGram Video 8006311373	1994	12.95
11	11	21	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER ◊	Saban Entertainment/PolyGram Video 4400881193	1993	9.95
12	9	5	BARNEY'S ALPHABET ZOO	The Lyons Group 2001	1994	14.95
13	13	9	MIGHTY MORPHIN GREEN RANGER: PART 3	Saban Entertainment/PolyGram Video 8006311393	1994	12.95
14	15	5	THE FLINTSTONES: FEARLESS FRED STRIKES AGAIN	Hanna-Barbera Prod. Inc./Turner Home Entertainment 1205	1994	12.98
15	14	5	THE FLINTSTONES: HOORAY FOR HOLLYROCK	Hanna-Barbera Prod. Inc./Turner Home Entertainment 1206	1994	12.98
16	21	5	THE FLINTSTONES: BABE IN BEDROCK	Hanna-Barbera Prod. Inc./Turner Home Entertainment 1204	1994	12.98
17	16	11	THERE GOES A FIRE TRUCK!	Kidvision/A*Vision Entertainment 50700	1994	12.95
18	18	11	CHILDREN'S CIRCLE: HAROLD AND THE PURPLE CRAYON	Wood Knapp Video 1198	1994	14.95
19	20	113	101 DALMATIANS	Walt Disney Home Video 1263	1961	24.99
20	19	9	MIGHTY MORPHIN GREEN RANGER: PART 5	Saban Entertainment/PolyGram Video 8006311433	1994	12.95
21	24	9	MIGHTY MORPHIN GREEN RANGER: PART 4	Saban Entertainment/PolyGram Video 8006311413	1994	12.95
22	NEW ▶		REN & STIMPY: MORE STINKY STORIES	Nickelodeon/Sony Wonder 49225	1994	14.98
23	RE-ENTRY		WINNIE THE POOH: SHARING & CARING	Walt Disney Home Video 2459	1994	12.99
24	23	3	THE FLINTSTONES: WACKY INVENTIONS	Hanna-Barbera Prod. Inc./Turner Home Entertainment 1207	1994	12.98
25	NEW ▶		SPOT GOES TO A PARTY	Walt Disney Home Video 2242	1994	14.99

◆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.

SHELF TALK

(Continued from page 44)

rush-release highlights of the NBA Championship July 19 at \$19.98.

HEIDI HO: Walt Disney Home Video will pack copies of the book "Heidi" by Johanna Spyri with cassettes of the same title, which streets June 24. The combination package is priced at \$19.99. Consumers who subscribe to the Disney Channel can get a \$10 rebate when they purchase the video or one of Walt Disney's Family Film Collection titles.

NEVER MIND: A couple of trade incentives announced for the release of MCA/Universal "Beethoven's 2nd" and "The Getaway" have been canceled abruptly.

In the case of "Beethoven's 2nd," MCA/Universal has canceled plans to offer its "puppy pack," which consisted of a tape-and-stuffed-toy combo, priced at \$29.98.

MCA/Universal also was offering free travel vouchers to retailers who purchased a seven-unit pre-pack of "The Getaway," but that plan, too, is scrapped.

Marketing VP Craig Rilyea says MCA/Universal regrets the changes. "Sometimes there are some circumstances beyond our control that force us to change our plans."

There's nothing in the works for "Beethoven's 2nd," but retailers were given a "Getaway" goody bag when they ordered seven units of the Kim Basinger/Alec Baldwin thriller.

Rilyea says "Getaway" sales were not affected by the marketing switch. "The title was successful," he says. "And the fact we changed one detail in the campaign didn't affect the overall effort."

Sources indicate "The Getaway" sold about 200,000 units. The second "Beethoven" preorders July 20.

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.

AMERICA'S TOP DOG IS BACK... AND THIS TIME, HE'S BRINGING THE KIDS!

A \$50 Million Box-Office Smash Hit Comes Home To Video!

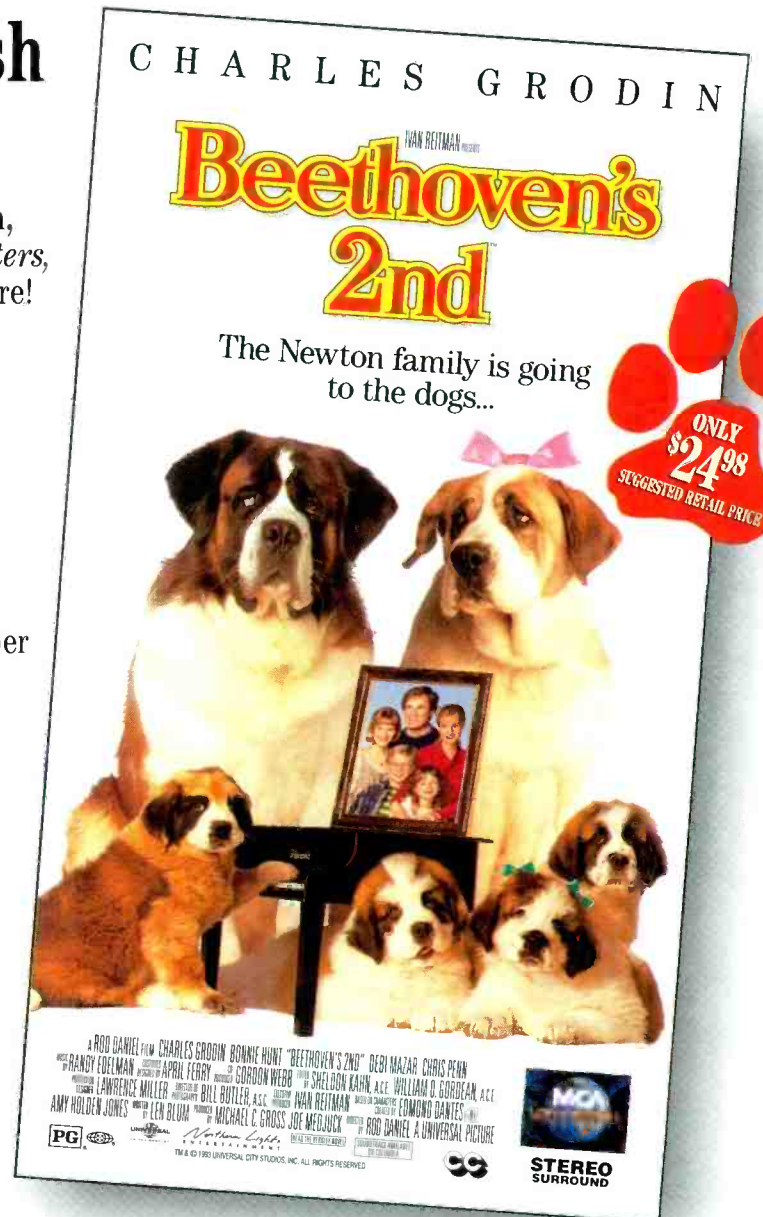
Success breeds success! From Executive Producer Ivan Reitman, the comic genius behind such megahits as *Beethoven*™, *Dave*, *Ghostbusters*, *Kindergarten Cop*, *National Lampoon's Animal House*, and many more! To date, Reitman's films have grossed more than \$2 Billion!

Star paw-er! Starring Charles Grodin, Bonnie Hunt and the best-selling, best-renting canine star in Hollywood: *Beethoven*!

Research shows consumer intent-to-purchase is even higher than the original *Beethoven*.™*

Media support with bark and bite! National TV and print campaign will run from Street Date through September and will resume in December to emphasize the holiday selling period. Massive advertising support will generate over 1 Billion consumer impressions!

Reach & Frequency: 92% of all Women 25-49, 4.9 times. 87% of all Kids 2-11, 4.5 times. 96% of all Women 55+ (targeting "Grandmothers"), 6.2 times.



48 and 24-unit floor/counter merchandisers

Puppy standee

Static clings

One-sheet posters

Mini-sheet posters

Shelf talkers Counter cards

B/W line art
"Beethoven's 2nd"™
Coloring Fun-Sheet™
for in-store
coloring contests.

**NO PAY-PER-VIEW
OR PAY TV PRIOR
TO JANUARY 31, 1995**

48/24-unit floor/counter merchandiser includes two header cards! 40" W X 65" H X 14" D



CONSUMER CASH-BACK OFFER!

Consumers get a \$5 mail-in rebate offer with the purchase of *Beethoven's 2nd*™ and one of the following MCA/Universal Home Video titles: *Beethoven*™, *Cop and a Half*, *We're Back!*™ *A Dinosaur's Story*, *Twins*, *Kindergarten Cop*.



**Coming Your Way
August 9, 1994**

Call Your Sales Representative and Order Today!

Color/1 Hour 29 Mins./\$24.98 Videocassette #81608 / Ltbox. Laserdisc #42029
Advertising and promotional details subject to change without notice. *Alexander & Associates
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SUPPLIERS AIM KID VIDS AT PARENTS

(Continued from page 43)

comic book in "Batman: Mask Of The Phantasm," and a charm bracelet in "Thumbelina," which also included a \$5 rebate with purchase of any earlier Family Entertainment videos.

For FoxVideo, the Family Features line was a natural extension of its various catalog lines (Billboard, June 4). "Having a regular line of videos in a particular genre, identified and packaged differently, seemed to work very well for us. Retailers loved it," says FoxVideo president Bob DeLellis. "Looking at our catalog, it seemed like a great fit to have a Family Features line."

The line was launched in April with "The Sandlot," supported by heavy advertising and a cross-promotion with Mattel. The title sold "in the high six figures," DeLellis says. The first three colorized Shirley Temple videos (part of an ongoing Shirley Temple Collection) have sold a combined 1 million units, he adds. Other family titles include "Dr. Doolittle" and "The Man From Snowy River." Next up is the Wednesday (22) release of the \$19.98 "My Neighbor Totoro," supported by a mail-in coupon for a free plush toy with each cassette and a \$1.5 million TV advertising campaign. On Aug. 3, FoxVi-

deo releases, at \$14.98, "Edward Scissorhands" and the 1966 "Batman: The Movie," followed by "Rookie Of The Year" at \$19.98.

Through a tie-in with Mattel Aviva Sports, consumers will get a \$5 rebate with purchase of "Rookie Of The Year" and a Mongo Bat. The cassette is also being promoted on Pizza Hut boxes.

FoxVideo will concentrate media advertising during the World Series, taking special aim at children's TV shows, along with an on-air promotion on the Fox Kids' Club in the top 90 markets. In September, Kraft Foods will do a national mailing to 10,000 fifth- and sixth-grade teachers, featuring a teaching kit, a "Rookie" video and posters, and Kraft's Capri-Sun beverage.

"We wanted to have a mixture, a variety of titles," DeLellis says. "So we have old titles and new titles, ranging in appeal from the very young to the moderate to a clean PG-13 like 'Edward Scissorhands'" (which features a big MPAA sticker and description to help parents).

Meanwhile, Hemdale Home Video took a decisive step into the family trade last year with "Little Nemo" and has since released four more titles. The company plans to put out 18 by the end of 1994. "We've maintained activity in other genres, but probably 80% of our revenues come from children's and family titles," says president Eric Parkinson. "It's a big part of our corporate focus. We had been watching for many years the growing success of Disney and recognized that no other supplier was servicing that market."

"Little Nemo" was heavily marketed with cross-promotions, advertising, and a special "Collector's Set" packaging the cassette with a storybook and audiocassette. Another title, "The Polar Bear King," offered a mail-in coupon for a free plush polar bear.

Referring to the clamshell packaging, Parkinson says, "Our motivation was not based on Disney. If children have a tape in cardboard, it gets trashed right away. A clamshell is durable and allows them to open and close

it many times."

Hemdale's newest title, "The Princess And The Goblin," is in theatrical release and will be out on video Aug. 23 for \$24.95. Consumers will be able to get \$5 rebates with purchases of Hershey's candies or Kix cereal, which will promote the movie throughout fourth-quarter 1994. In addition, each tape will contain a free "Princess And The Goblin" phone card, offering 70% savings on calls throughout the U.S.

Commercials for "Princess" will target top children's, talk, and family shows.

Although "Nemo" has sold the most units, Hemdale's biggest profit-maker was "The Magic Voyage." The direct-to-video release sold only 885,000 units, but because there were no theatrical advertising costs to recoup, it generated twice the net of "Nemo."

However, Parkinson says, "We want to maintain a high profile, so we need to do a nationwide theatrical release a couple of times a year."

CHILD'S PLAY

(Continued from page 57)

Big Kids Productions of Austin, Texas, has bowed a new series called "What Do You Want To Be When You Grow Up?" First title is "Heavy Equipment Operator," featuring workers talking and demonstrating their jobs to children. Big Kids plans to release three videos per year; the next, due out later this summer, is "Railroaders."

KidVision is releasing four new titles in its "Live Action Video For Kids" series in July: "There Goes An Airplane," "There Goes A Train," "There Goes A Police Car," and "There Goes A Truck." Two previously released videos in the series, "... Fire Truck" and "... Bulldozer," currently appear on Billboard's Top Kid Video chart.

ABC Video has launched a new sports instructional series on the ESPN Home Video label. Timed to coincide with the World Cup games, "Let's Play Soccer" is hosted by John Harkes, considered the top player on the USA team, and features Zachary Ty Bryan of the hit TV sitcom "Home Improvement," as well as Mia Hamm, the all-time NCAA women's point scorer. St. Louis Cardinals All-Star shortstop Ozzie Smith hosts "Let's Play Baseball," while tennis star Tracy Austin and ESPN instructors Cliff Drysdale and Fred Stolle are featured on "Let's Play Tennis." Additional ti-

ties will be released in 1994 and 1995. KidVision/Scholastic Inc. is bowing the remaining three titles in the Babysitters Club Video Collection, "Kristy and the Great Campaign," "Claudia and the Missing Jewels," and "Dawn and the Dream Boy," July 27.

KIDBITS: Jim Henson Records' latest videoclip is Animal's rendition of the surf classic "Wipe Out," from the label's re-release of "Muppet Beach Party." The clip was directed by Brian Henson, president and CEO of Jim Henson Productions, and features real surfing footage along with film of the madcap Muppet drummer... Sony Wonder and Nickelodeon have just released four classic episodes of TV's "Lassie" on home video, timed to celebrate the helpful collie's 50th anniversary as well as the debut of the new Paramount feature film. The two 55-minute, \$9.98 titles contain two episodes each. They are "Lassie: To Fetch A Thief" and "Lassie: To The Rescue"... "Monkey Moves" and "Move Like The Animals," two musical exercise videos for children, are available from Rosewood Publications in San Mateo, Calif... "Tanner's Growing Up In Alaska," an adventure seen through a 2-year-old boy's eyes, is available from Bebout Productions in New York.

Billboard

FOR WEEK ENDING JUNE 25, 1994

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					
★★ NO. 1 ★★					
1	1	7	SIR CHARLES	FoxVideo (CBS/Fox) 5992	19.98
2	3	55	NBA JAM SESSION	FoxVideo (CBS/Fox) 5559	14.98
3	4	27	BAD GOLF MADE EASIER	ABC Video 45003	19.98
4	2	9	1994 WINTER OLYMPIC HLTS.	FoxVideo (CBS Video) 5985	19.98
5	5	67	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	19.98
6	7	7	BEST OF HOCKEY'S HARDEST HITTERS	Quality Video, Inc. 3130	9.99
7	6	5	WRESTLEMANIA X	Coliseum Video WF132	59.95
8	12	19	MAGIC MEMORIES ON ICE II	ABC Video 44002	24.98
9	8	9	1994 WINTER OLYMPIC FIGURE SKATING HLTS.	FoxVideo (CBS Video) 8117	19.98
10	9	59	THE SECRET NBA	FoxVideo (CBS/Fox) 5789	14.98
11	20	240	MICHAEL JORDAN: COME FLY WITH ME ◆	FoxVideo (CBS/Fox) 2173	19.98
12	10	15	DALLAS COWBOYS: SUPER BOWL XXVIII CHAMPIONS	PolyGram Video 4400876913	19.95
13	NEW	▶	GREAT WORLD CUP SUPERSTARS	PolyGram Video 8006315353	14.95
14	13	88	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME	FoxVideo (CBS/Fox)	9.98
15	15	23	100 GREATEST NFL TOUCHDOWNS	PolyGram Video 4400876793	14.95
16	NEW	▶	SHOOTING STARS OF THE NCAA II	FoxVideo (CBS/Fox) 5972	19.98
17	RE-ENTRY		1992 WINTER OLYMPICS HIGHLIGHTS	FoxVideo (CBS Video) 5553	19.98
18	RE-ENTRY		NFL ROCKS-EXTREME FOOTBALL	PolyGram Video 4400876853	19.95
19	14	15	HOCKEY'S GREATEST HITS	Similar Ent. Inc.	9.95
20	RE-ENTRY		MICHAEL JORDAN'S PLAYGROUND	FoxVideo (CBS/Fox) 2858	19.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™					
★★ NO. 1 ★★					
1	1	17	JANE FONDA'S YOGA EXERCISE WORKOUT ◆	A*Vision Entertainment 55021-3	19.98
2	3	27	ABS OF STEEL 2000	The Maier Group TMG227	14.95
3	2	7	STEP REEBOK: THE POWER WORKOUT	PolyGram Video 4400877673	19.95
4	5	41	ARMS AND ABS OF STEEL	The Maier Group TMG142	9.95
5	8	7	KATHY SMITH'S AEROBOX WORKOUT	A*Vision Entertainment 50518-3	19.95
6	6	25	BUNS OF STEEL STEP 2000	The Maier Group TMG1142	14.95
7	4	87	STEP REEBOK: THE VIDEO	PolyGram Video 0847853	29.95
8	20	3	KAREN VOIGHT: ENERGY SPRINT	ABC Video 44027	19.98
9	7	113	ABS OF STEEL	The Maier Group TMG132	9.99
10	12	11	YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	19.98
11	9	43	THIGHS OF STEEL	The Maier Group TMG158	9.95
12	14	111	ABS OF STEEL 2	The Maier Group TMG133	9.99
13	11	33	JANE FONDA'S STEP AEROBIC WORKOUT	A*Vision Entertainment 3-50333	24.98
14	RE-ENTRY		BUNS OF STEEL 2: STEP WORKOUT	The Maier Group TMG116	9.99
15	RE-ENTRY		T'AI CHI FOR HEALTH	Healing Arts 1044	29.98
16	RE-ENTRY		CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	19.99
17	15	33	CINDY CRAWFORD/THE NEXT CHALLENGE	GoodTimes Home Video 05-7100	19.99
18	NEW	▶	TAI CHI: FUNDAMENTALS	Video Treasures 9652	14.98
19	13	5	BUILDING STRENGTH WITH SUSAN POWELL ◆	A*Vision Entertainment 50601-3	19.95
20	RE-ENTRY		BUNS OF STEEL STEP WORKOUT	The Maier Group TMG1140	29.95

◆ 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.

THE REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Speed (20th Century Fox)	14,456,194	2,138 6,762	—	14,456,194
2	The Flintstones (Universal)	12,660,040	2,555 4,955	2	81,909,195
3	City Slickers II (Columbia)	11,516,375	2,243 5,134	—	11,516,375
4	Maverick (Warner Bros.)	6,842,888	2,537 2,697	3	66,461,142
5	Renaissance Man (Buena Vista)	4,219,616	1,788 2,360	1	12,428,773
6	Beverly Hills Cop III (Paramount)	3,349,379	2,352 1,424	2	34,394,651
7	The Cowboy Way (Universal)	2,822,820	1,833 1,540	1	10,150,385
8	When a Man Loves a Woman (Buena Vista)	2,460,692	1,324 1,859	7	39,618,545
9	The Crow (Miramax/Dimension)	2,325,460	1,306 1,781	4	42,683,404
10	Four Weddings and a Funeral (Gramercy)	1,138,098	735 1,548	13	44,803,861

BLOCKBUSTER*(Continued from page 43)*

chores. Van der Kieft would not discuss cost, but trade sources estimate Blockbuster spent \$10 an hour for a demonstrator—or anywhere from \$20,000 to \$60,000 a week during the six-month trial. "We don't know what we're going to do" in other markets, he says.

While customers have been renting the multimedia systems, including Sega, 3DO, and CD-I, van der Kieft acknowledges, "The volume is not high." One problem, he believes, is that the software hasn't been as "content-rich as the public thought it would be." However, that's changing rapidly as new programs reach retail.

Overall, he maintains, the Blockbuster strategy of a user-friendly introduction to interactivity "is doing exceedingly well. We've accomplished our goals in spades. We didn't expect it to be a robust business." Until the population of CD-ROM-equipped personal computers increases markedly, van der Kieft thinks Blockbuster will remain "a victim of the marketplace. It's whatever is in homes."

The Bay Area test has already underscored the confusion about PC capabilities. "There are so many clones" of Apple and IBM computers that lack random access memories large enough to handle rented software, he adds. "People paid \$4, and then they want their money back. We've had quite a few returns there." Van der Kieft says Blockbuster has been "very well pleased with computer software volume, but we're not pleased with custom interfaces."

Blockbuster plans to keep some of the Bay Area stores stocked with the platforms while stripping most of the gear. "As you might expect, some [locations] were more successful than others," he continues. "We want to overlay the profile" elsewhere. Van der Kieft may have more to say on a VSDA panel in Las Vegas next month.

The chain, meanwhile, showed off another new concept, its Games Arena, in Sunrise, Fla., earlier in June. Executives invited 40 school kids and the local media to try their hand and eye coordination on virtual reality toys like Virtua Racing and the R-360 Sega flight simulator. The information gained will help formulate the Block Party entertainment centers under development.

Games Arena, which has 80 games ranging in price from 50 cents to \$3.50, will test a plastic debit card that can be used instead of coins or tokens. Blockbuster reportedly is negotiating for two sites expected to open this year.

PICTURE THIS*(Continued from page 43)*

cuses far more attention on sell-through than rental, has a roster of mediocre-to-middling titles that could use the help PPT can provide.

COPYCAT? VSDA will be following with interest the American Booksellers Assn.'s month-old antitrust action against five publishers. ABA accuses them of giving the giant book chains price and promotional breaks that aren't available to small fry. "The issues are similar," says a VSDA source—an understatement, considering that the association went to court against Orion Home Video and McDonald's over "Dances With Wolves." Stay tuned.

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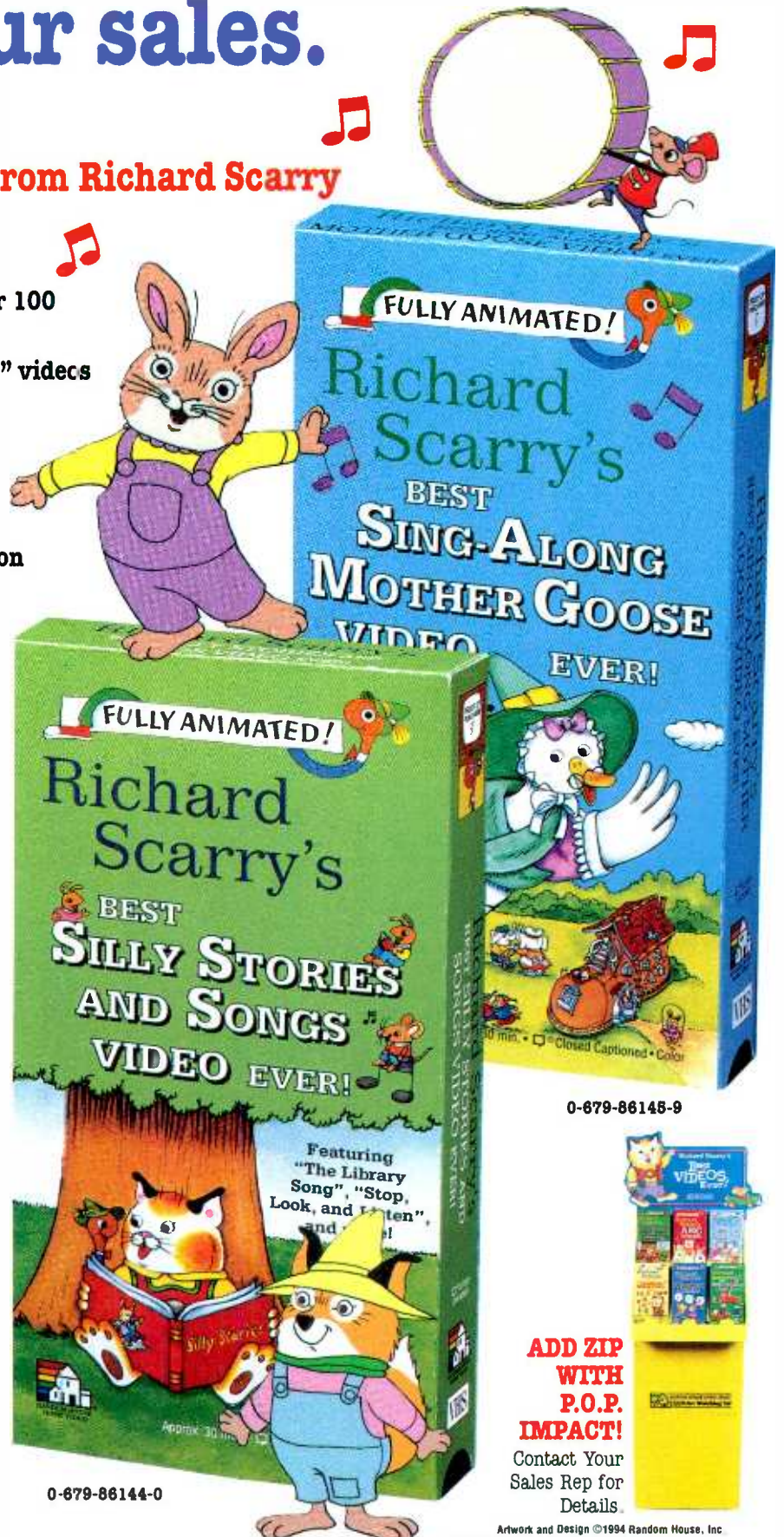
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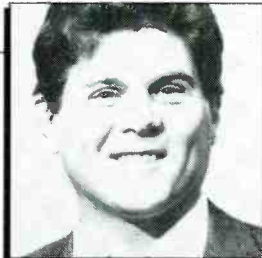
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Top Contemporary Christian

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	23	TWILA PARIS STARSONG 8805 15 weeks at No. 1	BEYOND A DREAM
2	3	35	CARMAN SPARROW 1387	THE STANDARD
3	2	81	DC TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
4	4	13	MICHAEL SWEET BENSON 2231	MICHAEL SWEET
5	9	19	POINT OF GRACE WORD 26014	POINT OF GRACE
6	10	15	RAY BOLTZ WORD 57868/EPIC	ALLEGIANCE
7	5	35	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
8	8	15	STEVE GREEN SPARROW 1334	WHERE MERCY BEGINS
9	6	15	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
10	7	15	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
11	11	37	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
12	17	111	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
13	14	11	PHILLIPS, CRAIG & DEAN STARSONG 8806	LIFELINE
14	13	31	SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
15	12	11	OUT OF THE GREY SPARROW 1405	DIAMOND DAYS
16	18	7	LARNELLE HARRIS BENSON 2226	BEYOND ALL LIMITS
17	28	3	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138	CHANT
18	16	13	CLAY CROSSE REUNION 9728/WORD	MY PLACE IS WITH YOU
19	36	5	GOSPEL GANGSTAS MYX 9460/FRONTLINE	GANG AFFILIATED
20	15	59	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE
21	30	35	RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
22	35	53	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES
23	25	9	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
24	NEW▶		GARY CHAPMAN REUNION 0084/WORD	THE LIGHT INSIDE
25	34	9	SCOTT BLACKWELL N SOUL 9903	NITRO PRAISE
26	19	9	DINO BENSON 2262	MIRACLES
27	27	31	PETRA WORD 4238	WAKE-UP CALL
28	24	35	WHITE HEART STARSONG 8277	HIGHLANDS
29	20	7	ACAPPELLA WORD 6998	HEAR IT IN OUR VOICE
30	32	35	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
31	38	19	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
32	31	99	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
33	37	9	VARIOUS ARTISTS VINEYARD 9172	THE BEST LOVED SONGS FROM THE VINYARD
34	RE-ENTRY		AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
35	21	9	AUDIO ADRENALINE FOREFRONT 3012/STARSONG	DON'T CENSOR ME
36	40	83	4 HIM BENSON 2960	THE BASICS OF LIFE
37	RE-ENTRY		DC TALK ● FOREFRONT 2682*/STARSONG	NU THANG
38	23	13	COMMISSIONED BENSON 2868/CGI	MATTERS OF THE HEART
39	33	9	KIDS CLASSICS BENSON 2218	SUNDAY SCHOOL SONGS
40	39	5	KIDS CLASSICS BENSON 2217	ACTION BIBLE SONGS

● 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.



by Bob Darden

ACCORDING TO JOURNALIST Bill Moyers, "something is happening in America"—something, he says, that reflects an increasing concern with religious matters, but that is mainly ignored by the national media. Recent Gallup polls seem to confirm Moyers' thesis.

Guess what? Moyers (who once did an entire documentary on the ancient hymn "Amazing Grace") may be right.

When was the last time a couple of straightforward gospel albums cracked The Billboard 200 (Kirk Franklin & the Family and the Mississippi Mass Choir)?

When was the last time a release of overtly religious Gregorian chants (the Benedictine Monks Of Santo Domingo De Silos' "Chant") appeared in the top 10?

When was the last time New Age fans were eagerly swapping tales and copies of a release with an in-your-face religious title (Gavin Bryars' "Jesus' Blood Never Failed Me Yet")?

Country artists have been incorporating hymns in their acts for years, but when was the last time a major motion picture (and its soundtrack) featured an all-star cast singing "Amazing Grace" (the hit movie "Maverick," with the video shot in Amy Grant and Gary Chapman's barn)?

Mainstream artists are wrestling with spirituality as never before. Even avowed agnostics can't ignore the messages in the new releases by Loreena McKennitt, Michael Been (late of the Call), Blind Melon, Tori Amos, Smashing Pumpkins, and Ted Hawkins. It is part of the structure, the very fabric of their art.

What's equally fascinating to me is when artists who don't generally mention their faith grapple with the spiritual. To wit: recent songs by Nine Inch Nails ("Closer to God") and Snoop Doggy Dogg ("Murder Was the Case"). Even when XTC denies God ("Dear God") and Michael Stipe of R.E.M. sings about "Losing My Religion," the fact that these bands felt compelled to write about the topic is significant in of itself.

Modern filmmakers seem to be touched by that "something" Moyers wrote about. Films about angels have become almost mandatory in the past few years—one of the summer's big hits may be "Angels In The Outfield." But even before Anthony Hopkins portrayed Christian apologist C.S. Lewis in "Shadowlands," Germany's Wim Wenders was exploring spiritual themes in "Wings Of Desire" and the just-released "Faraway, So Close" (which won the Grand Jury Award at Cannes, incidentally). In both films, the divine (through angels) plays an active role in human affairs.

What's it all mean? It may mean that some listeners are more accepting of religious themes—and artists—than in the past. It may mean that the best contemporary Christian and gospel artists can be judged on their musical merits, as they are in Europe and elsewhere, rather than being dismissed and stereotyped as "religious." Maybe not.

The impending introduction of the SoundScan technology into the Christian retail marketplace and the purchase of Z Music by the Gaylord Corp. will provide unparalleled access in the days ahead to music with a message. For the first time, the mass audience will have the opportunity to embrace or reject music with spiritually focused lyrics.

But until then, I defy you to listen to Bryars' heartfelt, plaintive voice singing "Jesus' Blood Never Failed Me Yet" and not be moved. It is so haunting that it is almost apocalyptic.

(Continued on page 64)

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Artists & Music

In the
SPIRIT

by Lisa Collins

TOGETHER AGAIN: James Moore and the Mississippi Mass Choir thrilled a capacity crowd at Jackson State University's College Park Auditorium late last month. The occasion was Moore's second album with the choir. The two entities have teamed so successfully in the past, it's often difficult to say which act is most responsible for the other's success. The album also features Shun Pace and Brian Wilson, Malaco's sensational 13-year-old prodigy, dubbed "a young Frank Williams." Wilson wowed the audience on the duets he did with Shun Pace and then with Moore. And while it's easy to see why Malaco is so high on its newest singing sensation, this night truly belonged to James Moore. Malaco is targeting October as the project's likely release date.

GETTING IT ALL BACK TOGETHER: Shun Pace has been keeping a low profile lately. This, she maintains, was due in part to management problems. "A lot of people didn't know who to call to book me, and then I needed some time to get Shun back together," Pace says. In the past year alone, Pace has experienced divorce, given birth to her second child (a daughter, Aarion) and changed her professional name (from her married name of Shun Pace Rhodes to La Shun Pace). Today, she is proud to state that her testimony "is to hurting women." But while Pace may have gone through the storm, she's happy to say she has survived. What's

more, she has found new management and is looking to beef up her image in the next three months. But don't look for Pace to perform with her sisters any longer. "It was starting to get too complicated with promoters," she says. However, nothing has changed in their personal relationships, and Shun will be featured prominently on the Pace Sisters' next album, entitled "My Purpose" (due later this year). Additionally, Pace, who has been doing some local gospel stage productions, appears on Edwin Hawkins' latest seminar project.

GOSPEL IN THE PARK: Rain put a damper on the 10th annual Chicago Gospel Festival, held in Grant Park. Headlining the event, which has clearly become a Chicago tradition, were the Winans, Andrae Crouch, Ricky Dillard, John P. Kee, and Commissioned. Another of the show's highlights was Quaker Oats' Voices Of Tomorrow Mass Choir, showcasing the top three Chicago youth choirs, performing with Daryl Coley, DeLeon Richards, Yolanda Adams, and Vicki Winans, who doubles as the national spokeswoman for the Quaker Oats Voices of Tomorrow Program. The Quaker Oats Company awarded \$153,000 in cash and scholarships to finalist choirs in six cities: Chicago, Detroit, Memphis, Raleigh/Durham, Philadelphia, and Washington, D.C. Coley, Richards, and Adams also serve on the program's national committee.

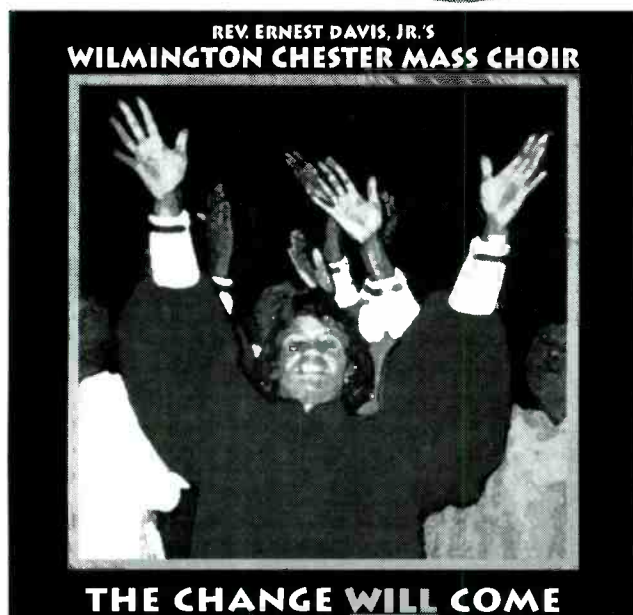
JUST BRIEFLY: Malaco gospel execs are gearing up for what they're billing as the "biggest gospel event ever" in Mississippi. It's a gala concert celebration July 2-3, in honor of the late Frank Williams and featuring some of the hottest talents in the gospel industry, including the Mississippi Mass Choir, Willie Neal Johnson & the Gospel Keynotes, the Christianaires, the Jackson Southernaires, and James Moore. The site of the event is Jackson State University.

Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★ ★ NO. 1 ★ ★				
1	2	53	MISSISSIPPI MASS CHOIR MALACO 6013 37 weeks at No. 1	IT REMAINS TO BE SEEN
2	1	49	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	6	9	BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR WORD 57869/EPIC	EXCELLENT
4	4	31	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
5	3	33	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
6	7	11	DARYL COLEY SPARROW 51390	IN MY DREAMS
7	9	7	JOHN P. KEE VERITY 43009	COLORBLIND
8	11	29	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
9	10	11	THE CLARK SISTERS SPARROW 51368	MIRACLES
10	5	27	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
11	8	31	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
12	12	31	DOTTIE JONES BELLMARK 77005	ON MY OWN
13	13	29	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
14	14	15	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
15	15	31	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
16	16	15	CHICAGO COMM. CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
17	17	13	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW	LAWRENCE MATTHEWS & FRIENDS
18	19	7	CALVIN BERNARD RHONE CGI 1092	LIVE... I'M A WINNER
19	18	33	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 57465/EPIC	THROUGH GOD'S EYES
20	23	11	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
21	21	13	NORTH CAROLINA MASS CHOIR CGI 1081	LET'S MAGNIFY THE LORD
22	22	5	SOUNDS OF BLACKNESS PERSPECTIVE 9006 AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	
23	26	51	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
24	20	57	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
25	25	39	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
26	NEW		HEAVEN SENT INTERSOUND 9119	CLOSEST FRIENDS
27	24	17	CARNELLE MURELL & THE NEWORK COMMUNITY CHOIR SAVOY 14815/MALACO	WAIT I SAY ON THE LORD
28	29	5	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006	IT'S OUR TIME
29	NEW		HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
30	37	5	REV. GERALD THOMPSON & HI-PRAYZ CRUSADE ATLANTA INT'L 10197	DELIVERANCE IN THE PRAISE
31	28	29	BISHOP PAUL S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
32	34	15	ALLEN & ALLEN CGI 1077	ALLEN & ALLEN
33	30	3	GREATER EMMANUEL MASS CHOIR CGI 1094	THE SUN WILL SHINE AGIAN
34	39	47	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS
35	27	55	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
36	32	17	THE GMWA NATIONAL MASS CHOIR BENSON 1079/CGI	LIVE IN INDIANAPOLIS
37	36	13	THE PILGRIM JUBILEES MALACO 6016	IN REVIVAL
38	33	3	NEW HOME MINISTRY MASS CHOIR BORN AGAIN 1003	THE BLOOD
39	31	5	VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
40	35	51	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO

● 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.

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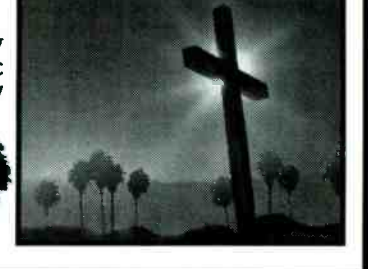


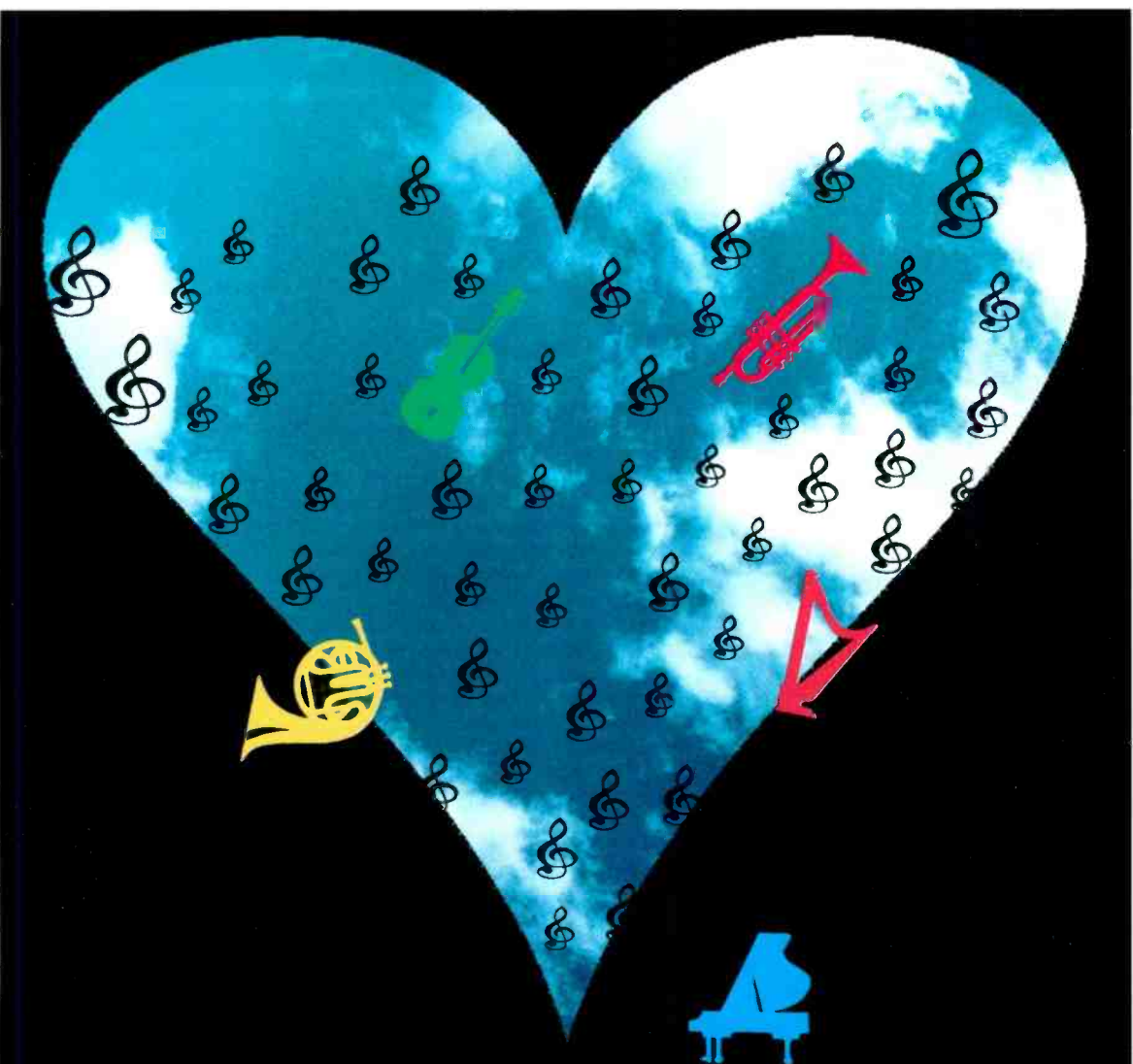
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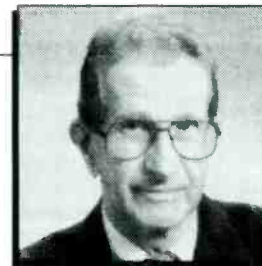
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Artists & Music



by Christie Barter

IT'S A QUESTION commonly asked in the industry—in the classical field, anyway: Where is the new generation of fans? The Generation X classical consumer? The kids of the thirty- to fortysomethings having any kind of interest in serious music? With the near-total absence of music education in the primary and secondary schools, like the weekly "music appreciation" classes we once had, it's anybody's guess.

So it was gratifying to learn that the New York public school system, with the prompting of pianist Vladimir Feltsman, is planning to open an entry-level school in Manhattan for musically gifted children, the first of its kind in the country, in the fall of 1995. That's just for the musically gifted, of course, from kindergarten to second grade, but it's a promising start.

It is also good to know that at Carnegie Hall this month, some 100 young musicians, for the most part products of American music schools and conservatories, are being given the chance to participate in—and perform publicly as constituents of—the Solti Orchestral Project. For these carefully chosen youngsters, it's an education in itself. In all likelihood it's the first time any of them will have worked with a "real" conductor—in this case, the seasoned veteran and multi-Grammy Award-winner Sir Georg Solti. I'm told that London Records is recording the two full-fledged concerts he's conducting (June 13 and 21) "for tentative future release."

In another report from the educational front, Deutsche Grammophon's Albert Imperato tells of his recent promotional tour with violinist Gil Shaham and guitarist Göran Söllscher on behalf of their recent "Paganini For Two" CD.

"The Boston leg of the tour was particularly exciting, as Gil and Göran visited two schools in and [near] Boston. The first stop was Grover Cleveland Middle School in Dorchester. The school is in an economically depressed area of the city, and initial conversations with some students revealed their concern for school violence and their anger about the generally poor quality of the school environment. When the music began, however, students were extremely attentive and receptive. A local TV reporter asked the students for their opinion of the music-making, and the response was unequivocally enthusiastic.

"On the following day [we] visited the Plymouth Community Intermediate School, [where] the 'Paganini For Two' duo [played] to an audience of 100 seventh graders, with the school's 2000 students and faculty watching via monitor."

The in-school appearances by DG's Shaham and Söllscher, according to Imperato, went a long way toward showing how "classical music can reach new generations of listeners if young people are given the chance to hear it."

ANOTHER POLYGRAM LABEL, Argo, has come up with a particularly stimulating batch of releases this month, led by an album of three evocative works by New York's Paul Shoenfield (see Album Reviews). There's also a coupling of two quartets by the South African composer Kevin Volans, performed by the Balanescu Quartet, and a pair of CDs devoted to ballet scores by Aaron Copland. One of them features the world premiere recording of the composer's first full-length orchestral work, "Grohg" (1922-25), a dance piece based on the Dracula legend (the CD will be stickered accordingly). It's played by the Cleveland Orchestra under Oliver Knussen. On the other Copland CD, David Zinman conducts the Baltimore Symphony in those still-vital chestnuts "Rodeo," "Billy The Kid," "El Salon Mexico," and "Danzon Cubano."

Zinman and the BSO were in Baltimore's Meyerhoff Symphony Hall last month, recording for Telarc. The yield: a Rachmaninoff coupling of the Third Symphony and Symphonic Dances, due in September, and a collection containing Ippolitov-Ivanov's "Caucasian Sketches" and other previously recorded light classics by Tchaikovsky and Rimsky-Korsakov, to be released in July 1995.

GOSPEL LECTERN

(Continued from page 62)

Maybe something is happening . . .

ONE OTHER TREND is worth mentioning, but this one is within the realm of contemporary Christian music itself. There seems to be a move toward an Irish sound in recent years. I've sung the praises of the ethereal, hypnotic Iona for years and have recently discovered the effervescent Chicago Celtic band the Crossing.

But other artists also have been incorporating Gaelic themes, melodies, and instruments in their music: Jan

Krist, John Michael Talbot, Darrell Adams, Out Of The Grey, Rich Mullins (who filmed his last video in Ireland), Eden Burning, Sixpence None The Richer, and even hard rockers Whiteheart.

At its best, it's a magical mix. Mainstream Celtic acts, like those found in the wonderful Green Linnett catalogs, often have songs of faith in their sets. It's part of the Scots/Irish/Breton/Manx/Welsh heritage that can neither be erased nor ignored.

Nor should it be.

THE Billboard Latin 50™

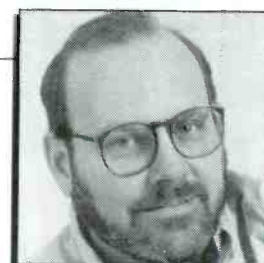
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL
*** No. 1 ***				
1	2	12	SELENA	EMI LATIN 28803 2 weeks at No. 1 AMOR PROHIBIDO
2	1	51	GLORIA ESTEFAN	● EPIC 53807/SONY MI TIERRA
3	3	10	LA MAFIA	SONY 81215 VIDA
4	4	31	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA LOVE & LIBERTE
5	5	51	MANA	WEA LATINA 90818 DONDE JUGARAN LOS NINOS
*** GREATEST GAINER ***				
6	10	51	SOUNDTRACK	ELEKTRA 961240 THE MAMBO KINGS
7	6	28	BRONCO	FONOVISIA 6015 PURA SANGRE
8	9	42	M. A. SOLIS Y LOS BUKIS	● FONOVISIA 6002 INALCANZABLE
9	7	51	GIPSY KINGS	ELEKTRA 60845 GIPSY KINGS
10	12	4	LOS TIGRES DEL NORTE	FONOVISIA 6017 DOS PLEBES
11	8	51	LUIS MIGUEL	● WEA LATINA 75805 ROMANCE
12	13	51	JULIO IGLESIAS	SONY 38640 JULIO
13	17	16	BANDA MACHOS	FONOVISIA 6012 LOS MACHOS TAMBIEN LLORAN
14	11	33	JERRY RIVERA	SONY 81150 CARA DE NINO
15	19	51	LINDA RONSTADT	ELEKTRA 60765 CANCIONES DE MI PADRE
16	27	18	LOS TEMERARIOS	AFG SIGMA 3006 TU ULTIMA CANCION
17	15	30	MAZZ	EMI LATIN 27738 QUE ESPERABAS
18	14	51	LUIS MIGUEL	WEA LATINA 92993 ARIES
19	22	51	SELENA	EMI LATIN 42770 LIVE!
20	18	16	THE BARRIO BOYZZ	SBK 27344/EMI LATIN DONDEQUIERA QUE ESTES
21	16	42	EMILIO NAVAIRA	EMI LATIN 42838 SOUTHERN EXPOSURE
22	29	51	GIPSY KINGS	ELEKTRA 61390 LIVE!
23	20	24	EROS RAMAZZOTTI	ARISTA 14742/BMG TODO HISTORIAS
24	21	32	GARY HOBBS	EMI LATIN 27412 TE VAS A ACORDAR
25	23	36	FAMA	SONY 81134 EN GRANDE
26	36	51	SELENA	EMI LATIN 42635 ENTRE A MI MUNDO
27	25	4	LOS FANTASMAS DEL CARIBE	RODVEN 3095 MAS Y MAS
28	30	20	LIBERACION	FONOVISIA 6014 LIBERACION
29	28	23	LOS PALOMINOS	SONY 81174 CORAZON DE CRISTAL
30	45	45	JULIO IGLESIAS	SONY 39568 MOMENTS
31	26	51	GIPSY KINGS	ELEKTRA 60892 MOSAIQUE
32	38	13	CHARO	UNIVERSAL WAVE 1214 GUITAR PASSION
33	47	36	VICENTE FERNANDEZ	SONY 81070 LASTIMA QUE SEAS AJENA
34	32	12	LA TROPA F	MANNY 13034/WEA LATINA OTRO DIA
35	48	24	RICK TREVINO	SONY 81105 DOS MUNDOS
36	RE-ENTRY		JULIO IGLESIAS	SONY 39570 IN CONCERT
37	35	8	LA SOMBRA	FONOVISIA 9157 CALIENTE DULCE AMOR
*** HOT SHOT DEBUT ***				
38	NEW		BANDA MAGUEY	FONOVISIA 5259 TUMBANDO CANA
39	33	50	JON SECADA	SBK 80646/EMI LATIN OTRO DIA MAS SIN VERTE
40	39	8	CARLOS VIVES	POLYGRAM LATINO 518 884 CLASICOS DE LA PROVINCIA
41	31	20	REY RUIZ	SONY 81185 MI MEDIA MITAD
42	44	30	ANA GABRIEL	SONY 81152 LUNA
43	43	51	GIPSY KINGS	ELEKTRA 61179 ESTE MUNDO
44	24	6	CULTURAS	MANNY 13043/WEA LATINA BABA DICE
45	41	10	VARIOUS ARTISTS	RODVEN 3093 MERENGUE EN LA CALLE 8 '94
46	46	50	LA MAFIA	SONY 80925 AHORA Y SIEMPRE
47	34	19	MARC ANTHONY	RMM 80958/SONY OTRA NOTA
48	37	7	RICARDO MONTANER	RODVEN 3063 EXITOS Y ALGO MAS
49	RE-ENTRY		JULIO IGLESIAS	SONY 84304 HEY!
50	RE-ENTRY		LOS TIRANOS DEL NORTE	FONOVISIA 9156 PARA MI REINA

○ 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.

Artists & Music

Latin Notas



by John Lannert

ELITE SOLITUDE: MTV Latino was launched last Oct. 1 with a raucous bash at a glitzy Miami Beach nightclub, with Phil Collins, Jon Secada, and Maldita Vecindad entertaining the industry players on hand.

At that time, most expectations were lofty, what with industryites and artists alike proclaiming that MTV Latino would shake up the musical world in Mexico and points south. And occasionally MTV Latino has caused a stir in the region, most notably with *Los Fabulosos Cadillacs*.

But for the most part, according to the record executives working the Latin American region, MTV Latino has not made a tremendous impact—even in the countries where it has its most significant presence: Argentina and Mexico. It could be argued that the channel simply hasn't had time to make an impact—after all, few programs are capable of quickly affecting a market as diverse as Latin America.

Nevertheless, executives at MTV Latino must shoulder responsibility for the channel's lackluster profile within the region's Latino industry. The channel has steadfastly stuck to a sophisticated, pop/rock musical philosophy that appeals to Latin America's highbrow music enthusiasts. To be sure, it is most commendable that MTV Latino exposes and educates its viewers to the latest trends in Latino rock and upscale Latino pop.

The majority of the region's record sales, however, are generated by conservative music fans fervently interested in mainstream ballad pop, as well as localized genres such

as salsa, ranchera, mariachi, norteña, cumbia, and merengue. Latino rock artists are not the prime generators of revenue at any label, save BMG.

What's more, there are other, more appropriate, video alternatives for the Latino record labels apart from MTV Latino. Record executives in Mexico, for example, point out that the 24-hour Tele-Hit cable channel is far more effective in selling domestic product than MTV Latino because Tele-Hit's broad musical mix draws a mass-appeal audience. In Argentina, cable channels MuchMusic and Music 21 offer stiff competition to MTV Latino by providing similar musical menus. But at least MTV Latino's music mix does fare better with Argentina's xenophiles, who so far have been a primary target for the channel.

Eventually, MTV Latino must soften its musical philosophy to embrace other genres popular in Latin America. Otherwise, the channel will continue to be viewed with restrained enthusiasm by Latino imprints that refuse to produce videos for what is seen as a thin pan-Latin audience.

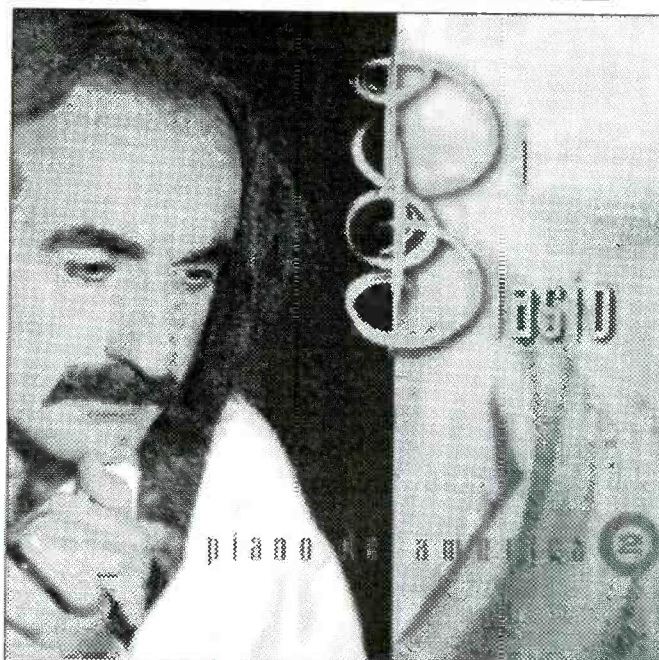
MTV Latino's current 80/20 split between English- and Spanish-language videos also has remained constant since the channel's launch because most Latin labels do not possess the type of artists that fit MTV Latino's current format. Enticing the record companies to produce more videos not only requires a more flexible programming slate at MTV Latino, but also greatly implies a closer working relationship between MTV Latino and the labels. It seems rather incredible, for example, that Dick Arroyo, senior VP/managing director at MTV Latino, has never met Frank Welzer, president of Latin America Sony Music Intl. Sony is generally recognized to be one of the major record companies in the region.

While the creative goals of MTV Latino and of the record labels will not always be compatible (nor should they be), the onus is on MTV Latino to reconcile its self-absorbed quest for cultural hipness with the needs of the La-

(Continued on next page)

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

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

Artists & Music

LATIN NOTAS

(Continued from preceding page)

tino recording industry. On the other hand, if the Latino record companies—few of which are models of professionalism—aspire to maximize the potential of MTV Latino, they must present explicit, organized campaigns.

Hopefully, MTV Latino and the Latin record executives will find common ground for prosperity. The bottom line to this less-than-warm channel/label environment seems to be basically a matter of communication.

MISCELLANEA: Chicago police and investigators with the Assn. of Latin American Record Manufacturers confiscated 4,100 counterfeit Latin music cassettes and arrested seven street vendors and swap meet vendors during a June 4-5 raid in the Windy City... **The Fania All-Stars** close out their three-date 30th anniversary swing Friday (24) at the Miami Arena, with special guest **Eddie Palmieri**. The legendary ensemble's June 11 date at the Hiram Bithorn Stadium was taped by Telemundo for broadcast later this year. The shows were produced by **Jerry Masucci** and **Ralph Mercado** and sponsored by Miller Genuine Draft... PolyGram Latino's seductive **Marta Sánchez** has cut a duet version of her recent top 10 Hot Latin Tracks hit "Desesperada" with Brazilian label mate **Paulo Ricardo**. The English-language song, which appears on Sánchez's Brazilian release of her latest album "Mujer," has been added to 22-station Brazilian radio network Transamerica... New York's Lincoln Center opens its annual Latin music series, "Midsummer Night Swing," Friday (24) with Latin jazz standout **Bobby Sanabria & Ascensión** and venerable merengue act **Milly & Jocelyn**. Also slated to play are **Ray Barretto**, **Larry Harlow**, **Yomo Toro**, and **Adalberto Santiago** (July 1) and **India** (July 22)... The second U.S. edition of the acclaimed African artists tour **Africa Fête** kicks off its 13-city jaunt July 22 at Camden County Outdoors, N.J. Produced once again by **Gipsy Kings** manager **Pascal Imbert**, Africa Fête's lineup includes **Angelique Kidjo**, **Kassav**, and **Ziskakan**.

RELEASE UPDATE: The release date of **Juan Gabriel's** upcoming album "Gracias Por Esperar" (BMG) has been moved from Friday (24) to June 28. Also, **Juan Gabriel** has signed with **Dario De León** for management... **WEA Latina** serves up a formidable release slate in July featuring product from Italian singing idol **Laura Pausini** ("Laura Pausini"), spunky Mexican rock quartet **Café Tacuba** ("RE"), Spain's redoubtable rock duo **Duncan Dhu** ("Piedras"), hot telenovela actress **Laura León** ("Bolerós Para El Amor"), and Tejano favorites **Oscar G Y Grupo Sol** ("Te Quiero") and **Elio Quintanilla & the Roughriders** ("Roughrider"). Also scheduled for release is "El Encuentro," a live album reuniting '60s Puerto Rican TV stars **Chucho**, **Lucecita**, and **Lissette**.

CHART NOTES: For the third consecutive week, **Selena's** "Amor Prohibido" (EMI Latin) and **La Mafia's** "Vida" (Sony) run 1-2 on the Hot Latin Tracks chart, with "Amor Prohibido" still hanging onto a bullet. While no other songs threaten "Amor Prohibido," smart point gains are registered by **Los Fantasmas' Del Caribe Rod-**

ven single "Más Y Más" and **Luis Miguel's** WEA Latina entry "Tú Y Yo."

There are few chart moves this week, save four songs jammed together from No. 20 to No. 23. Showing the strongest point increases are **Ricardo Montaner's** "Quisiera" (EMI Latin) and **Tito Rojas' "Lo Que Te Queda"** (M.P.). **Bronco's** "Pastillas De Amor" (Fonovisa) is the Hot Shot Debut, coming in at No. 25.

New on the chart this week is **WEA Latina's** bilingual, pop hopeful **Lorenzo Antonio**, whose "Cuándo, Cómo Y Porque" enters the chart at No. 33. The peppy pop track is taken from Lorenzo Antonio's label bow "Mi Tributo A Juan Gabriel," a fine assortment of previously unreleased songs penned and produced by **Juan Gabriel**. Lorenzo Antonio is the brother of the members of **Fonovisa** female vocal

quartet **Sparx**.

Also new this week, at No. 35, is "Crazy," **Julio Iglesias' first** English-language single to chart on the Hot Latin Tracks. The **Patsy Cline** classic is the title track to **Iglesias' latest** English-language effort, which is on The Billboard 200.

On the retail front, **Selena's** "Amor Prohibido" (EMI Latin) retakes the top rung of the Billboard Latin 50 this week from **Gloria Estefan's** "Mi Tierra" (Epic/Sony), which dislodged "Amor" from the top spot last week. In case you didn't know, "Amor Prohibido" debuted last week at No. 183 on The Billboard 200, although it failed to chart there this week. **Luis Miguel's** 1993 set, "Aries," was the only other Spanish-language title by a non-crossover Latino artist to grace The Billboard 200.

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Music Video

ARTISTS & MUSIC

Siberry Soars As 'The Crow' Flies Film Generates Exposure For Enigmatic Singer

BY DEBORAH RUSSELL

LOS ANGELES—Enigmatic Reprise artist Jane Siberry, a critic's darling long content to bask in relative obscurity, is wrapping her most commercial project to date.

"It Can't Rain All The Time" closes Interscope/Atlantic's No. 1 soundtrack for "The Crow." The controversial film, starring the late Brandon Lee, opened at No. 1 the weekend of May 13.

Siberry's tune, written with Graeme Revell after Lee's death, is heard during the movie's closing credits, and its title is a recurring line of dialog in the film. The dark cinematic fantasy follows the story of Lee's character, who rises from the dead to avenge his untimely demise. The music video, directed by Mitchell Sinoway, mixes film footage with a highly stylized performance by Siberry.

"Because the movie is so intense, we wanted to pull out the subtle moments," says the video's executive producer, Carolyn Mayer.

Most of the film sequences used in the video appear in shadowy, candlelit flashbacks. In keeping with the conceptual theme, Mayer's production crew created a simple, draped set, decorated with candles and broken glass. The stage is punctuated with shafts of light, and Siberry, dressed in black, drifts in and out of the beams.

The one-day shoot was reeled on a budget of about \$35,000. "It was easier than a full-blown clip," Mayer notes. "We only needed enough footage for

50% of the video, since half of the footage came from the film."

In a bizarre twist of fate, Lee was gunned down during the movie production with an improperly loaded stunt pistol. The eerie and unfortunate coincidence virtually assures cult status for "The Crow."

As a result, "It Can't Rain All The Time" could elevate Siberry beyond her own cult status into the mainstream. But it's a mixed bag for the deeply passionate and spiritual artist. "Brandon Lee was such a shining being, and I really felt very sad," says Siberry, who initially was reluctant to join the production due to the film's violent nature and troubled circumstances. She was drawn, however, to the opposing themes of hopelessness and hope.

"The film is a visceral, upsetting, in-your-face metaphor for everything that is happening on the planet today," says Siberry. "It's very violent and heavy, and yet everything [Lee's character] stands for is that darkness won't win."

Siberry was the only artist on the soundtrack who composed her song after Lee's tragic death. "I asked for his help and felt that he was there when I was trying to find the right words to continue what the film meant to him through my song," she says. "I believe [his spirit] centered me."

Being attached to such a high-profile soundtrack is a new experience for Siberry, who is featured alongside such hardcore hitmakers as Pantera, Nine Inch Nails, and Stone Temple Pi-

lots.

"It's as though my credibility factor has gone up," she says. "Some people seem nervous of me; this film is like a stamp of approval."

But while Siberry hopes the mainstream exposure of "The Crow" will draw attention to her existing audio and video catalog, she remains wary of the media spotlight.

"I'm not sure I want that," she says. "I'm going full steam ahead and walking backwards at the same time."

Reprise is not so wary, however. The label plans to parlay the soundtrack's success into a boon for Siberry's career by releasing a promotional CD with "It Can't Rain All The Time," along with radio edits for the tracks "Temple" and "Everything Is Love," which are taken from the 11-month-old album "When I Was A Boy." The promo CD, set for release in early July, will be aimed at adult alternative radio outlets.

"We hope [The Crow] will re-ignite interest in Jane and an album we really believe is great," says Peter Standish, Siberry's product manager at Reprise. "When I Was A Boy" has sold about 54,000 units since its August 1993 release, according to SoundScan.

In May, Reprise serviced the Siberry-directed video for the album's "Temple" to mainstream and alternative music video outlets. Regional players have picked up the clip, but it has yet to net significant airplay on the national outlets. Siberry also directed her own two-minute short as a video trailer for "When I Was A Boy."

PRODUCTION NOTES

LOS ANGELES

• Bonnie Raitt's new Capitol video "You" was directed by Meiert Avis and produced by Ben Dossett.

• F.M. Rocks director Jesse Vaughan reeled Brownstone's new MJJ/Epic video "Pass The Lovin.'"



London Beat. Charlene Warner, left, and reggae artist Junior Reid recently celebrated the London launch of Warner's "Tropical Beat" show at London's Moonlighting Club. The hourlong reggae/world beat music video show airs Saturday nights on the London-based cable channel Black Variety Television, which reaches some 250,000 households. (Photo: Patrick Friday)

Daniel Pearl directed photography. Craig Fanning executive produced.

NASHVILLE

• Scene Three Inc. director John Lloyd Miller shot the Mark Collie video "It Is No Secret" for MCA. Anne Grace produced; Marc Ball directed photography.

OTHER CITIES

• Atlanta-based Westside Stories' director Keith Ward shot Arrested Development's "Ease My Mind" clip for Chrysalis. Tracey Baker produced. In addition, the duo directed and produced Casual's "Me-O-Mi-O" for Jive.

• Atlanta also was the site of director Kevin Bray's DNA video "Let's Do It Again" for Curtis Mayfield & the Repercussions. Lorraine Williams produced the shoot; Pat Darrin directed photography on the Warner Bros. clip.

• And Tribal Communications' Eric Haywood directed M.C. Breed's new video for Atlanta-based Wrap Records, "Late Nite Creep." Rubin Whitmore produced. Haywood and Whitmore are represented by Riviera Films.

• A tour of northern Mexico is the backdrop for the Church's Arista video "Two Places At Once." Mark Lindquist directed the clip; Gary Romano produced for the End.

Geffen's 'Vid Grid' Is Great, Unless You're A Director

THAT AND A DIME Won't Get You A Cup Of Coffee: Geffen Records is breaking new ground in the multimedia market, releasing its first CD-ROM game, "Vid Grid," in September (Billboard, June 18).

Nine music videos, including Peter Gabriel's "Sledgehammer," Guns N' Roses' "November Rain," and Metallica's "Enter Sandman," are featured in the game, best described as a moving jigsaw puzzle of scrambled clips. The player is required to reassemble each video image, divided into as many as 36 squares. Each puzzle has 60 degrees of difficulty.

"Vid Grid" actually is pretty wild. We tried it, and got "Sledgehammer" back together before the clip came to a close. Of all the multimedia products we've seen demonstrated so far, we find this title to be a potent combination of star power, a unique game concept, and the latest techno-wizardry.

Geffen licensed videos from Warner Bros., Epic, Elektra, and other major labels in order to collect some of the most eye-popping clips on the market. Game producer Norman Beil says the artists Geffen contacted were eager to license their clips, and he fought to offer them a better royalty than is common in today's multimedia marketplace.

Director Wayne Isham, the eye behind Metallica's "Enter Sandman," says that's all well and good, and he says he's flattered that his work was considered compelling enough to include on the project.

"Creatively, it's cool," he says. But the compliment is bittersweet. While Metallica receives compensation for its contribution, the video director sees nothing.

"This is just a classic example of what happens in the music business," says Isham, who notes that he was paid to produce a promotional music video, not a CD-ROM product.

One label executive, whose company licensed a clip to Geffen for the game, proffers the label party line: "It's a work-for-hire situation. We hire the director to do a job, and we own the video. We can do anything we want with it. The director really has no say."

Isham understands that, but he doesn't have to like it. "We've created a product for them, and we get nothing to show for it. When they use the video as promotion, that's fine. But when you see your work repackaged and sold and sold and sold, it's a different issue. In a business sense, it's very frustrating. Now my video is a moving jigsaw puzzle. Would this game be as successful if they used some old Toto clip?"

CANADIAN CLUB: It looks like Canadian country music fans will be

seeing more Canadian country music on the airwaves next year, as "The Country Network" comes on line.

The Canadian Radio-television and Telecommunications Commission approved 10 licenses for new TV services June 6, and the country music clip service was approved. The news is not good for CMT, however. "The Country Network," which is required to program at least 30% Canadian content, will take the U.S. export's place on the video dial.

TRENT REZNOR Strikes Again: Nine Inch Nails' new "Closer" video for Nothing/TVT/Interscope is a disturbing example of what

music video, as an art form, can and should be. Too bad it's laced with dark, sadistic imagery that leaves one cringing, wincing, and watching with one eye.

Satellite Films director Mark Romanek lensed the clip, treating the film stock with a technique that makes it seem as though someone just discovered this nasty footage in a dusty vault where it probably should have stayed.

Content-wise, we're talking giant slabs of red meat, a disembodied pig's head on a stick, and a monkey tied to a crucifix. (Oh, yeah—the monkey was trained to look that scared,

we're told). As this scratchy, golden footage unspools before the eyes, a bound Reznor screams, "I wanna fuck you like an animal."

This is the kind of video we hate to love. It's demented and twisted and ugly. But it works. And at least it transcends the typical commercial mentality that clutters the airwaves these days with a barrage of pointless and empty cliches.

REEL NEWS: Lightstone Productions director Demian Rami Lichtenstein is shooting the action/adventure film "Lowball," starring Living Colour's Corey Glover. Doug McVehil is now manager of video promotion at Epic Records. Doug Cohn is upped to coordinator in the music video promotion & media development department at Atlantic. Linda Ferrando is VP in the department; MaryBeth Kammerer is director. Scott Bonn has been named VP of advertising sales for the Box.

FATHER KNOWS BEST: Anderson, S.C., is home to "The Magical Mystery Tour," a live father/son music video show featuring Jerry Scalf and his son Steven, aka T-Bone. The cable access program reaches about 44,000 households via Anderson Cable, and viewers program the playlist through phone-in requests. The alternative/metal show has aired clips by Guns N' Roses, the Cranberries, Gin Blossoms, and Beck. The show runs Monday and Saturday from 9 p.m.-midnight.

THE EYE



by Deborah Russell

Sky's The Limit For Lung Assn. Video Award Winners

NEW YORK—The American Lung Assn. presented its third annual Blue Sky Awards in a ceremony June 8 at the Rhiga Hotel here. The Lung Assn. created the awards to recognize music videos that promote clean air and convey positive messages about the environment.

These clips were honored for the environmental messages in their lyrics and imagery: "Break It Down Again," Tears For Fears (Mercury); "Wind In The Wire," Randy Travis (Warner Bros.); "When You Gonna Learn," Jamiroquai (Columbia); "Creation," Stereo MCs (Gee Street); and "Damn The Machine," The Mission (A&M).

Blue Sky Merit Awards, for videos that promote clean air through their visuals, were given to "Said I Loved You . . . But I Lied," Michael Bolton (Columbia); "Dreamlover," Mariah Carey (Columbia); "I Believe," Robert Plant (Es Peranza); "Turn It Up," Alan Parsons (Arista); and "Rainbow Man," Giovanni Salah (Atlantic).

The awards were presented by John Sefakis, manager of corporate licensing for the ALA, and Jill Karagezian, executive director of the Music Video Assn.

OUR ARTISTS ARE NOT A- THEY'RE ACCLAIM

U.S.
ACE AWARDS
 * OLGA TANON *
 Best New Artist, Female
BILLBOARD LATIN MUSIC AWARDS
 * LUIS MIGUEL *
 Album of the Year
 Male Artist of the Year
 * MANÁ *
 New Artist of the Year
 Pop/Rock Artist of the Year
GRAMMY® AWARDS
 * GEORGE CARLIN *
 Best Spoken Comedy Album
 * RAY CHARLES *
 Best R&B Vocal Performance, Male
 * NATALIE COLE *
 Best Jazz Vocal Performance
 * MILES DAVIS & QUINCY JONES *
 Best Large Jazz Ensemble Performance
 * DR. DRE *
 Best Rap Solo Performance
 * NANCI GRIFFITH *
 Best Contemporary Folk Album
 * INNER CIRCLE *
 Best Reggae Album
 * LUIS MIGUEL *
 Best Latin Pop Album
 * STONE TEMPLE PILOTS *
 Best Hard Rock Performance Vocal
 * THE WINANS *
 Best Contemporary Soul Gospel Album
 * DWIGHT YOAKAM *
 Best Country Vocal Performance Male
MTV MUSIC VIDEO AWARDS
 * LUIS MIGUEL *
 Best International Video clip
 * TITAS *
 Best Brazilian Video Clip
PREMIO LO NUESTRO A LA MUSICA
 * LUIS MIGUEL *
 Pop Artist of the Year, Male
 Pop Album of the Year

CANADA
JUNO AWARDS
 * MARC JORDAN *
 Producer of the Year
 * SNOW *
 Best Reggae Recording
 * SPIRIT OF THE WEST *
 Best Album Design
 * NEIL YOUNG *
 Album of the Year
 * THE WALTONS *
 Best New Group
 * LOREENA MCKENNITT *
 Billboard International Achievement Award

FRANCE
9TH VICTOIRES DE LA MUSIQUE
 * THOMAS FERSEN *
 Most Promising Young Male Singer of the Year
 * "STARMANIA" *
 Best Musical of the Year

SPAIN
PREMIOS ONDAS DE LA MUSICA
 * MIGUEL BOSÉ *
 Best Video of the Year
 * LOS RODRIGUEZ *
 Best Spanish Newcomers

BELGIUM
CAECILIA PRIZE
 THE CHAMBER ORCHESTRA OF EUROPE, NIKOLAUS HARNONCOURT *
 CONDUCTOR

GERMANY
FRED JAY PRICE AWARDS
 * WIEBKE SCHRODER *
 New Artist of the Year
SCHALLPLATTENPREIS
 THE CHAMBER ORCHESTRA OF EUROPE, NIKOLAUS HARNONCOURT *
 CONDUCTOR
 Record of the Year

ITALY
MAX GENERATION A
 * GANG *
 Best Band of the Year
SAN REMO FESTIVAL
 * LAURA PAUSINI *
 Third Prize

BRAZIL
7TH PREMIO SHARP
 * MONICA ARAUJO *
 Best New Artist
 * GILBERTO GIL *
 Lifetime Achievement Award
 * JORGE BEN JOR *
 Best Pop Rock Male Singer
 Best Pop Rock Song
 Best Pop Rock Album
 Arrangement
 * TIM MAIA *
 Best Male Pop Singer
 Best Pop Album
 Best Pop Song

ARGENTINA
ACE AWARDS
 * LUIS MIGUEL *
 Most Popular Artist
 * LOS RODRIGUEZ *
 Best Group

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SWEDEN

POLAR MUSIC PRIZE

* NIKOLAUS HARNONCOURT *

Significant Achievement In the Musical Realm

* QUINCY JONES *

Significant Achievement in the Musical Realm

GRAMMY AWARDS

* CLAWFINGER *

Best Hard Rock Album

* ERIC GADD *

Best Male Pop Artist

* FLESH QUARTET *

Best Album of the Year

* CORNELIUS VREESWIJK *

Best Special Release

FINLAND

EMMA AWARDS

* JOEL HALLIKAINEN *

Male Artist of '93

* KAIJA KOO *

Female Artist of the Year

Album of the Year

Song of the Year

Producer of the Year

(Markku Impiö)

NETHERLANDS

EDISON AWARDS

* ANTHRAX *

Best Hard Rock/Heavy Metal

* ERIC CLAPTON *

Best International Pop/Mor Album

Best Music For A Film

ELVIS COSTELLO &

* THE BRODSKY QUARTET *

Most Innovative Album Production

NIKOLAUS HARNONCOURT &

* VIENNA MUSIC CONCERTUS *

Best Album, Choir Music

TON KOOPMAN &

* THE AMSTERDAM BAROQUE *

ORCHESTRA

Best Album, Orchestral Music

* KRONOS QUARTET *

Best Instrumental Music

HUNGARY

GOLDEN GIRAFFE

* EDDA *

Most Successful Hungarian Concert Album

Most Successful Hungarian Rock Album

* RAPULÖK *

Album of the Year

Most Successful

Hungarian Rap & Techno Album

* TÁTRAI BAND *

Best Recording of the Year

* VANGELIS *

Foreign Album of the Year

Most Successful Foreign Soundtrack Album

JAPAN

THE JAPAN GRAND PRIX '94 (R.I.A.J.)

* ERIC CLAPTON *

Outstanding Sales Achievement

Rock/Folk Album

* SNOW *

New Artist of the Year

35TH ANNUAL JAPAN

RECORD GRAND PRIX (TBS)

* MARIYA TAKEUCHI *

Album of the Year

HONG KONG

THE 16TH TOP TEN CHINESE SONGS AWARD PRESENTATION

* WU CHI-LUNG *

Gold Award/Best New Artist, Male

* GIGI LAI *

Silver Award/Best New Artist, Female

* ANDY LAU *

Outstanding Mandarin Song

* SALLY YEH *

Best Female Singer

* DANNY CHAN *

* WONG KAR-KUI *

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MALAYSIA

ANUGERAH INDUSTRI MUZIK

* JAMAL ABDILLAH *

Best Male Vocal Performance

* FEMINIM *

Best Male TV Entertainer

* IKLIM *

Best Vocal Performance for Group

ANUGERAH PENYANYI PELAKON POPULAR

* JAMAL ABDILLAH *

Most Popular Male Singer

* NASH *

Best Male TV Entertainer

AUSTRALIA

ARIA AWARDS

* WENDY MATTHEWS *

Best Female Artist

* YOU AM I *

Best Alternative Release

THAILAND

SEASON MUSIC AWARDS

* T-BONE *

Song of the Year

* WONG TA WAN *

Best Duo or Group of the Year

DEFINITION CONTINUES

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FPI Begins Move Toward Regional Structure Greatest Impact Of Changes Seen In Europe, Asia/Pacific

BY ADAM WHITE

STOCKHOLM—"Things must change."

This declaration by Chrystalis Group chairman Chris Wright apparently struck a chord June 8 in the elegant surroundings of Stockholm's Grand Hotel. The occasion was the 1994 council meeting of the International Federation of the Phonographic Industry, and Wright's words were echoed by other delegates as they discussed plans to revamp IFPI's centralized board structure into one with more regional power-sharing (Billboard, June 18).

Wright is on that main board, the members of which have been evaluating the regionalization concept since it

was proposed last fall by a number of their colleagues—notably EMI Music president/CEO Jim Fifield and BMG International president/CEO Rudi Gassner.



FIFIELD

During the past several months, the idea has been given documented shape by a "constitutional review" committee comprising EMI Music senior VP/business affairs and general counsel

Guy Marriott, Bertelsmann Music Group senior VP/general counsel Joel Schoenfeld, and PolyGram board management member Robbert Stuyt, working with IFPI board chairman David Fine and director general Nic Garnett. Stuyt also is chairman of the IFPI council.

The committee's final blueprint advocated the creation of four regional boards (for Europe, Asia/Pacific, North America, and Latin America) to have increased control over IFPI's agenda and activities in their respective regions, liaising with officials at its London-based secretariat.

The boards will not, however, command the allocation of funds to their regions from the general IFPI budget. Some had feared that this would undermine the stability of the funding apparatus and lead to increased financial factionalism. Even so, regional boards can raise additional monies from within

their areas for specific projects.

The plan will have its greatest impact in Europe and Asia/Pacific. This is because the North American board will essentially be a "liaison committee,"



GASSNER

according to Garnett—he says the countries grouped there (the U.S., Canada, and Mexico) have "different needs"—and because the formation of a Latin American board depends on closer

ties with that region's recording industry association, FLAPF.

While the main IFPI board formally approved the reorganization plan June 7 in Stockholm, many of the federation's council members heard the details for the first time the next day. "It was the first official presentation of the plan [to the council]," Garnett says.

That council is made up of the chairmen of national record industry trade associations (known as national IFPI groups) in 27 countries, plus another 20 or so related officials. The federation has a further 14 national groups that are not on the council, while the RIAA and FLAPF are affiliated organizations.

IFPI's annual operating budget is raised largely through these national groups, via "standard" contributions of 0.075% of their members' annual sales and rights income, and through "non-standard" contributions by the indus-

try associations in the U.S., Japan, and Canada. IFPI has more than 1,080 members in 70 countries. The largest budgeted contributions to its 1994-95 fiscal year are from the U.S., Germany,



WRIGHT

France, the U.K., and Japan, in that order; its total operating budget for the year is \$11.5 million.

Garnett says council members at Stockholm supported the reorganization even as

they evaluated it and sought clarification of various points. The council must vote to approve—or amend—the proposals at an extraordinary general meeting Oct. 6 in Mexico City. Ratification is expected.

One goal is to bring what Garnett calls "active regional industries" closer to IFPI, encouraging them to participate more directly in its activities. "We've got to get through to the industry at a regional level," he says, "and they've got to be able to get through to us."

A VOICE FOR INDEPENDENTS

Wright and others want to see independent record companies in particular increasingly represented in federation affairs. EMI Music's Guy Marriott notes, "As part of this process, we've been anxious to ensure that IFPI isn't viewed as a collection of the six majors. Just as a number of seats on the main board are reserved for the indies, the same will apply regionally. Chris [Wright] has been keen to ensure that this point wasn't overlooked."

IFPI director of planning and administration Trevor Pearcy says the European board will have a minimum of four and a maximum of six seats for (Continued on next page)

GRP Adds Euro Label Managers

BY THOM DUFFY

LONDON—GRP Records is expanding its team of label managers in Europe, coinciding with the launch of new operations on the Continent by its parent company, MCA Records.

The addition of GRP label managers in France, Italy, Spain, Belgium, the Netherlands, and Sweden has followed the opening this spring of new MCA affiliates in those six territories. New arrangements for marketing for GRP in Austria, Switzerland, Denmark, and Norway will be announced in coming months with the launch of MCA companies in those markets.

The new label managers join their counterparts at MCA's existing European affiliates in Germany and the U.K., as well as MCA's international operations in Japan and Australia. (In the U.K., GRP also enjoys the benefits of independent-sector marketing through New Note Distribution). In markets where MCA does not yet have fully staffed companies, GRP's product is handled by a jazz label manager at BMG, which has a worldwide licensing and distribution agreement with MCA.

"The first goal is to get everyone working as a team and as a GRP-oriented unit within MCA," says Frank Hendricks, VP of GRP Records International in London, who will hold the first meeting of European GRP label managers on Tuesday (21).

The expansion of its marketing force in Europe is the latest move by GRP in a strategy of aggressive international growth outlined last year by GRP president Larry Rosen (Billboard, Aug. 28, 1993). Hendricks, who came to GRP from Sony Music International in mid- (Continued on page 76)

France's Milan Label Plans To Raise Funds For Expansion

BY PHILIPPE CROCCQ

PARIS—Milan, a leading French independent record company with strong links in the U.S. promoting film soundtrack albums, is planning to raise capital for further expansion by selling a 15% stake to a financial institution.

Emmanuel Chamboredon, who founded Milan Records in 1978, says he has made the decision to give the company greater freedom in acquiring product, with an eye on the lucrative U.S. and Far Eastern markets.

In 1993, Milan registered sales of \$15 million, half of this achieved in the United States and 15% in the Far East. The company, distributed worldwide by BMG, has offices in Munich, New York, London, Zurich, Mexico City, Rio de Janeiro, and Buenos Aires. Affiliates in Tokyo and Hong Kong are penciled in for 1995.

Chamboredon is selling the stake to a state-owned investment institution that acquires private funds in sectors the French government wishes to protect. Called the Caisse des Depots et Consignations, it was established under Napoleon in 1816, and in recent years has expanded into the media and entertainment sector through an affili-

ate called Part'Com.

Milan won Oscar nominations in 1991 for the Maurice Jarre soundtrack album to the film "Ghost" and in 1993 for Mark Isham's "A River Runs Through It."

But a more recent incident prompted Chamboredon to seek new capital. A lack of resources prevented Milan from acquiring soundtrack rights to both "The Piano" and "Benny And Joon." "We chose the latter, and did well with half a million album sales worldwide. But it was 'The Piano' which became the big hit. Two such challenges at the same time were too much for a company of our size."

Consequently, Milan had to find new funds and expand, says Chamboredon. "A company cannot neglect such a profitable area as the Far East, or turn down the rights of a score like 'The Piano.' As a result, Milan is seeking closer links with BMG, while attempting to maintain a certain independence," he says.

Part'Com has minority holdings in a number of European television, cable, and book publishing companies, including France's Canal+ and Germany's NTV.



Partners In Music. HMV Group chief executive Stuart McAllister, right, greets Rupert Perry, president of EMI Records Group U.K. and Eire, at London's Regent Hotel. The occasion was a special dinner attended by top British music executives to mark HMV's banner sales year. The evening included a showcase performance by Mica Paris.

Blockbuster May Bid For Brashes Chain

BY CHRISTIE ELIEZER

MELBOURNE—Blockbuster Entertainment, which co-owns five Virgin Megastores in Australia, is reported to be exploring a bid for the financially troubled Brashes chain, the largest retailer in the Australian market.

Voluntary administrator David Beatty, who was called in May 1 to advise the Brashes board when the chain was unable to guarantee its debt payments, is now expected to issue his recommendations for the future of the chain on Thursday (23), an extension from late May.

Virgin declined to comment on reports in the press here that Blockbuster, its American partner, is one of 10 companies exploring a bid for Brashes.

Brashes was placed in the hands of receivers May 2 after a consortium of banks, led by ANZ and Westpac, recalled loans totalling \$61 million Australian (\$44.2 million U.S.), disputing that the chain's financial proposals could pull it out of the red. Brashes assumed significant debt as it expanded aggressively in the past decade, growing from 30 outlets in 1982 to 300 by 1992.

An information memorandum was provided to 10 parties seeking at least \$40 million in direct equity. All but two of the bids are believed to have come from Australian firms. The two strongest local bids came from Strathfield Car Radios and Edels Music Stores, both based in Sydney. Both were knocked out of the running on the same day, although both valued Brashes Holdings (Continued on page 76)

IFPI BEGINS MOVE TOWARD REGIONAL STRUCTURE

(Continued from preceding page)

independent companies' representatives; one for each of the six multinationals (with MCA graduating to the level of BMG, EMI, PolyGram, Sony, and Warner); eight seats for national groups; and three for IFPI officials. The federation slots will go to director general Garnett; Frances Moore, director of European affairs; and Bianka Kortlan, regional director for central and Eastern Europe. Also, there will be one seat for the chairman of the European group directors' committee, which is part of the current IFPI structure.

Whatever success IFPI has in co-opting indies onto the board, the major-label presence will continue to be persuasive. Most national group chairmen are CEOs of multinational affiliates in their regions.

One former main board member who

believes the majors do dominate IFPI is Dag Haeggqvist, although he says that the regionalization plan "could be an improvement." The onetime head of Sweden's Sonet group, Haeggqvist stresses that independent companies often have political and cultural connections greater than their revenues would suggest. "Most indies are realistic enough to understand the dominance of the multinationals on a business level," he says, "but the majors seem to place no value on the cultural politics of these things. The more you come down to the national level, the more important that is, especially when you're dealing with governments."

THE ASIAN OUTLOOK

BMG's Schoenfeld says that the multinationals do, in fact, recognize "the

political realities, the political coloring" of a region. He cites the examples of Pony Canyon and Rock Records in the Asia/Pacific theater, both of which have expanded beyond their home markets of Japan and Taiwan, respectively.

"Pony Canyon is a key candidate to be on the Asia/Pacific regional board," agrees Terence Phung, managing director of Sony Music Entertainment Singapore, who represents IFPI's Asia/Pacific council on the main IFPI board. Phung also observes that the federation's success in Asia has been a model for the reorganization plan. "The music industry in the region is streets ahead of other industries, like movies and computer software, in terms of protecting its interests," he says. "We should be very proud of that achievement."

Trevor Percy notes that the Asia/Pacific board will have seats allocated to each of the majors' regional chiefs; a minimum of four and a maximum of eight for independent interests; and one each to national group chairman from Japan, Australia/New Zealand, and Hong Kong. In addition, there will be two seats for representatives from such subregional subgroups as the Assn. of Southeast Asian Nations markets, and places for Garnett and Asian regional director J.C. Giouw.

Other important Asian markets must also be accommodated, adds Garnett, namely South Korea, Taiwan, and China. At present, none has a trade association that can be classified as a national IFPI group.

BALANCING EUROPEAN INTERESTS

A different kind of accommodation is necessary in Europe, where eight board seats will be available for a total of 21 countries. This will require the following amalgamation of interests: the U.K. and Ireland; Germany, Switzerland, and Austria; Belgium and the Netherlands; Sweden, Norway, Denmark, Finland, and Iceland; Spain and Portugal; Greece and Italy; and the Czech and Slovak republics, Hungary, and Poland. France is the only country not to be grouped with another.

These combinations raised various questions in Stockholm which were amusingly—if not completely—deferred by council chairman Robert Stuyt. Another major-label executive, alluding to the smaller nations' contributions to the IFPI budget, says, "It looks like taxation without much representation."

Other parts of the world that do not fit easily into the four regional groupings—such as Africa (primarily South Africa) and India—will continue to be directed from IFPI's London headquarters. Garnett acknowledges that India, for one, will eventually require more attention.

As for the decentralization plan itself, insiders say that Garnett was initially doubtful of its benefits. "He saw it as losing power and authority," says one senior executive close to the situation, "when, in fact, delegating gives you more power." This source adds that at one point, Garnett and board chairman David Fine crafted a modified version of the plan contending that

most of the new features were emulated in the current IFPI structure. "There was a crisis for a week," says the multinational CEO. "It passed."

Garnett acknowledges that he has "some reservations" at first. He stresses, however, that the change will "free up resources of the secretariat for more planning and thinking. Sometimes we don't see the bigger picture. This [new organization] should give us more time to come up with broader policy directives, and with new ideas." Likewise, it will allow the main IFPI board to take a more strategic

'We've got to get through to the industry at a regional level'

—Nic Garnett

IFPI director general

view of the recording industry.

Once the power-sharing plan is ratified by the council and the IFPI statutes are amended, the main board will have 26 directors, compared to 29 at present. Two seats apiece will continue to be allocated to BMG, EMI, PolyGram, Sony, and Warner; MCA will join this group, with two places.

The qualifying threshold for these "category one" companies is \$1 billion in annual worldwide sales, and 15 affiliates; the latter condition is down from 25 affiliates, putting top status within fast-expanding MCA's reach. Its contributions to the IFPI budget will rise accordingly.

Independent interests, elected at board meetings, will have a total of four seats. Rounding out the 26 place card are the IFPI chairman and director general. Leaving the main board will be the four chairmen representing Australia, Spain, Italy, and the Nordic nations.

The frequency of main board meetings will be reduced from the current three a year to two, and these will probably rotate between Brussels, Mexico City, and Beijing—cities where the convening directors also can meet and greet government officials and local parliamentarians to maximum political effect. The council meeting, meanwhile, will be held every other year.

Billboard
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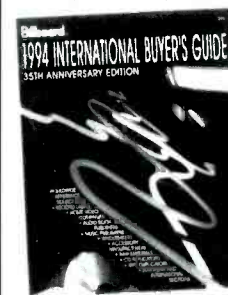
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The Latest Acts Of Creation; Mazzy Star Brightens In U.K.

CREATION RECORDS, which recently celebrated its 10th anniversary at London's Royal Albert Hall, has seen many of its acts cross the Atlantic and find American fans in the past decade. **Primal Scream**, whose "Give Out But Don't Give Up" is on the Heatseekers Album Chart, is the current frontrunner of a healthy roster exported from the U.K. by Creation founder and guru **Alan McGee**. Others include the **Jesus & Mary Chain**, **Teenage Fanclub**, **Ride**, **House Of Love**, and **Su-perstar**.

The acoustic format show June 4 at the Albert Hall (tagged "Creation Undrugged") didn't quite do justice to the label's legacy, notwithstanding the participation of early acts (the **BMX Bandits**), influences (former **Love** frontman **Arthur Lee**), American boosters (**Rodney Bingenheimer** of **KROQ** in L.A.), current U.K. raves (**Oasis**), and expatriate headliners (**Sugar's Bob Mould**). But the evening did illustrate how McGee, a proud Scotsman amid the English music biz of London, has had an outsider's knack for finding acts with both a musical edge and pop sensibility.

Many of Creation's early signings and singles, however, have not been released in the U.S. before now. Through Sony Music's partnership with Creation Records, Sony's TriStar Music imprint this spring began a U.S. reissue program of vintage Creation material, under the direction of TriStar president **Bob Buziak** and GM **Howie Gabriel**. Best introduction: "The Patron Saints Of Teenage," a 15-track compilation on TriStar featuring the likes of **Biff Bang Pow!**, the **Pastels**, the **Jasmine Minks**, the **Loft**, the **Jazz Butcher**, **Felt**, and other '80s proponents of the neo-psychedelic, swirling, punk-pop power that built Creation.

Late this summer, TriStar will release two new albums from Creation: "360 Degrees" from **Dread Zone** and "Melody Inn" from Swedish singer/songwriter **Idha**. "Melody Inn" has gained raves in the British press already for Idha's sweet pop style and guest performances on the album by **Faces** keyboardist **Ian MacLagan** and **Evan Dando** of the **Lemonheads**, as well as Idha's covers of classics from **Gram Parsons**, **Tim Hardin**, and **Janis Ian**. The miracle of Creation continues.

MAZZY STAR RISING: Opening a European tour June 17 in Manchester, **Mazzy Star** has become the focus of redoubled promotion efforts by Capitol Records back home for its 7-month-old album "So Tonight That I Might See," currently rising up the Heatseekers Album Chart. In the

wake of an interview and live segment on MTV's "120 Minutes," Capitol is betting on Buzz Bin exposure for "Fade Into You" and has upped trade advertising for the album. Lead singer **Hope Sandoval** appears in an upcoming video from the **Jesus & Mary Chain**, and opening dates in the U.K. with the **J&MC** are in the cards. Mazzy Star's tour swing in Europe includes dates in the U.K., Holland, Belgium, France, and Germany through late June.

SCOTTISH Victories: **Carol Laula**, the distinctive singer/songwriter from Scotland's independent Iona Gold Records who was featured in The Billboard Report on the Glasgow music scene this spring, has been signed in the U.S. by Mesa Records, part of the Atlantic Group. Mesa this month releases Laula's self-produced album, "Precious Little Victories," aiming promotion efforts at album alterna-

tive radio. Iona Gold Records also is enjoying top 10 success on the U.K. independent chart with "The Last Supper" by the **Kevin McDermott Orchestra** from the U.S. Meanwhile, Glasgow dance label **Limbo Records** has signed its first American artist, **Josh Wink** from Philadelphia, whose debut disc "Thoughts Of A Tranced Love" is coming out, aptly, on July 4.

BORDER CROSSINGS: **David Lindley** and **Henry Kaiser** are collaborating on an album of traditional Norwegian music for fall release in the U.S. on **Shanachie Records**... **Napalm Death's** current album "Fear, Emptiness, Despair," on **Earache/Columbia**, comes in the wake of last year's deal between the major and **Digby Pearson's** death-metal label from Nottingham, England... Italian star **Paolo Conte** plays the Barbican in London July 16-17... **David Broza**, the American-based singer/songwriter from Israel whose multicultural folk influences shone on his debut album last year for **November Records** (Billboard, Sept. 18), returns with "Sorry For Our Innocence," due in September... England's **Paul Rodgers**, Australia's **Jimmy Barnes**, Germany's **Michael Schenker**, and America's **Steve Lukather** (of **Toto**) are among the axemen booked for a "Night Of 100 Guitars" June 26 at **Wembley Arena** in London to celebrate the centennial of **Gibson Guitars**.

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



by Thom Duffy

EUROPE WELCOMES WARNER'S BIOHAZARD & GREEN DAY

(Continued from page 11)

the Warner Music companies have concentrated largely on retail, press, and tour-focused marketing to spread the word about **Green Day** and **Biohazard**.

Introducing **Green Day** at a Warner Music marketing meeting in Amsterdam (via a lunch box containing the band's album, video, and other promotional goodies), Warner Bros. executives from the U.S. got commitments to "Dookie" earlier this year from their international counterparts. A 40-date European tour opened in late April in London, and included shows in the U.K., Holland, Germany, Belgium, Italy, Sweden, Denmark, and Spain. It concluded last week in Britain, where a show at the **Astoria II** in London was a night of exuberant punk pop and spirited stage diving by fans.

At the London show, Cahn noted that **Green Day** previously has made limited tours of Europe to support its two previous albums, "39/Smooth" and "Kerplunk," on independent **Lookout Records**—including dates in Spain, where the group established a strong base. On the band's return to Spain June 3, **Green Day** played a show in Madrid that was taped for broadcast on **Radio Nacional**.

"Nobody could predict that this album would be the smash in the U.S. that it is," says **Matthias Fricke**, product manager for **Green Day** at **Warner Music Germany**. "But because we believed in this music, we invested in underground, independent promotion," advertising "Dookie" in the alternative press and fanzines.

In Germany, in addition to numerous club dates, **Green Day** enjoyed significant exposure as the opening act for nine arena shows by **Die Toten Hosen**, before a total audience of 80,000. **Fricke** recounts how Warner arranged for **Green Day** banners at the entrances to those concert venues, distribution of **Green Day** leaflets to **Die Toten Hosen** fans, and limited sales of the album at the shows, an unusual move for international product. "Since they are such a success on MTV in America, we took [music channel] **VIVA** to London to do a news feature on their European tour," says **Fricke**. "Video is important because we don't have airplay here for this type of music." If **Green Day** is added to the rotation at **MTV Europe**, he says, "we really have a big chance of bringing them to another level."

BIOHAZARD BLITZ

Biohazard had established such a strong following in Europe that "State Of The World Address" was in stores here three weeks before its May 10 U.S. release. After a three-date swing through Japan in April, **Biohazard** opened its European tour April 28 at the **Marquee** in London. What followed was a 40-show, seven-week tour blitz with only a single break. The tour hit the U.K., Holland, Norway, Sweden, Finland, Germany, the Czech Republic, Austria, Switzerland, France, and Ireland. It climaxed with an afternoon performance June 4 at the **Monsters of Rock** festival at **Castle Donnington** in Britain and, after a fast flight in a private jet, a show the same evening at the **Ochtrup Festival** in Germany.

Bernd Rathjen, product manager for rock at **Warner Music Germany**, acknowledges the importance of **Biohazard's** previous history in the market,

via its **Maze** and **Roadrunner** releases.

Warner Music Germany set up the release of "State Of The World Address" with advertising in the rock press and placement in listening posts at key chain and independent retailers. Coupons were distributed at retailers reserving copies of the album with limited-edition packaging. A street poster campaign was coordinated with **Biohazard's** tour promoter.

"The day the album came out, there was a run into the stores," says **Rathjen**. The initial German shipment of 50,000 copies sold out immediately, prompting reorders within a day, he says. The album debuted on the German chart at No. 11 the week of release and peaked at No. 7.

"People were just waiting for it," says **Lisa Weissenborn** at the **World Of Music** outlet in Hamburg. "This CD is the best seller in the entire hard rock genre."

Independent retailers agree. "The band's first two [independent] records sold really well, and the tour was sold out for a long time," says **DJ Franz** at **Record Store Hot Rats** in **Magdeburg, Germany**. "This band really captures the current zeitgeist."

Although pop radio has not been a factor in **Biohazard's** success, the band has been supported by a handful of hard rock speciality programs. "Since **Nirvana** has faded out of the picture, there's a gap in the hard rock field which must be filled," says **Matthias Hoppke** at radio station **MDR Sputnik** in **Halle, Germany**. "Biohazard has succeeded in doing just that. The only

bands which play music similar to theirs are perhaps **Soundgarden** and **Therapy?**"

MTV Europe staged a **Biohazard** contest on **Headbanger's Ball** during **May** and premiered the video for the band's current European single, "Tales From The Hardside," while **VIVA** has given the band exposure during its weeknight modern rock and hard rock speciality programs.

Meanwhile, word about **Biohazard** continued to spread through the band's live shows. "There are always, like, 30 people on stage, stage diving and singing with the band," says **Rathjen**. "They say, 'Come up and have a party with us.'"

While **Biohazard** and **Green Day** tours in Europe have targeted sales efforts in those markets, both acts also have been the focus of specific sales efforts by **Warner Music Australia**. The two bands are part of that company's "Hardcore II" June campaign, which includes in-store advertising, merchandise sales, and promotional efforts. Video press kits for **Biohazard** have been sent to key metal-oriented retailers. In addition, **Warner Music Australia** is planning a contest to fly fans to see **Green Day** on the **Lollapalooza** tour in the U.S. this summer. The band expects to return to Europe this fall.

The road-hungry members of **Biohazard**, meanwhile, also will tour the U.S. this summer before spreading their state of the world message later this year to markets including **Israel, Poland, Brazil, and Argentina**.

newsline...

THE MERCURY MUSIC PRIZE, now in its third year, has drawn 130 entries for the best album by an artist from the U.K. or Ireland released during the past 12 months. Superstars **U2**, the **Rolling Stones**, and **Pink Floyd** are in competition against discs from **Jah Wobble**, **Shara Nelson**, **Blur**, **Pulp**, classical composer **Michael Nyman**, **Gavin Bryars**, and jazz artists such as **Bheki Mseleku** and **Ronny Jordan**. A list of 10 prize nominees will be announced July 26, and a winner chosen Sept. 13.

ON THE MOVE. **Virgin Records Italy** managing director **Luigi Mantovani** will take up the post of managing director of **EMI Odeon** in Chile at the end of June. In the meantime, **Virgin's** Italian operations will be directed from London, with local decisions on marketing and A&R.

SONY SIGNATURES, the merchandising company established within **Sony Music** by **Winterland Productions** founder **Dell Furano**, has opened its branch office in London and plans a Paris office this summer, aiming to strike deals with European talent. The company embraces retail distribution, concert merchandising, direct marketing, licensing, and the **Entertainment Store** concept launched at **Sony** headquarters in New York.

CHRYSLIS INCOME DIPS. **Chris Wright's** U.K.-based **Chrysalis Group**, which includes music publishing and the fledgling **Echo** label, saw its pretax profits dip to \$48,000 from \$156,000 on flat revenues of \$48.4 million for the six months ending Feb. 28. Now calling itself a music and media group, **Chrysalis** is looking for **Echo** (which has five acts signed and first releases due next month)—plus its expanding TV, radio, and movie interests—to bolster future sales and income.

INITIAL FILM & TELEVISION, producer of U.K. music television programs including the **Brit Awards**, has been chosen by **Warner Music Vision** as consulting firm for the **Three Tenors** concert July 16 in Los Angeles, staged as a climax to the 1994 **World Cup** games.

THE COMPOSERS GUILD of Great Britain will inaugurate a composition prize, co-sponsored by U.K. mechanicals society **MCPS**. The winner will receive a prize of 3000 pounds (\$4,500) and an offer to have the work published by **Alfred Lengnick & Co.** and performed by the **Britten Simfonia**, conducted by **Sir Peter Maxwell Davies**. The Guild celebrates its 50th anniversary next May.

Garth Drabinsky Wants All The World To Be Livent's Stage

BY LARRY LeBLANC

TORONTO—Garth Drabinsky. The name is regarded here as a synonym for large-scale commercial musicals in Canada. Some also suggest that the chairman of Live Entertainment of Canada (Livent) wants to conquer the world—or at least Broadway and London's West End.

A highlight of the June 12 Tony Awards telecast was actor Michel Bell's performance of "Ol' Man River" from the stage of the North York Performing Arts Centre here, taken from Livent's Harold Prince-directed revival of the 1927 American operetta "Show Boat." The musical will sail into the Gershwin Theatre in New York Oct. 2.

Based on Edna Ferber's novel,

with book and lyrics by Oscar Hammerstein II and music by Jerome Kern, Livent's 83-member Canadian production of "Show Boat," which opened last October, also stars Robert Morse, Elaine Stritch, Lonette McKee, and Mark Jacoby. Besides "Ol' Man River," such classics as "Can't Help Lovin' Dat Man," "Bill," and "Why Do I Love You?" are featured in the musical.

Founded in 1989, Livent's North American presentations have included productions of "The Phantom Of The Opera," "Joseph And The Amazing Technicolor Dreamcoat," and "Kiss Of The Spider Woman." The company also owns the Pantages Theatre here, manages the North York Performing Arts Centre, and is building a \$24 million theater in Van-

couver, British Columbia. Seeking further international markets for its musical presentations, Livent has taken shows to New York, London, Chicago, Honolulu, and Vienna. In 1995, it will co-present productions of "Phantom" in Hong Kong and Seoul.



DRABINSKY

By mounting his own production of "Kiss Of The Spider Woman" in Toronto before taking it to Broadway, Drabinsky first showed intentions of producing work for the world stage, not just the Canadian stage. Staged as a large-scale workshop in Purchase, N.Y., in 1989,

"Kiss" played briefly to mediocre reviews here until, after a change in choreographers and a tightening of the script and staging, it went on to become a critical triumph in New York (winning seven Tonys) and London.

Livent has recently acquired worldwide theatrical rights to E.L. Doctorow's 1975 novel "Ragtime," which, with Doctorow serving as an adviser, will likely open in 1996. Livent also has reached an agreement with Hollywood producer David Brown to produce a musical adaptation of the 1957 film about a hard-boiled New York gossip columnist, "The Sweet Smell Of Success."

With a hefty recording budget, which Drabinsky claims to be "nearly \$500,000 [Canadian]," the cast album for "Show Boat" is one of the most expensive albums ever recorded in Canada. "For the orchestra and the cast, the cost was well over \$300,000," he says. Produced by Drabinsky and Martin Levan for Livent's new label, Livent Music, and distributed by Quality Music & Video, the album was released March 22 in Canada. The album shipped platinum (100,000 units in Canada), but retailer interest has waned following the first wave of sales.

"The album is selling very well for [a March release], and it'll be double platinum in Canada and 50,000 units in the States by the end of the year," says Drabinsky.

"Show Boat" is the fourth cast album of a Livent production. Veteran industry figures here shook their heads in amazement when Drabinsky first announced plans to spend \$325,000 Canadian to record a Canadian cast recording of "Phantom" in 1989. Issued by Polytel Records, the album has sold 650,000 units to date here, according to Drabinsky. "We're still selling 50,000 albums a year at the Pantages Theatre," he says. "That's gold every year."

Another Livent sales triumph has been the Canadian cast recording of "Joseph And The Amazing Technicolor Dreamcoat" on PolyGram Records, featuring Donny Osmond. The album has chalked up sales of 250,000 units, according to Drabinsky.

Drabinsky, however, doesn't talk much about the dismal sales figures for Livent's "Kiss Of The Spider

Woman" cast album on RCA. According to Carol Wright, VP of artist marketing for BMG Music Canada, the album has sold 5,840 copies in Canada. According to SoundScan, it has sold 51,000 units in the States. "We haven't done a North American tour yet," Drabinsky says. "'Spider Woman' will benefit immensely from touring."

Acknowledging that merchandising is about a \$120 million-per-year component of Livent's business, Drabinsky says a significant portion of that revenue derives from original cast recordings. "We've found there is a possessive nature to audiences in Canada," he says. "They want to have a recording of the show with the cast they've seen. They want the immediacy of taking a memory back with them that captures the performance they saw on that stage."

"Show Boat" is one reason increasing numbers of Americans are traveling to Toronto for theater. With a weak Canadian dollar now worth about 72 U.S. cents, and a solid core of theatrical professionals working in everything from experimental theater to cabaret, Toronto is able to offer more Broadway-style musicals than any other North American city after New York. Among the musicals now competing with Livent's "Phantom" and "Show Boat" are Mirvish Productions' "Miss Saigon" and "Crazy For You" and Follows Lattimer Productions' "Forever Plaid." A Canadian version of "Tommy," co-produced by Concert Productions International and Mirvish, starts an indefinite run in early 1995.

I always thought Toronto was going to be a huge theater town," says Drabinsky. "I knew it since 'Hair' played a year at the Royal Alex in the late '60s."

Drabinsky—who, with president Myron Gottlieb, owns 23.75% of Livent's shares—says he expects Livent's net profit to hit \$11 million this year. Last year, it had a profit of \$7.8 million on revenue of \$129.5 million. Furthermore, he expects that revenue from live theater in North America will double within the decade.

"Within the next 10 years, the numbers are going to be \$2.5 billion to \$3 billion a year a year," he says. "This is due to [the fact that] more and better shows are being taken to the road for longer runs, producers are bringing shows faster to the road from Broadway, and more theaters are being built and being restored than ever before. All of these indicate a continuing strengthening [at the] box office."

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GRP ADDS MANAGERS

(Continued from page 71)

1992, moved to London in January 1993 to direct European operations. Last July, he was given responsibility for all international markets, including Asia and Latin America. Ann-Thérèse O'Neill joined the London office in January as European marketing director, at the same time Hendricks was promoted to VP of international.

The international expansion also comes at a time when GRP is redefining the scope of its repertoire. The crossover-oriented MCA/GRP label was set up in early 1993 and has released titles including the soundtrack to "The Firm," by GRP co-founder Dave Grusin, Rob Wasserman's "Trios," and Dr. John's "Television."

BRASH'S BIDS

(Continued from page 71)

at well over \$40 million. It is believed that one of the other bids for the chain offered up to \$80 million in cash and shares.

A spokesperson for Beatty said that the successful bid, or bids, for Brash's will not be identified until he reports back to the Victorian Supreme Court Thursday (23) and a presentation is made at a creditors meeting June 30.

SUMMER CES

BILLBOARD SPOTLIGHTS THE CONSUMER ELECTRONICS SHOW

AND KARAOKE, TOO!

ILLUSTRATION BY PAUL ZWOLAK/MARLENA AGENCY/N.Y.C.

'95 In Philly: Music & Video Retailers Warm Up To The Idea Of A Refocused Spring Show

BY STEVE TRAIMAN

Although this is the last International Summer Consumer Electronics Show (CES) as such, June 23 to 25 at Chicago's McCormick Place, it is evolving into an event much more attuned to the home entertainment industry.

The positive response of such major retailers and distributors as Blockbuster Entertainment, the Musicland Group, Tower Records & Video, Camelot Music and Baker & Taylor emphatically show that the sponsoring Electronic Industries Association/Consumer Electronics Group (EIA/CEG) is on the right track with plans for next year's successor show, May 11 to 13 at Philadelphia's Pennsylvania Convention Center.

"The recording industry is one of our most important markets," emphasizes Gary Shapiro, EIA/CEG group VP. "We've evolved more into a multi-platform event with a key focus on all types of software, and are interested in continuing to attract more record-industry attendees—a group that's increased dramatically the last few years."

"EARLIER IS BETTER"

This year, more than three dozen multi-

media exhibitors will be involved in a special product area and a Multimedia Pavilion for high-tech demonstrations. Included are such major players as Philips Interactive Media, Time Warner Interactive Group, Atari, Broderbund Software and Baker & Taylor Software.

"We'll be bringing more than a dozen CD-ROM software publishers to sell into the market," notes Brad Grob, Baker & Taylor director of market development. "We expect a really good crowd of our retail accounts and will get a good sense and feel of the market. We expect to build a lot of sales, as we started doing last year, and particularly have seen CD-ROM take off." He reports the Simi Valley, Calif., warehouse was back in operation after the earthquake shut it down for two months, and that a second warehouse just opened in Franklin, N.J., in response to the growing demand for all formats of multimedia software. "We'll definitely be at next year's event, because earlier is better for our retailers and the software publishers, who are starting to realize that new product should be released by late spring to take advantage of buy-ins for the fourth quarter."

Continued on page 78

It's All In The Games

Q&A With Nintendo's Howard Lincoln

BY MARILYN A. GILLEN

Howard Lincoln has a job any kid (or, 'fess up, kid at heart) would swap anything in his toy chest for. As the recently elevated chairman of Nintendo of America, Lincoln is responsible for overseeing the activities of one of the world's leading video game manufacturers—a manufacturer responsible for such past (and continuing) megahits as "Super Mario Brothers."

But it's not all fun in the big-bucks games world, not when you're orchestrating the multi-billion-dollar business of pleasure. Rising competition—and those ever-rising stakes—have made this past year one of the most interesting ever for the gaming business. Senate hearings on video-game violence, the entry of a flood of new gaming machines, the debate over video-game rental, and increasing activity in the video-game arena by Hollywood, music labels, and traditional audio and video retailers are only some of the subjects that have arisen weekly.

Lincoln, who will deliver the keynote address at this week's Summer Consumer Electronics Show, recently sat down with Billboard to discuss the state of this active business.

BILLBOARD: *I was about to ask you right off the bat, what's on the horizon? But I suppose an underlying part of that question that retailers, consumers and tapped-out parents are wondering is, does there always have to be a "next"? Will we ever get to the point where things will settle down a little on the hardware front?*

HOWARD LINCOLN: As long as technological advances can be made that bring a player a more engaging and exciting gaming experience, there will always be a "next." And 1995 is going to see a lot of "nexts." But the key isn't the "next" hardware system. It's games that excite our players. Software is what sells hardware, so we will continue to focus our compa-

ny's resources on bringing the public the best-quality games that can be made for all our home video-game systems.

BB: *Well, then, what is next?*

HL: As far as today's games are concerned, Nintendo will be showing our strongest lineup of 16-bit games for the Super Nintendo Entertainment System ever at the June CES. In particular, there is one game we'll show for the SNES that uses some of the new technology that we've been using for the development of our 64-bit games. I predict it will stop people in their tracks.

I'm also really excited about our new 64-bit home system, which we'll launch in the fall of 1995. We can make some incredible games with all the graphics power in the new hardware. But we can also turn off the consumer if we put out inferior software. That's why we're convinced that a few great games at launch are more important than great games mixed in with a lot of dogs.

BB: *Nintendo has decided to stay with cartridge for its next-generation machine, "Project Reality." What about that cartridge vs. CD question?*

HL: Right now, cartridges offer faster access time and more speed of movement and characters than CDs. So, we'll introduce our new hardware with cartridges. But eventually these problems with CDs will be overcome. When that happens, you'll see Nintendo using CD as the software storage medium for our 64-bit system.

BB: *Where do Mac and PC-based products fit into this shifting landscape?*

HL: Nintendo is involved in making software for its home video-game hardware systems only. We currently have no plans to move into the PC market. What I can tell you, how-

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CES & KARAOKE

LINCOLN Q&A

Continued from page 77

ever, is that with the growth of the lower-priced, higher-tech home-video game systems, the video-game industry may give the PC industry a run for its money as more and more homes buy video game systems. We estimate Nintendo is in nearly 40% of U.S. homes, a number that currently exceeds the household PC penetration.

BB: What about the flood of "multiplayer" machines that play games, audio CDs and video CDs? Is this a competitive market?

HL: So far, all that 3DO and CD-I have proven is that there isn't any market, let alone a "mass market," for high-priced game machines with mediocre software. That may not make [3DO founder] Trip Hawkins feel good, but it happens to be true.

BB: On the software side, there's been a lot of talk about the convergence of the entertainment industries—Hollywood and music—with the game industry. How important a trend is this?

HL: I suppose it's an affirmation that the video-game industry is a long-term, viable industry. Clearly the entertain-

ment industry and the high-tech community all understand that blending the best of each together in an exciting game format is very appealing to the millions and millions of players around the world.

There is one game we'll show for the Super Nintendo Entertainment System that we've been using for the development of our 64-bit games. I predict it will stop people in their tracks.

BB: Are movie-based games, or games with "film stars" and name-act soundtracks, going to be a big selling point going forward?

HL: Only if the game is good. A bad game is a bad game no matter who is in it. Video-game players are smart and they demand quality. If the game is exciting, it will be successful.

BB: OK then, let me lob the big fuzzy question your way: What makes a successful video game? And how, if at all, do you



see that changing?

HL: A successful video game has a combination of great graphics, excellent play control, a compelling story line—and most of all, is challenging. Technology will certainly enhance the game experience. But technicolor didn't make "Gone With The Wind" a great movie.

And great graphics alone don't make a great video game.

BB: What about the market for games? Does the prime-market bulge of 8 to 16-year-old boys shift with them as they age, or do new generations of boys come in to fill it?

HL: We have found that many players continue to play even as they get older. Because of that, we must ensure that our marketing approach and game development includes them. The younger audience, players 6-14, continues to be our largest audience, but there are many teen and adult players entering the market. The demographics are expanding. That's great news for our industry.

BB: What about girls? Are you going to have to bring them in to grow the market? How can that be done?

HL: There certainly continues to be an increase in interest on the part of girls and adult females. Since there are nearly 1,500 games to choose from, we have found that there is a game for nearly every personality style. And a lot of games appeal equally to both genders, like the "Mario Brothers" series.

BB: Shifting gears, traditional audio and video retailers have gotten very interested in the game market over the last year

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'95 IN PHILLY

Continued from page 77

For Mike van der Kieft, Blockbuster Entertainment director of business development, "We're obviously focusing in on new software products. We're ecstatic on the strategic objectives of the continuing test through June of The Interactive Experience, now at seven new stores in addition to the 55 mostly San Francisco Bay Area locations. We can see all of these at CES, which a number of us will attend, so the evolving format of next year's event should be of greater interest. For the test, we're 'netting down' from three to one demonstrators per location. We need more time for store-specific analysis and to implement more promotions. Then we'll decide on a rollout."

"We're on target for expansion of our Media Play stores," observes Peter Busch, VP, video merchandising, for the Musicland Group. "As we announced [Billboard, May 7], we'll open more than 30 (mostly 40,000-square-foot plus) locations in addition to the 16 already operat-

"We certainly like the new concept of an earlier, more multimedia-centered event. We are focusing on CD-ROM, which we'll be testing with about 100 titles in the 10 to 15 stores we're currently changing."

—John Thrasher, Tower Records & Video

ing. We're seeing some sanity on video games, both formats and pricing, and will be testing both 3DO and CD-Interactive (CD-I) at some of the Media Play stores. We'll certainly be at the CES, and we like the spring timing for next year, as it's quite nice relative to making buying decisions for the third and fourth quarters. We also like the focus on more software, which is obviously our direction for the future."

TOWER'S TITLE TESTING

At Tower Records & Video, John Thrasher, VP, video purchasing and distributing, says "We'll be at CES, and we certainly like the new concept of an earlier, more multimedia-centered event. We are focusing on CD-ROM, which we'll be testing with about 100 titles in the 10 to 15 stores we're currently changing. Also, we haven't dumped CD-I entirely [Billboard, April 30], just pulled it from three of the seven stores we were testing. We've also discontinued the Nintendo Gameboy system but will continue with Sega's Game Gear. We'll be looking at everything in multimedia on a continuing basis."

While Joe Bressi, senior VP, marketing and merchandising, for Camelot Music, isn't sure about attending the CES, he says his firm "will keep our options open for next year, as it's certainly more attractive to have a spring show with a lot of multimedia product in one place. We've got 396 locations, the most ever including our Camelot Music Superstores, and are adding more CD-ROM and getting a better handle on video-game strategy. We got a lot of good input at NARM, which is helping with our constant remodeling to integrate new formats." ■

KARAOKE JAPAN

Video CD Hits The Homes, And Centralized Software Banks Can Triple A Bar's Repertoire

BY STEVE McCLURE

TOKYO—1993 was the year when karaoke finally came of age in Japan, the land that gave birth to the singalong phenomenon. In a White Paper released last November, the Ministry of Education formally recognized karaoke as a cultural activity.

For most Japanese, karaoke has been part of daily life since well before the ministry decided to give it the official seal of approval.

And although Japan's current recession has led to a decline in the number of users in parts of the karaoke business—namely bars—other sections, such as karaoke rooms, are doing reasonably well. In fact, there's some concern that karaoke rooms, whose relatively low fees make them attractive to housewives, students and people in their 20s, represent a serious threat to the bar market.

"Of course, the recession has had a big effect on the industry," says Sakuo Araki of the Japan Karaoke Studio Association. "But compared to other industries, the karaoke business still has good prospects for growth."

First, some numbers that give an idea

of the size of the Japanese karaoke market: According to Pioneer Electronic Corp., there are an estimated 280,000 karaoke machines in the roughly 350,000 bars across the country. In other words, about 80% of all bars have karaoke machines, which gives a sense of karaoke's ubiquity in Japan.

WORKING THE ROOMS

As for karaoke rooms (the term "room" is now used instead of "box," since specially built rooms have taken over from the earlier containers or trailers), there are now about 110,000 separate rooms in 10,500 facilities around Japan. In 1993, for the first time, more karaoke room operators (35%) reported their income had decreased from the previous year than those who said their revenues increased (29%).

Machines in hotels total roughly 9,000, while no fewer than 25,000 units are found in sight-seeing buses, which can be either a good or bad thing, depending on who's singing, when you're stuck in one of Japan's interminable traffic jams.

Continued on page 81

KARAOKE USA

'93 Market Grew 7%, As Music Chains, K-Only Stores Stepped Up To The Mic

BY DON JEFFREY

NEW YORK—Karaoke, which is catching on at retail across the U.S., remains a market looking for a standard format.

Consumers who are interested in electronic singalong at home are confused by claims for cassettes, CD and graphics (CD-G), laserdisc and—now in Japan—the 5-inch CD videodisc (see adjoining story).

Many observers agree that laser is declining as a format, that CD-G is coming on strong, and that the cassette is here to stay as the dominant configuration for a little while at least.

The market is certainly growing. One measure of that comes from the trade group, the Karaoke International Singalong Association (KISA). It estimated earlier this year that total U.S. karaoke hardware and software sales rose 6.8% last year—to \$630 million from \$590 million—and that this year they are projected to rise 18.3% to \$745 million. (Robert Glazier, president of the KISA, says it will provide better figures at the CES show this week.)

Another sign of the market's growth is the number of retailers entering the business or expanding the shelf space devoted to karaoke products. For many

karaoke manufacturers, the big news is that the national music chains are starting to go after the market. Tower Records recently decided to stock DK Karaoke's CD-G software, and Camelot Music is engaged in a laser-based test project with Nikkodo USA. It is estimated that 70% of U.S. music stores carry some form of karaoke product.

SINGING STORES AND A 1,500-FOOT "WORLD"

Besides the action at music retailers, mass merchants like Kmart are joining in at the lower end of the market. And some entrepreneurs are opening and expanding the number of karaoke-only stores.

The karaoke-store trend in the U.S. seems to have begun on the West Coast, which is still the biggest market for this form of entertainment. The oldest of these outlets is The Singing Store in Van Nuys, Calif. In growth terms, the biggest is probably The Singalong Center, which is now up to seven stores across the country. Industry sources estimate the number of karaoke-only stores in the U.S. at only 50 to 60, but say the number is increasing.

In Los Angeles, Karaoke World is a 1,500-square-foot store that has been

Continued on page 81

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LINCOLN Q&A Continued from page 78

or so as they've seen numbers like "\$6 billion industry" banded about. Is this a trend that is good for the game business?

HL: The growing interest of specialty retailers like electronics, audio and video outlets reflects not only the size of the business but also the demographics expanding to include more adults. These types of retailers can play a very legitimate role in the continuing expansion of the total video game business.

BB: What would you tell retailers about merchandising games? What are they doing right? Wrong?

HL: Nintendo actually works to stay very close to how retailers merchandise our video games. We currently are in over 18,000 retail outlets nationally, with the recent addition of working with the rental industry on top of that number. For some of the larger retailers, we have a program called "World Of Nintendo," where all of the Nintendo product they sell can be merchandised in an organized and buyer-friendly way. Plus we have an active point-of-purchase program that allows stores to really jazz the area up.

BB: Nintendo recently reversed its rental stance, regarding sales to retailers who rent. Don't rentals help drive sales?

HL: We believe rentals do help drive sales. Research shows that a healthy percentage of our consumers try games out at rental before they decide to buy. We began selling direct to the rental trade in May.

BB: What are some of the big issues you see facing the video-game industry, both in the short term and in the long term?

HL: I would say creating megahits is still the biggest issue. By this I mean that consumers have a lot to pick from, but since not all of what is available in the marketplace is of top quality, consumers narrow their buying decisions down to a few titles. Nintendo has always made it a priority to focus on quality vs. quantity. Spending game-development dollars on a superbly created product rather than multiple games that are not as high in quality has been a good strategy for us.

BB: What about the ratings issue?

HL: I'm really proud of the way the video-game industry has responded to the call for a ratings system. We now have a new trade association, the Interactive Digital Software Assn. And I think we'll see an independent ratings system in place by the fall. For some of us "old-timers," who have spent years helping build this business, it's fun to realize that video games are no longer a "fad." I think Nintendo's best years are ahead.

BB: Does the so-called superhighway spell doom down the road for the stand-alone game industry?

HL: At this stage, the information superhighway is mainly hype. But even if it comes to pass, Nintendo only stands to gain. We are a content company and, presumably, there will still be lots of people out there in the years to come who will want to play games like "Super Mario." As long as we keep making good games, we'll be OK—regardless of how those games are delivered to the consumer. ■

CES & KARAOKE

KARAOKE JAPAN

Continued from page 78

Other karaoke locations include wedding halls, factories, public halls, hospitals and even McDonald's, some of



Tokyo: Karaoke room

whose Japanese outlets feature special karaoke facilities for kids.

NON-PACKAGING ARRIVES

General trends in the industry include increased use of communications lines to supply software, and moves toward smaller hardware in the commercial-use market, as well as the first steps toward interactive software.

Following Taito's introduction of the first ISDN-based karaoke software supply service in September 1992, other hardware makers have jumped on the "communication karaoke" bandwagon as the "non-package era" dawns.

Araki explains that, until now, the most songs a karaoke bar could have on

hand at a given time was 4,600, on Pioneer's CV-50 machine. But by using a stand-alone unit connected by ISDN to a central software bank, as many as 12,000 songs become available to karaoke crooners.

"People can enjoy new songs as soon

as they come out, old standbys and other songs such as those used in children's cartoons," says Araki. "This helps to develop communication among groups of people, such as families."

On the home-karaoke front, recent developments include Matsushita's launch of the world's first Video CD system April 1. The SC-VC 10 system can play 74-minute Video CD software based on the MPEG-1 standard and will also be able to play audio CDs and CD Graphic software.

Matsushita affiliate Teichiku Records on the same day released a five-CD set of *enka* ballads, popular with karaoke fans, priced at 22,500 yen (\$218), and earlier this month put out a five-CD pop compi-

lation for the same price.

Video CD's picture quality is roughly comparable to VHS. For its part, Pioneer is banking on its new Alpha Vision karaoke system, which boasts laserdisc picture quality on 12-cm CD-size discs. The system, announced in October 1993, became available for commercial use in March 1994. Key features of Alpha Vision karaoke include a large-capacity autochanger that can hold a maximum of 500 discs and 7,000 songs, a multiaudio function that allows options such as narrated karaoke introductions, chorus karaoke and various on-screen display functions.

COMMUNICATIONS CO-OP

Another major news item on the Japanese karaoke front came this April with the announcement that Pioneer, JHC Corp., Toei Video Co. and Nikkodo Co. will jointly develop a communication karaoke system that they hope to introduce to the commercial-use market before the end of the year. Pioneer will handle the hardware for the new system, while the other three firms will take care of software.

Speaking of software, yet another sign of karaoke's high profile in Japan is the fact that it is almost obligatory for new CD singles to contain a "karaoke" vocal-less version of the main song for fans to practice along with before taking the mike at their local karaoke room or bar.

The home-use market, meanwhile, is expected to get a major boost from the instigation in October 1993 of laserdisc rentals, since many LD machines include karaoke functions. According to Pioneer, shipments of home-use hardware started to pick up in the second half of 1993 as manufacturers concentrated on lower-priced models. ■

KARAOKE USA

Continued from page 78

selling software and hardware for the past 18 months. Manager Julie Shen says the store has an edge over other specialty retailers because of the depth of its product. Where a music store might carry 50 karaoke-software cassette titles, her store stocks more than 10,000. "We carry the complete lines of six manufacturers," she says.

The biggest challenge for the karaoke-only retailers, as well as the established specialty retail stores and mass merchants now entering the business, is to expand the market. Kerry McCammon, VP of marketing, home electronics division, Pioneer Electronics, says research shows that 65% to 70% of U.S. consumers are aware of karaoke but that far fewer know that they can buy singalong products for the home. "We're really working on making people aware it's a product they can buy at retail," he explains.

MOBILE JOCKEYS DRIVE BUSINESS

Larry Richenstein, president of Lonestar Technologies, which manufactures karaoke cassette machines, says that although the industry is growing, "It continues to remain primarily a fourth-



Los Angeles: Store with an edge

quarter business. Retailers say they can't sell karaoke in the spring, so they don't have it in the stores."

Many in the business are counting on the KJs—or mobile karaoke jockeys who are hired to play at parties—to boost awareness. Ed Pearson, GM, sales and

marketing, for Nikkodo USA, a producer of karaoke hardware and software, says, "The KJ market is the driving force behind the karaoke industry in the U.S. and Canada. We're tailoring our product to the KJs."

As for formats, laserdisc, which has been the preferred configuration for bars and other commercial establishments, has not made great inroads to the home because the price of software is relatively high (though sluggish demand has brought on reductions), and the penetration of laserdisc players into U.S. homes has remained low. Prices for hardware for the home market range from \$300 to

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Video CD:

With the public still suffering from 'hardware burn,' the rush intensifies to "give consumers a real reason to buy something new."

BY CARLO WOLFF

If the hardware is built, can software development be far behind? Manufacturers of Video CD players are banking on the totally-wired-society variant of the field of dreams to usher in this new format and snare new customers.

First into this futuristic box is Technics, which plans to roll out various types of product categories for Video CD in 1995. Andrew Nelkin, assistant GM of home audio for the company, says Technics will sell what it calls the world's first minicomponent system incorporating the new Video CD format in early fall. It will retail for \$1,199.95. Similar products from Samsung and Goldstar are expected to hit the market this fall and early next year.

The Technics SC-VC10 will play 5-inch Video CDs that can deliver up to 74 minutes of digital audio and full-motion video. Based on Moving Pictures Experts Group (MPEG) technology, the Technics machine is expected to provide audio approaching compact-disc performance as well as VHS-quality video.

"The same place we have CD today we plan to have Video CD tomorrow," Nelkin says. "I think this machine gives the consumer a real reason to buy something new. It's not as if we're saying it's better sound, better this, better that. It's a totally new experience."

With Video CD, consumers will be able to acquire long-form videos on a non-degradable format, unlike such videos on VHS tape. Differently encoded than audio CDs, Video CDs do not as yet have much software, or disks. "I don't think the record companies are going to release every title with videos attached," Technics' Nelkin observes. "This will not replace the audio-only CD. We see as markets for this long-form videos and, perhaps, multiplatinum albums with videos attached. Otherwise, the expense to record companies to produce videos for

albums by groups at the beginning stage would be huge."

At the same time Technics announced its SC-VD10, the MCA Music Entertainment Group announced software support for the CD Video format. Al Teller, group chairman, said MCA "is preparing plans to take advantage of this technology."

In addition to its Video CD player, the SC-VD10 comes with a tuner, tape deck, remote control and three-way speakers. Ultimately, Technics plans to incorporate the new technology into various components, portables and mini-systems under both Technics and Panasonic brand names.

Also set to break out of the gate this year are players from Samsung and Goldstar, though details of their offerings remain sketchy. By the last quarter of 1995, Samsung Electronics America plans to have two Video CD players, the DV540KV and DV500RK, on the market. Each will retail for "well below \$1,000," says Mark Knox, national marketing manager, audio and laser products.

Of the two models, the former will play video and audio CDs and laserdiscs. The latter features a five-CD carousel unit and will play CD+G discs (special CDs that contain encoding for graphics); one obvious application for the DV500RK will be karaoke. Samsung expects the DV540KV to be out this fall, the multi-play unit early next year, Knox says.

Despite misgivings about software availability, Samsung wants to be ready for what might be a hot market. Knox says "Samsung is saying, 'We'll make the investment because even if Video CD doesn't take over the video arena, some related format will.'"

Goldstar meanwhile has developed a Video CD player called the Artvision GVD-100. Although company officials said last January that it would be available in June, no further details were forthcoming. ■

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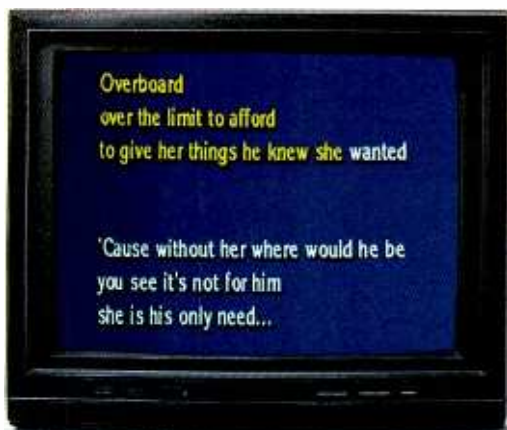
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Continued from page 81

\$1,600. The software can run up to \$150 a disc.

The CD-G format is catching on fast, according to all accounts, because the software and hardware are less expensive and because many consumers are now comfortable with compact discs. Prices for hardware range from \$200 to \$800. Software sells for \$30 to \$40.

HIGH-TECH'ING THE CASSETTE

Dave Kratka, president of Pocket Songs, which produces karaoke software, says, "We feel the hardware companies are positioning themselves to put out



Lonestar's Super K Karaoke deck

inexpensive home units for CD graphics. Once the price of hardware comes down close to the cassette, people will buy it."

But some observers say that the Video CD disc now coming out in Japan (and expected to reach U.S. shores by next year) could make CD-G obsolete.

And there are those farther out on the cutting edge of technology who point out that in Japan karaoke is being carried to many clubs and bars digitally over phone lines and cable TV wires. But those efforts are years away in the U.S., where the relatively old-fashioned cassette is still king. The format is inexpensive, light and familiar to consumers. Hardware can be purchased for as little as \$100. Most of all, cassettes deliver the latest and hottest song titles. "It's a software driven industry," states Greg Lazzaroni, president of the Baltimore distributor and retailer Mid-Atlantic Karaoke.

To make the cassette more high-tech, Lonestar is marketing its Super K technology, which allows consumers to view lyrics on a home TV screen while the tape is played on a cassette machine. The Super K decks are generally priced from \$150 to \$200.

For the commercial market, which is slowly shifting from laserdisc to CD graphics, Pioneer New Media Technologies is hedging its bets with a new machine, retailing for \$1,000, that plays both formats. Allison Warner, marketing services administrator, says Pioneer is also selling software for these formats. ■



Tin Man Meets Handleman. Capricorn recording artist Kenny Chesney socializes after performing for the staff of Handleman Co. in Troy, Mich. Chesney's current album, "In My Wildest Dreams," contains the single "The Tin Man." Shown at Handleman headquarters, from left, are Jim Girling, Handleman senior buyer of music; Chesney; Jerry Adams, Handleman VP of music product; and Bob Goldstone, Capricorn VP of sales.

W'house Shows 1st-Quarter Upturn Sales Up, Operating Loss Down From 1993

■ BY DON JEFFREY

NEW YORK—In what may signal a turnaround for the recession-roiled music and video retailer, Wherehouse Entertainment Inc. reported a strong increase in sales for the first quarter and a smaller operating loss than last year's.

The company, which operated 346 stores at the end of the quarter, says that total revenues rose 11.1% in the three months that ended April 30, to \$113.9 million from \$102.5 million in the same period last year. Same-store sales (for outlets open at least one year) were up 5.4%.

The most impressive gain was in merchandise sales, including recorded music, sell-through home video, video games, and other non-rental products. Sales were up 14.4%, to \$92 million; on a same-store basis, they climbed 7%.

Revenues from rentals of video and games, however, were disappointing. They were flat in the quarter, at \$21.9 million, and down three-tenths of 1% on a same-store basis.

The Torrance, Calif.-based company still reported losses in the first quarter, but the operating deficit was reduced to \$100,000 from \$500,000 a year ago. The net loss, though, increased to \$5.6 million from \$5.4 million because of the absence of tax benefits.

In a company release, chairman Scott Young said, "We believe that the significant first-quarter improvement in merchandise sales revenues is primarily attributable to the 're-engineering' projects which we began implementing in fiscal 1994. These projects included the reprofiling of each store's inventory mix and a restructuring of our field operations."

Young added, "While rental revenue has not rebounded overall, the company experienced an improving revenue trend during the quarter."

The improved first-quarter results were a welcome relief after a difficult fiscal year.

For the 12 months that ended Jan. 31, Wherehouse reported a net loss of \$42.1 million on total revenues of \$471.8 million, compared with a loss of \$3.8 million on revenues of \$448.5 million the year before.

The gain in revenues was due primarily to the addition of new stores. The total rose to 347 from 313 the year before. The company acquired 39 stores from the Record Shop and Pegasus Music And Video. Besides that, it opened six new stores, expanded or remodeled 69, and closed 15.

Same-store sales for the year were flat. The company has been a victim of the severe recession that

struck California, where most of the retailer's stores are located.

Merchandise sales last year increased 7.3%, to \$380.2 million. The company attributes the gain to higher sales of video games and used CDs, and to increased promotional markdowns. It notes that cassette sales continued to decline.

Rental revenues fell 2.6% in the fiscal year, to \$91.6 million, because of greater competition in the retail marketplace, the company says.

Wherehouse's operating loss for the year was \$37.9 million, compared with an operating profit of \$11.6 million the year before. The reasons, the company says, included a decrease in gross profit from video rentals and a restructuring charge of \$14.3 million. According to the company's 10K filing with the Securities And Exchange Commission, the restructuring charge breaks down as follows: writeoffs of property, plant, and equipment, \$8.2 million; writeoffs of leases and other assets, \$4.2 million; severance costs for layoffs, \$1.4 million; consulting fees, \$0.5 million.

The company says its "re-engineering plan" was designed to improve operating profits through lowering costs in the inventory supply chain and retail operations, and through delegating more power to on-site store managers to manage product buying and restocking.

Selling, general, and administrative expenses last year rose 7.3%, to \$196.6 million, because of increases in rents, occupancy expenses, and payroll costs.

Interest expense climbed to \$23.5 million last year from \$20.6 million the year before, due to the higher debt incurred for acquisitions. Long-term debt stood at \$175.1 million at year's end.

Despite its problems, Wherehouse is considered to be financially stable, due to a combined 96% ownership stake in the chain by Merrill Lynch Capital Partners and investment bank Merrill Lynch.

Rockabilly, Oldies Reign At Cleveland Stores Retailer Founded By DJ Caters To Older Demographic

■ BY CARLO WOLFF

CLEVELAND—Enter Tommy Edwards Records in Ridge Park Square here, and you might think you've wandered into a jukebox. The 2,000-square-foot store sports a checkerboard motif, lots of neon, a TV toward the rear that plays videotapes made by owner Chuck Rambaldo of oldies acts that do in-store promotions,



and a strange, intriguing hodgepodge of musical product. It's loud, kind of like rock'n'roll itself.

Named after Cleveland DJ Tommy Edwards, a powerhouse on WERE-AM in the '50s, this store in the city's Brooklyn section is an anomaly: While it's located in a mall, it's essentially a specialty outlet catering to an older demographic interested in country music and, above all, 45s.

The same holds for Tommy Edwards Records in the Old Arcade, a downtown landmark that is reputed to have been one of the first enclosed malls in the



U.S. Rambaldo opened a branch of about 1,000 square feet there in 1993.

The Ridge Park Square mall clientele is largely white; downtown, it's more integrated, and Rambaldo has high hopes for increased business with the opening of Gateway, the giant sports-and-entertainment complex that houses the Cleveland Indians and Cleveland Cavaliers.

Thomas Edwards Mull, a Milwaukee native who died of an aneurysm at age 58 in 1981, founded Tommy Edwards' Hillbilly Heaven in 1962 (which explains why the phone number at Ridge Park Square is 216/741-1962) on Cleveland's Near West Side. It was Edwards who broke Elvis Presley north of the Mason-Dixon line when he arranged to bring the Hillbilly Cat to Brooklyn High School for a 1955 show hosted by Edwards' successor at WERE, the scholarly, eclectic DJ Bill Randle.

Rambaldo, who owns Tommy Edwards Records with his brother Rick, bought the business in 1981, closing the deal in 1982. By that time, the name had evolved into Tommy

Edwards Record Heaven, and the business had moved from West 25th Street just west of downtown Cleveland to the Memphis And Fulton Shopping Center farther west.

What Rambaldo liked about the Memphis-Fulton store was its comfort and history, he says. He would go there after work (he used to be a labor negotiator for an Akron firm) and buy his 45s from experienced saleswomen who knew their music.

"The ladies were really friendly and knowledgeable," says Rambaldo, whose mother, Neddie, helps out at the Ridge Park Square store.

So when the store came up for sale, he and Rick went for it, securing it through a sealed-bid process. Other bidders were Gary Dee, a controversial DJ who helped pioneer shock radio, and Chuck Young, the former WERE DJ who closed his Cleveland One Stop operation last year.

"I always loved the history and the name behind it," Rambaldo says. He acquired not only the Memphis-Fulton store but also the name, the inventory, and even some of the help. Now he employs eight workers, most part-timers, between the two stores. Rambaldo himself works 50-60 hours a week. He moved the store's headquarters to

(Continued on page 85)



Tommy Edwards specializes in oldies, and its store design, including a jukebox, complements that thrust. (Photo: Carlo Wolff)

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3M Posts Gains With Music Company Challenges Muzak, AEI

BY CARRIE BORZILLO

LOS ANGELES—3M wants it known that the company is much more than just Scotch tape and Post-It pads. The company also offers five background music channels via satellite for retailers and offices.

While its Sound Products division has been around since the mid-1960s, 3M has been in the process of re-vamping it to better compete with Muzak and AEI, which offer similar services.

As part of the process, 3M began customizing in-store messages for each client, which went into full use in January 1993. 3M also completed its move from tape to satellite feed for its five background music channels in mid-1993. In addition, 3M teamed with Star Broadcasting last September to offer its Sound Products in high schools.

3M comprises 50 autonomous business units, with total annual sales of \$14 billion, according to spokesman Phil Hage.

Hage wouldn't comment on how much the Sound Products division brings in. He did say, however, that the unit has 25,000 users, ranging

from mass merchandiser Sears to the chain of Stop & Shop grocery stores to upscale retailer Saks Fifth Avenue. The most popular channels, he says, are "Lite FM" and "Ambiance."

"The great thing about this is that we can constantly change it," says Tom Pelissero, supervisor of music programs. "If we get a new disc, we can have it on the satellite immediately. If a customer [subscribes just to] 'Lite FM' and they want to change to another [of our] channels, we can do it for them that day. Same with the message memory module—we can constantly update it."

Pelissero comes from a radio background, with stints including operation manager duties at the Breeze Radio Network.

A one-meter satellite dish carries 3M's five music channels and in-store messaging and advertising services. For mall clients, Pelissero says, 3M signed an agreement with Hughes Satellite Systems that enables 3M to "piggy-back" on Hughes' signal.

The five music channels 3M offers are "Starchannel I: Ambiance," which includes instrumental versions of contemporary songs; "Starchannel

(Continued on page 87)

B'buster Sets Name, Goals For Its Chain Of Music Stores

NAME GAMES: Blockbuster Music will become just that as the chain moves to change all of its existing logos to that name. If you remember, Blockbuster was planning to change all of its stores—operating under the logos of Sound Warehouse, Music Plus, Turtles, Record Bar, and Tracks—to Blockbuster Music Plus in order to reflect all the different home entertainment software its stores carry. But, according to Blockbuster Music president Gerry Weber, the Blockbuster Music Plus named turned out to be too long—customers were shortening the name to Music Plus. Since Blockbuster Entertainment spends some \$150 million a year promoting the Blockbuster name, company executives wanted to insure that the Blockbuster identity remained part of the store's name in the customer's mind—hence the truncated moniker.

In moving to change all of the chain's 520 stores to Blockbuster Music, Blockbuster has slowed its plans to refurbish 200 stores this year, freeing up resources to change the logo and add a sampling bar/listening center to each of its stores. Once Blockbuster Music presents a consistent profile to the customer, then it will focus on its refurbishment program.

In addition, Weber provided some details on the company's mall format, which he described as an adaptation of its current music store prototype. The mall format will have listening stations, a sampling bar, and a number of design elements found in the chain's larger, free-standing stores, Weber explains. So far, the chain is trying the redesign in a couple of locations—one in Atlanta and one in South Florida, Weber says.

And as reported previously by Track, Weber confirms that Blockbuster Entertainment will experiment with sell-through video game stores. The company will open five stores—two in malls and three free-standing or in strip centers—under the logo Blockbuster Games. "We want to see if those stores are viable, or if our main thrust of adding [video and computer] game software to our video rental stores is the way to go."

NEW KID: Weber, by the way, has replaced George Johnson as Blockbuster Music's representative on the National Assn. of Recording Merchandisers' board of directors.

UNDONE DEAL: Alwik Records will not be selling seven stores to Trans World Music Corp. According to a press release sent out by the Elizabeth, N.J.-based chain, it has terminated that agreement because the Albany, N.Y.-based company failed "to complete the transaction by the date required" in the agreement. Furthermore, now that the deal is off, the company has "no intention to seek a new buyer for the stores."

Alwik currently runs a total of 10 stores, all in New Jersey, with another store slated to open in the fall in Toms

River, N.J.

JUST SO YOU KNOW: Last week Track reported that a company called Image Investments has signed a letter of intent to buy Pacific Coast, the one-stop based in Simi Valley, Calif. Track has struck out in its attempts to learn about Image Investments. The one thing that Track has determined is that Image Investments has nothing to do with Image Investors, the company formed by John Kluge and Stuart Sabotnick, which owns 39% of Image Entertainment.

OUT OF THE HOUSE: Kathy Woods has resigned as senior VP/CFO of Torrance, Calif.-based Wherehouse Entertainment. The company is searching for a replacement, and pending that selection, Jerry Goldress, the chain's president/COO, will assume CFO responsibilities. Goldress was previously with

with the leveraged buyout firm of Adler & Shaykin, which sold Wherehouse to its current owner, a fund managed by Merrill Lynch Capital Partners.

UPDATE: Billboard has reported extensively about Alliance Entertainment Corp.'s acquisition of Premier Artists Services, the Florida-based management company that represents Frank Sinatra, Julio Iglesias, and Don Rickles, among others. As part of that deal, it also acquired a controlling interest in Corporate Entertainment Production, a lifestyle marketing company jointly owned by Premier, Young & Rubicam, and Burson Marsteller. Alliance recently disclosed in an 8-K filing with the SEC that it is paying \$2.6 million in cash and, if performance targets are met by Premier management, an additional maximum of \$2.78 million in Alliance common stock.

HANDLEMAN CO., the Troy, Mich.-based rackjobber, has announced that its new distribution center, 324,000 square feet and incorporating the latest automated and computer technology, will open Sept. 1 in Sparks, Nev.

Initially the center will serve as a return center for the company's Western region, and eventually it will take over music and video distribution for the company's Los Angeles, Denver, and Portland, Ore., facilities, which would be shut down.

If the Sparks distribution center is successful, it will be rolled out to other regions, which would necessitate a total investment of about \$20 million by Handleman.

A WORD TO THE WISE: Track currently has four T-shirt chain letters on his desk. Just for your information, the fastest way to kill a chain letter is to send it to Track: It goes right into the recycling container. Henceforth, Track will be filing T-shirt letters with chain letters. Who has time for such tomfoolery?



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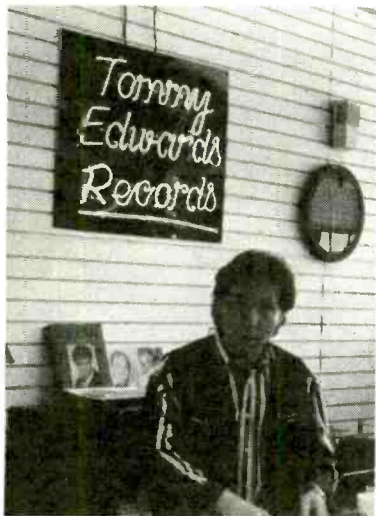
ROCKABILLY, OLDIES REIGN IN CLEVELAND

(Continued from page 83)

Ridge Park Square in 1987.

Rambaldo says 1990, 1991, and 1992 were good years, noting that he posted about \$400,000 in sales in 1990. However, 1993 was down from 1992, and the first few months of this year, perhaps due to the daunting weather, have been flat, though business is beginning to pick up at the Old Arcade.

About 25% of his business is 45s, though CDs are increasing and now comprise 30%-35% of sales. Cas-



Owner Chuck Rambaldo, who acquired the business in 1982, works the front counter. (Photo: Carlo Wolff)

ettes make up about 45% of the business, through they're decreasing; vinyl albums deliver 2%-5%. The stores carry the top 100 pop cassette singles; the top 100 pop CDs; the top 100 "timeless stuff"; the top 75 country cassettes and CDs; and the top 75 country 45s and cassette singles, if available.

"There's a major market for country cassette singles that manufacturers should pay attention to," Rambaldo says. A customer called him once seeking an obscure title on cassette single, but Rambaldo told the woman he couldn't deliver. "She said, 'I thought you guys were supposed to have everything.'"

"Honey, we have it if they make it," he replied.

He keeps a lean inventory and doesn't discount much. If someone buys 10 oldie 45s, he'll throw in one extra. If someone buys 10 cassettes or CDs, there's a 30% discount, Rambaldo notes.

"For me, the margins are so thin, I'm not big enough to have a loss leader that would help," he says.

He advertises over oldies FM station WMJI, FM country station (and perennial market leader) WGAR, and Lite Oldies AM outlet WRMR. He also co-promotes with Norm N. Nite, the venerable Cleveland DJ who relied heavily on Tommy Edwards for photos for the first edition of his "Rock On" encyclopedia series.

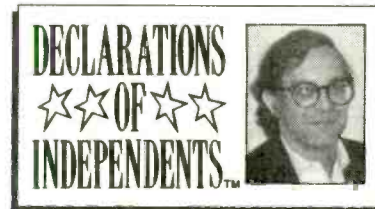
Caroline Gets A Triumverate At The Top Also, Virgin Subsidiary Goes Indie Route; Flying The Flag

MOVES AT THE TOP: Following the departure of Caroline Records president **Duncan Hutchison** for a key distribution role at Alliance Entertainment, Caroline has upped three executives, who will now run the New York-based label/distributor as a triumvirate.

Former VP of finance **Matthew Flott** has been named CFO; onetime label GM **Lyle Preslar** now serves as VP of A&R and label operations; and former VP/GM of Caroline's California operations **Rick Williams** is now VP of sales and distribution. Flott and Preslar are based in New York, while Williams remains in Sun Valley, Calif.

Flott will be responsible for the company's accounting procedures and day-to-day business activities, as well as strategic planning. Williams will oversee all national sales and marketing for Caroline's distribution area. And Preslar will steer A&R as well as guide the company's P&D deals and outside label pickups.

"As far as I'm aware, there aren't any plans to name a president of Caroline," Preslar says. "Duncan's departure created a situation where there was a question about whether there needed to be another level of management. The answer was, I guess, there wasn't."



by Chris Morris

Concurrent with the executive shuffle, Preslar says, is an attempt on Caroline's part to "redouble our efforts on the rock A&R front." The company will seek to strengthen its modern rock roster, although Preslar acknowledges that the task of securing such acts, even for an indie as steeped in alternative rock as Caroline, is tougher these days.

"It's very difficult to sign bands when Geffen is offering three times as much," Preslar says.

While the emphasis will be on bringing in groups as Caroline signees, Preslar adds that he envisions no decrease in the existing roster of distributed labels. "Our most profitable distributed labels are very secure in what they do," he says.

INDIE BOUND: Chalk up another major-owned operation that is throwing its hand in with independent dis-

tribution.

Eric Brooks, who heads Virgin's new rap/R&B imprint New Tribe Records, says he plans to move the majority of the label's product through Independent National Distributors Inc. and M.S. Distributing.

Brooks estimates that 80% of New Tribe's product (hip-hop projects) will go through INDI and M.S., while the remaining 20% (the company's R&B-oriented releases) will travel through Cema, which distributes Virgin.

Brooks says his decision was prompted by the amount of sales attention that rap demands. "Cema is a big machine that is more reactive, rather than pro-active," he says. "They can do it, but it's a priority system, and our records won't be a priority until the second album... We have guarantees with the indies. INDI and M.S., they're looking at [New Tribe] as a strong label."

Brooks also notes that he has a history with the indie distribution side: Before starting up New Tribe, he worked for L.A.'s Priority Records and Houston-based Rap-A-Lot Records.

New Tribe will hit with its first album in January. Signees include two rap acts—New York-based **Doo Wop & Da Bounce** and Oakland's
(Continued on page 87)



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1	1	THE EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975 6 week at No. 1	162
2	2	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	160
3	5	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	161
4	3	BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	151
5	4	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	162
6	7	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	162
7	6	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	10
8	8	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	94
9	9	THE EAGLES ▲ ⁹ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	68
10	10	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	162
11	14	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	160
12	12	MEAT LOAF ▲ ⁹ CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	162
13	15	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	153
14	11	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	139
15	16	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	162
16	19	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	162
17	13	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	116
18	17	AEROSMITH ▲ ⁶ COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	159
19	22	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	18
20	18	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	71
21	20	METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	145
22	25	METALLICA ▲ ² ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	144
23	24	PINK FLOYD ▲ ⁴ COLUMBIA 33453* (10.98 EQ/16.98)	WISH YOU WERE HERE	13
24	23	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	162
25	21	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	148
26	32	YANNI ● PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	12
27	26	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	152
28	28	FLEETWOOD MAC ▲ ² WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	135
29	31	PINK FLOYD ▲ ³ COLUMBIA 40599* (10.98 EQ/16.98)	A MOMENTARY LAPSE OF REASON	12
30	27	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	40
31	29	BONNIE RAITT ▲ ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	17
32	30	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	41
33	37	GRATEFUL DEAD ▲ THE BEST OF SKELETONS FROM THE CLOSET WARNER BROS. 2764 (7.98/11.98)		70
34	36	THE EAGLES ▲ ELEKTRA 705 (13.98/19.98)	LIVE	2
35	35	ORIGINAL LONDON CAST ▲ ³ POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	39
36	33	U2 ▲ ⁵ ISLAND 842298*/PLG (10.98/16.98)	THE JOSHUA TREE	126
37	—	BOSTON ▲ ¹¹ COLUMBIA 34188* (10.98 EQ/16.98)	BOSTON	22
38	43	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	148
39	38	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (9.98/16.98)	LED ZEPPELIN IV	146
40	40	THE BEATLES ▲ ⁸ SGT. PEPPER'S LONELY HEARTS CLUB BAND CAPITOL 46442* (10.98/15.98)		82
41	41	AEROSMITH ▲ ³ Geffen 40329 (7.98/12.98)	PERMANENT VACATION	16
42	—	ROLLING STONES ▲ ⁶ ABKCO 6667 (15.98/31.98)	HOT ROCKS	2
43	42	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	157
44	45	SMASHING PUMPKINS ● CAROLINE 1705* (9.98/14.98)	GISH	21
45	47	PINK FLOYD ▲ COLUMBIA 44484 (15.98/28.98)	DELICATE SOUND OF THUNDER	9
46	34	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	153
47	—	BARBRA STREISAND ▲ COLLECTION: GREATEST HITS... AND MORE COLUMBIA 45369* (9.98 EQ/16.98)		6
48	44	CRASH TEST DUMMIES ARISTA 16531 (9.98/13.98)	GHOSTS THAT HAUNT ME	7
49	—	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795 (7.98 EQ/11.98)	A DECADE OF HITS	62
50	46	SOUNDTRACK ▲ ⁵ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	58

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.

Retail

NAIRD Blows Into The Windy City

CHICAGO—More than 800 people attended the May 11-15 National Assn. of Independent Record Distributors convention here. In addition to 30 panels and workshops, the convention featured trade shows and meetings. The annual NAIRD Indie Awards, which confers awards in 36 categories (Billboard, May 28), closed the convention.



Jeff Cohen, associate director at BMI, left, and Pat Martin, executive director of NAIRD, enjoy the convention entertainment.



Taking a break from the meetings, from left, are Robin Wise, national accounts manager, Bayside Distribution; Tom Diamont, manager, Arhoolie Records; and NAIRD staffers Mary Neumann and Laura Bell.



Gathering to continue discussions after a meeting, from left, are Howard Bedno, president, Bedno & Associates; Bob Koester, owner, Delmark Records; and Gene Barge, director, Thisit Records. Shown in the background are Pat Martin, executive director of NAIRD, and Jeff Cohen, associate director, BMI.



Tommy Boy Records chairman Tom Silverman, right, proudly displays his NAIRD Indie Award. Looking on is award presenter Gene Barge, director, Thisit Records.



Gwen Collins accepts the NAIRD Hall Of Fame induction award for her late husband, blues legend Albert Collins, while Clay Pasternack, Midwest sales manager of MS Distributing Co., shows his support.



Performing at the Indie Awards are host/musican Ken Nordine and keyboard/harmonica player Howard Levy.



Blood Records artist Pat Godwin performs a number at the Indie Awards show Saturday night.



Bruce Iglauer, left, president of Alligator Records, and Gary Himelfarb, president of RAS Records, express their views.



Panelists Michael Koch, president of Koch International, left, and Duncan Browne, general manager, Distribution North America, exchange ideas.

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
			★ ★ NO. 1 ★ ★	
1	1	21	QUEEN OF THE PACK EPIC 53763*	PATRA 9 weeks at No. 1
2	NEW		KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG	BORN JAMERICANS
3	2	21	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
4	3	21	PROMISES & LIES VIRGIN 88229	UB40
5	4	21	BAD BOYS BIG BEAT 25282/AG	INNER CIRCLE
6	NEW		THE GOOD, THE BAD, THE UGLY, & THE CRAZY COLUMBIA 53901	SUPER CAT, NICO DEMUS, JUNIOR CAT & JUNIOR DEMUS
7	7	21	SONGS OF FREEDOM TUFF GONG/ISLAND 12280*/PLG	BOB MARLEY
8	5	6	NO, NO, NO BIG BEAT/ATLANTIC 92365/AG	DAWN PENN
9	10	21	ALL SHE WROTE MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS
10	6	20	BIG BLUNTS TOMMY BOY 10777	VARIOUS ARTISTS
11	8	21	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON
12	13	21	12 INCHES OF SNOW EASTWEST 92207/AG	SNOW
13	9	4	STRONGG MESA 79074	BLACK UHURU
14	11	11	DJ RED ALERT'S PROPMASER DANCEHALL SHOW EPIC 57135	VARIOUS ARTISTS
15	14	19	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
			Compiled from a national sample of retail store sales reports,	
			★ ★ NO. 1 ★ ★	
1	1	9	TALKING TIMBUKTU HANNIBAL 1381	ALI FARKA TOURE WITH RY COODER 9 weeks at No. 1
2	2	11	AYE MANGO 539 934/ISLAND	ANGELIQUE KIDJO
3	3	15	HOPE TRILOKA 7203	HUGH MASEKELA
4	5	9	THE MANSO OF MALI - A RETROSPECTIVE MANGO 539 937/ISLAND	SALIF KEITA
5	4	29	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS
6	NEW		SABSYLMA LUAKA BOP 45537/WARNER BROS.	ZAP MAMA
7	7	33	ISLAND ANGEL GREEN LINNET 1137	ALTAN
8	6	13	N'SSI N'SSI MANGO 124 012/ISLAND	KHALED
9	8	7	GIFT OF THE TORTOISE MFLP 42553/EARTH BEAT	LADYSMITH BLACK MAMBAZO
10	9	13	ANGELUS WARNER BROS. 45499	MILTON NASCIMENTO
11	NEW		ZEN KISS REAL WORLD 2342/CAROLINE	SHEILA CHANDRA
12	10	11	AFRICA: NEVER STAND STILL ELLIPSIS ARTS 63300	VARIOUS ARTISTS
13	NEW		LIPH' IQINISO SHANACHIE 64053	LADYSMITH BLACK MAMBAZO
14	11	25	THE WORLD SINGS GOODNIGHT SILVER WAVE 0803	VARIOUS ARTISTS
15	RE-ENTRY		BEST OF BOTH WORLDS HANNIBAL 30298/RYKODISC	VARIOUS ARTISTS

TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports,	
			★ ★ NO. 1 ★ ★	
1	1	13	LIVE AT THE ACROPOLIS PRIVATE MUSIC 82116	YANNI 11 weeks at No. 1
2	2	11	ANOTHER STAR IN THE SKY NARADA 62014	DAVID ARKENSTONE
3	3	13	WINDHAM HILL SAMPLER '94 WINDHAM HILL 11138	VARIOUS ARTISTS
4	5	7	TURN OF THE TIDE MIRAMAR 2806	TANGERINE DREAM
5	4	41	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
6	6	133	SHEPHERD MOONS REPRISE 26775/WARNER BROS.	ENYA
7	10	9	GUITAR PASSION UNIVERSAL WAVE 1214	CHARO
8	15	7	SUNDAY MORNING COFFEE II AMERICAN GRAMAPHONE 104	VARIOUS ARTISTS
9	9	264	WATERMARK REPRISE 26774/WARNER BROS.	ENYA
10	7	35	NOTHING ABOVE MY SHOULDERS BUT THE EVENING WINDHAM HILL 11133	RAY LYNCH
11	8	17	A DAY IN THE LIFE MOULIN D'OR 942	DANNY WRIGHT
12	13	39	BRIDGE OF DREAMS NARADA 63024	DAVID LANZ AND PAUL SPEER
13	19	5	NARADA LOTUS ACOUSTIC SAMPLER 5 NARADA 61041	VARIOUS ARTISTS
14	12	211	NOUVEAU FLAMENCO HIGHER OCTAVE 7026	OTTMAR LIEBERT
15	14	7	CELTIC TWILIGHT	VARIOUS ARTISTS

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

DECLARATIONS OF INDEPENDENTS

(Continued from page 85)

Luniz—and R&B singer Teddy.

FLAG WAVING: It's been three years since **Chuck Dukowski**—the founding bassist of the pacesetter Southern California punk band **Black Flag**—has been heard on an album. In 1991, he released his last record with his long-running band **SWA**.

"I got pretty busy with some other

things," Dukowski says.

Although he doesn't like to talk about it, those "other things" included heading up sales efforts for SST Records, the Lawndale, Calif.-based label run by ex-Black Flag guitarist **Greg Ginn**.

Now—like Ginn, who has released two solo albums and a set by side project **Gone** for SST's Cruz label this year—Dukowski is back in the public ear with a new group, **United Gang Members** (aka **UGM**), whose self-titled album is out on SST's New Alliance subsidiary.

The band is a high-energy, jam-oriented trio that also features former **Dream Syndicate** and **45 Grave** guitarist **Paul Cutler** and **Phantom Opera** drummer **Bill Stinson**.

According to Dukowski, the project has long been in gestation. It grew out of some time spent in St. Louis in 1991; Dukowski says, "Most of my time on that trip I spent playing music."

Among the musicians Dukowski jammed with in Missouri was Stinson.

"I thought, 'This is pretty exciting,'" he says. "I'd played with the same drummer for ages."

Stinson came out to L.A. later that year, and Dukowski organized a series of jams with various local musicians. "One of them was Paul Cutler, and we were awestruck," Dukowski says. "The groove we hit was really, really good."

The trio wound up recording during the summer of 1992; the sessions were free-flowing jams built on minimalist compositions by Dukowski. "I had wanted to do this loose-ended stuff—the stuff I had a hard time selling to [SWA]," the bassist says.

With UGM's first album finally out, Dukowski is now working on "very different-sounding work" with the same lineup; Ginn is producing the sessions, which will probably be released next year.

Long absent from the stage, Dukowski says he plans on returning to concert performances, although "there are logistical steps I have to work through before I perform live again."

3M POSTS GAINS

(Continued from page 84)

II: Lite FM," which is similar to an AC radio format geared toward baby-boomers; "Starchannel III: Class Act," which features jazz and classical music for more affluent audiences; "Starchannel IV: Best Of The Charts," the top 40 channel for the 12-30 demographic; and "Starchannel V: Hot Country," which features new country acts for the 25-plus crowd.

The instrumental presentations of hit songs on the "Ambiance" channel are all recorded in-house under the supervision of Ray Kelley.

"We look at the charts to decide what will be the next big hits," says Pelissero. "We try to record the songs before they hit big, to stay fresh. It has to sound very hip and contemporary—not corny like it's from the '60s or '70s."

The "Best Of The Charts" channel focuses on music on Billboard's charts and other charts, under the consultation of Kevin Peterson, MD at top 40 KDWB Minneapolis.

Pelissero says the music services serve not only to keep employees and customers entertained while working or shopping, but also to help move product out the doors.

"We just completed some research done at Dominicks supermarkets in Chicago," he says. "From the initial figures we have, there were 7%-27% increases, depending on the category. We also get a lot of calls from employees asking the name of a song that was played at a certain time. So, sure, I think we're helping to sell CDs, too."

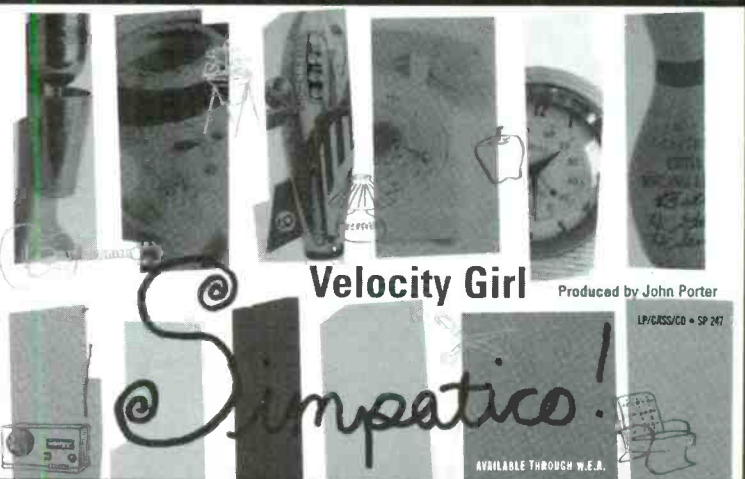
While joining forces with Star Broadcasting, 3M also is helping to introduce new music to school-aged consumers with its "Best Of The Charts" and "Hot Country" formats.

Competitor Muzak has 12 music channels on satellite and several more on tape for about 200,000 domestic clients, and AEI has six satellite channels and numerous taped services for about 80,000 domestic clients.

TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST LABEL
16. ACOUSTIC HIGHWAY CRAIG CHAQUICO HIGHER OCTAVE
17. NO WORDS JIM BRICKMAN WINDHAM HILL
18. PURSUIT OF HAPPINESS PETER KATER SILVER WAVE
19. IN MY TIME YANNI PRIVATE MUSIC
20. ALTER EKO EKO HIGHER OCTAVE
21. THE KEY MICHAEL GETTEL NARADA
22. CELTIC ODYSSEY VARIOUS NARADA
23. AIR BORN MICHAEL JONES NARADA
24. ONE THOUSAND & ONE NIGHTS SHAHIN & SEPEHR HIGHER OCTAVE
25. RAIN DANCER ARMIK BAJATSR

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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

▶ SEAL

PRODUCER: Trevor Horn
ZTT/Sire/Warner Bros.

A soulful British singer with a husky voice as disarming as it is distinctive, Seal can make a slow groove seethe (leadoff single "Prayer For The Dying") or a moody funk electric ("Bring It On"), all the while making you need to move. Besting his debut album, which spawned the hit single "Crazy," the songs this time out are more consistent—an album's worth, really—while the subject matter, as on slow-burner "Kiss From A Rose," remains intelligent and introspective. As album and singles chart action has already shown, a winner.

▶ BOSTON

Walk On
PRODUCER: Tom Scholz
MCA 10973

Fortunately for Boston, critics don't buy records, people do. And during the past 18 years, tens of millions of fans have drowned out the collective jeer of the press by gobbling up this band's extravagant power-pop sound. Album No. 4 should hit these fans where they live, as lead single "I Need Your Love," ballad "Livin' For You," and the title-track medley all employ Boston's proven formula. It wasn't broke, so they didn't fix it.

▶ PEABO BRYSON

Through The Fire
PRODUCERS: Various
Columbia 52911

Bryson has had an amazing couple of years, collecting both Oscars and Grammys for chart-topping duets with Celine Dion ("Beauty & The Beast") and Regina Belle ("A Whole New World (Aladdin's Theme)"). Those and jazz/pop charter "By The Time This Night Is Over," which was on Kenny G's "Breathless" album, are included on a strong new set that dishes up the greatest hits, plus a few that someday may be. Among the new tunes are Diane Warren-penned first single "Why Goodbye" and Bryson originals "Same Ol' Love," a sultry delight, and sax-spiced "Spanish Eyes."

▶ LENA HORNE

We'll Be Together Again
PRODUCER: Sherman Sneed
Blue Note 28974

Decorated diva's first album in many moons is a tribute to her songwriting idols and friends, including Billy Strayhorn, Duke Ellington, and Stephen Sondheim. She plies her irresistibly smooth alto on such pop/jazz standards as "Maybe," "Prelude To A Kiss," and "Havin' Myself A Time," and also essays new selections like "Forever Was A Day," an ode to an AIDS victim. Disc also includes Latin-esque "Day Follows Day" (a duet with Johnny Mathis) and an affectionate reading of Kris Kristofferson's "I've Got To Have You." A multifaceted gem.

DEBBIE SHAPIRO

Part Of Your World
PRODUCER: Bruce Kimmell
Varese Sarabande 5452

This is the first all-Alan Menken disc, a well-deserved tribute to the melody man behind the Broadway/film hit "Little Shop Of Horrors" and recent Disney triumphs "Little Mermaid," "Beauty & The Beast," and "Aladdin." With full orchestral support, Shapiro, a Tony Award winner who has appeared on other Spotlight Series releases by the label, is the material's best friend, ranging from intimate to upbeat numbers. One wonderful find is a ballad, "Take Care Of My Heart," written with lyrics by Jack Feldman for a Disney film that was never made.

SPOTLIGHT



SPIN DOCTORS

Turn It Upside Down
PRODUCERS: Spin Doctors, Peter Deneberg & Frankie LaRocka
Epic 52907

New York rock'n'roll quartet's second studio foray, like its formidably successful debut, strikes at the heart of current album and modern rock sensibilities. Accordingly, first single "Cleopatra's Cat"—one of the more offbeat selections on an otherwise straightforward offering—is entrenched on both of those formats' charts, and other candidates threaten to take up the baton, among them opener "Big Fat Funky Booty" and "You Let Your Heart Go Too Fast." Darkhorse contender is "Mary Jane," a pot anthem disguised as a love song. In all, a solid follow-up.

★ 1994 BROADWAY CAST

Carousel
PRODUCERS: Jay Landers, Tony McAnany
Broadway Angel 55199

A major hit revival from its origins in London, this is a beautiful "Carousel" featuring London lead Michael Hayden. As if the sounds weren't lovely enough, there is also a strong visual representation of the dramatic new sets via the CD booklet (and the color photos are large enough to get the picture!). There is an RCA Victor disc of the London version. Take your pick.

R & B

★ EL DeBARGE

Heart, Mind & Soul
PRODUCERS: Various
Reprise 45375

Refreshing set from veteran act could help cement artist's eroded foothold in the upper echelon of stardom. Artist's own heady production is joined by quality creative work by Babyface, Jermaine Dupri, and Tony Dofat. While the theme of the album is standard romance, the artist ups the ante with well-crafted vocal stylings and diverse musical arrangements. The addition of Babyface on select tracks creates a balanced texture rich in sonic appeal. Standouts include title track, "Where You Are," and "Slide."

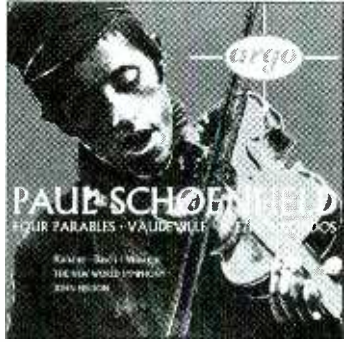
JAZZ

▶ VARIOUS ARTISTS

Carnegie Hall Salutes The Jazz Masters
PRODUCERS: Richard Seidel & Don Sickler
Verve 523 150

Rarely have so many jazz greats occupied the same stage as for this 50th birthday party for Verve Records. Backed by the Carnegie Hall Jazz Band—which has its own share of worthies—the star-studded lineup includes veterans Joe Henderson, J.J. Johnson, Betty Carter, Charlie Haden, Herbie Hancock, Antonio Carlos Jobim, Jackie McLean, Jimmy Smith, and Abbey Lincoln, with young lions Pat Metheny, Roy Hargrove, Steve Turre, Peter Delano, Christian McBride, Renee Rosnes, and Stephen Scott (plus pop stars Vanessa Williams and Bruce Hornsby). Each number is a tribute to a

SPOTLIGHT



PAUL SCHOENFIELD: FOUR PARABLES;

VAUDEVILLE; KLEZMER RONDOS
Jeffrey Kahane, Wolfgang Basch, Carol Wincenc,
New World Symphony, John Nelson
Argo 440 212

This winning disc should attract classicists of all stripes, but it should also easily cross over—in the best sense of those words. Nelson and the NWS are not slumming here but performing three well-crafted, concerted works that have immediate appeal. Schoenfield's music is nothing if not eclectic, drawing from a wide variety of ethnic and cultural sources including, as two of the titles clearly indicate, the vaudeville theater and the klezmer band. There's even a set of variations based on Brazil's "Tico Tico," in which Basch solos brilliantly on the rarely used piccolo trumpet. Pianist Kahane and flutist Wincenc, the other two soloists, turn in virtuoso performances as well. Great fun.

particular icon, such as Ella Fitzgerald, Billie Holiday, Bill Evans, and even Miles Davis (who never recorded for the label). Highlights include Henderson's Stan Getz impression on "Desafinado," the swinging Cubop of Dizzy Gillespie's "Manteca," and a closing jam on Charlie Parker's "Now's The Time."

STEVE TIBBETTS

The Fall Of Us All
PRODUCER: Steve Tibbetts
ECM 1527

Minneapolis-based guitar progressive Tibbetts creates waves of wild rifferry on shifting seas of elaborate percussion patterns. Informed by a broad knowledge of global drumming, highlights include the restless, lilting harmonies of "All For Nothing," the kinetic acoustic licks of "Hellbound Train," the Eastern-sounding, pentatonic "Formless," and "Dzogchen Punks," whose protracted guitar wails lead into synthesized moonscapes.

VITAL REISSUES™

KINKY FRIEDMAN

PRODUCER: Steve Barri
REISSUE PRODUCER: Cary E. Mansfield
Varese Sarabande 5488

The inimitable Mr. Friedman and his posse, the Texas Jewboys, are among country music's true rebels, responsible for hilarious classics like "They Ain't Making Jews Like Jesus Anymore" and "Homo Erectus," included here, plus "Asshole From El Paso," "Get Your Biscuits In The Oven And Your Buns In The Bed," and others. This album, originally released in 1974 on ABC and until now unavailable on CD, was the result of an ill-fated collaboration between the Kinkster and pal Willie Nelson (who produced one cut). Now a prolific murder-mystery author, Friedman so rarely performs music that his loyal legions will jump at the chance to hear these tunes again.

MAX ROACH

M'Boom
PRODUCER: Max Roach
Columbia Legacy 57886

This breakthrough all-percussion album from master drummer Roach features a brilliant mallet-swinging ensemble that makes a joyful noise on everything from timpani to snare to going to cowbell, plus the tonal group of vibes, marimba, and xylophone. Highlights of a bouncy, bracing set include the powerful, multi-textured "Onomatopoeia" and the tense, crackling "Rumble In The Jungle," not to mention the heavy world-funk groove of "Kujichagla," the gorgeous, non-Western harmonies of "Twinkle Toes," the shimmering, arhythmic poignancy of Mingus elegy "January V," and a clever cover of Monk's "Epitaphy."

SPOTLIGHT



RICARDO MONTANER

Un Mañana Y Un Camino
PRODUCERS: Ricardo Montaner, Pablo Manavello,
Steve Roltstein
EMI Latin 29936

EMI Latin is going full board to ensure that this ballad-heavy label premiere by the emotive Venezuelan singer/songwriter blows rapidly toward the top of the Latin 50. Climactic leadoff single "Quisiera" already is No. 20 in its second week, but stronger prospects await, such as emotion-drenched ballads "No Te Pareces A Mi" and "Yo Soy El Recuerdo," plus the festive answer song to Latino Christmas classic "Cachita."

LATIN

★ WILD MANGO

Made In Mango
PRODUCERS: Wild Mango, Auté Productions
Redwood 9402

San Francisco female octet debuts with a brilliant package consisting of a wild and woolly pastiche of flamenco, Afro-Cuban, Middle Eastern, and Brazilian rhythms cemented to jazzy pop paeans of uncompromising love. NAC radio could bite on virtually any track, but there also are a couple of flamenco-flavored gems good for Latino radio outlets: "Ojos Negros" and "Vida Mia." Contact: 800-888-7664.

COUNTRY

▶ VINCE GILL

When Love Finds You
PRODUCER: Tony Brown
MCA 11047

Gill doesn't break a lot of new ground this time out, instead continuing to build on the strong foundation he started with 1991's "When I Call Your Name." Longtime fans will enjoy the now-familiar mix of Gill's silky tenor on the ballads and his popping Telecaster when the tempo picks up. The slower numbers fare better here, and highlights include debut single "Whenever

You Come Around," the title track, and "Go Rest High On That Mountain." Gill's moving tribute to the late Keith Whitley.

★ DAVID BALL

Thinkin' Problem
PRODUCER: Blake Chancey
Warner Bros. 45562

Alongside the new breed of creased-and-blown-dry country crooners, Ball, with his born-in-a-barroom vocal attack, sticks out like a traditional sore thumb. Having survived an ill-fated deal a few years back, he got all his shot glasses in a row before attempting this comeback, and every cut reflects his painstaking effort to get it right. The title-track debut single is an irresistible slice of honky-tonk heaven; hard country tunes like "Look What Followed Me Home" and "Don't Think Twice" show how well Ball has absorbed his influences, and slower numbers like "When The Thought Of You Catches Up With Me" and "12-12-84" don't disappoint.

BECKY HOBBS

The Boots I Came To Town In
PRODUCER: Leon Medica
Intersound 9120

A veteran of several major-label deals resurfaces with a solid album of self-penned tunes. As a singer, Hobbs relies more on charm than chops. Her gritty vocal approach is reminiscent of Skeeter Davis and is a welcome relief from the perfectly polished gymnastics favored by the Nashville establishment. She's at her best when she aims for the heart, as she does on ballads like "Yesterday Tonight," "Do It Right Now," and the lovely "Pale Moon." And "That's The Way I Feel About You" is one of the best dang Motown songs ever to come out of Nashville.

CONTEMPORARY CHRISTIAN

KINGS ROAD

Where Angels Walk
PRODUCERS: Robert Vaughn & Marc Intravaia
Broken 62097-4002

Compelling first release from country/rock band is highlighted by lead vocalist Eve Marie Selis' strong, clear voice. Songs like "Cry Of Love" stride confidently through Maria McKee/Ashley Cleveland territory without being preachy or obvious. Multi-instrumentalist Intravaia's contributions are sound enough to see that Kings Road can go from CMT to Z Music and back again.

★ THE CROSSING

Dancing At The Crossroads
PRODUCER: The Crossing
Storyville/GRR 44000

Wildly eclectic Irish/Scots sounds highlight the third set from this fine American Celtic band. Fiery jigs and reels vie with melancholy laments (including Tommy Sands' emotional "There Were Roses") and Gaelic-flavored originals. The Crossing has shown remarkable growth through the years—this is its most fully realized, most enjoyably polished release yet. (Be sure and listen for the rendition of Robert Burns' "Winter—A Dirge.")

CLASSICAL

★ HANDEL: ARIAS

Lorraine Hunt, Philharmonia Baroque Orchestra,
Nicholas McGegan
Harmonia Mundi USA 907149

Hunt, a mezzo, has recently distinguished herself, first in Paris and then at the Brooklyn Academy of Music just last month, singing the title role in Charpentier's opera "Medée" (1963). The music she sings here dates back a little further—the Handelian golden age of the early 18th century—but she obviously reigns supreme as a hearty exponent of the Baroque repertoire, both early and late. McGegan's support is exemplary, too. Beautifully produced at U.C. Berkeley by Harmonia Mundi's Robina G. Young.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

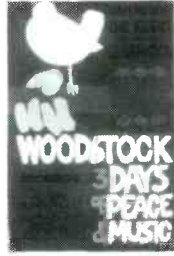
Time Warner CD-ROM Revisits Woodstock

BY MARILYN A. GILLEN

NEW YORK—Peace, music, and hyperlinks? Call it the mantra of the new Woodstock, one being chanted by the creative team at Time Warner Interactive as it prepares to launch the "Woodstock 25th Anniversary CD-ROM" on the anniversary of the festival at which "interactivity" carried an entirely different meaning for a half-million mud-logged men and women.

"It is strange in a way—taking Woodstock hi-tech," allows Andy Sells, a producer of the CD-ROM who sat out the original festival only because he was getting married at the time, he says. "But what technology is allowing us to do now is to let people re-experience things in a first-hand way, an inti-

mate way, or to experience them for the first time as if they were there. It's a really exciting concept."



Timed to coincide with the Aug. 13-14 staging of two anniversary concerts, one in Saugerties, N.Y., and the other in nearby Bethel, N.Y., the CD-ROM ships at the end of the July in

Macintosh and PC formats. The suggested retail is \$59.99.

The disc is part of a Woodstock redux coming from Time Warner companies in June and July. Forthcoming

releases include a best-of album, a three-CD/cassette boxed set, and a disc of previously unreleased performances on Atlantic Records; the theatrical re-release of a new director's cut of the Woodstock film from Warner Bros. Pictures; and a video from Warner Home Video (Billboard, June 18). The

products will be cross-marketed, says a Time Warner Interactive executive, to capitalize on the promotional synergies.

In addition to more traditional retail outlets, the CD-ROM also may be sold at the Saugerties concert, which will
(Continued on page 111)

Game, Music Vid Tie Into World Cup Scorpions Link Interactive Elements

NEW YORK—The World Cup album spilleth over—into the World Cup video game. And the World Cup video game is spilling over, too—into a worldwide music video.

The hyperlink between the different media is Mercury Records act the Scorpions.

San Francisco-based software publisher U.S. Gold, which already has produced officially licensed sports games for the 1992 Barcelona Summer Olympics and the 1994 Lillehammer Winter Olympics, got the call again this year for the 1994 World Cup matches, which are being staged in various U.S. cities through July 17 with a world of marketing tie-ins behind them.

The game, "World Cup USA '94," al-



THE SCORPIONS

(Continued on page 111)

New Firm Marks Navarre's CD-ROM Bid

NEW YORK—Navarre Corp., a leading independent distributor of CD-ROMs and computer software as well as prerecorded music, is crossing over into the content side of the multimedia equation.

The Brooklyn Park, Minn.-based company will launch a new business, Digital Entertainment, as a joint venture with fellow Minnesota firm Digital Cafe, says Eric Paulson, Navarre

chairman/CEO. Digital Cafe is a producer of CD-ROM titles geared primarily to the institutional market.

"This is the next step in the strategy of bringing nationally known recording artists to the new high-growth medium of CD-ROM," says Paulson of the venture. Among the interactive titles Navarre distributes are several music-themed ones, including "Jump," the David Bowie title from Ion.

Digital Entertainment will operate independently from its parent companies, Paulson says, but it will be based at Navarre headquarters.

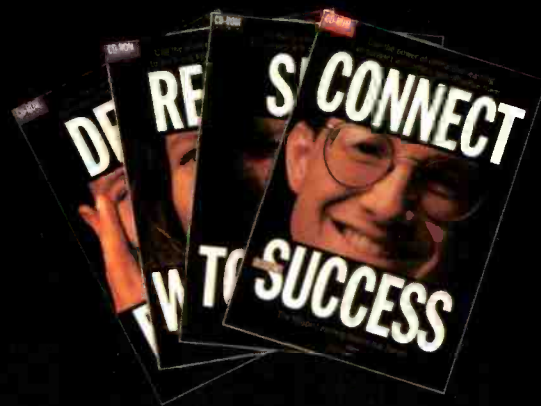
Its top executives also come from the Navarre ranks. Digital Entertainment's president is Chuck Chaney, executive VP of Navarre, and Paulson is chairman/CEO. Both men retain their Navarre positions.

(Continued on page 111)

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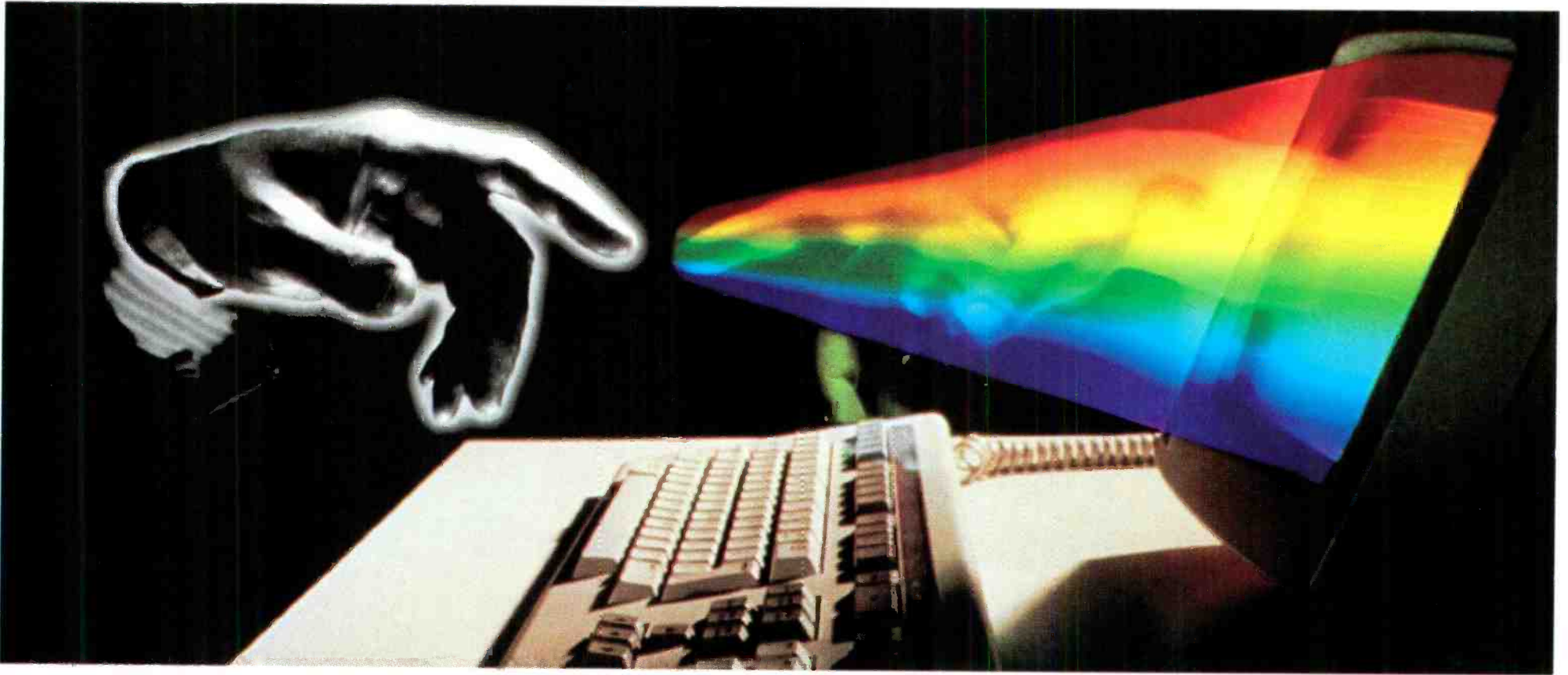


ION
NAVARRE
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THE ENTER*ACTIVE FILE

THE BILLBOARD SPOTLIGHT ON INTERACTIVE MEDIA



A Marketplace Of Good Ideas Starts Moving Real Goods

Title Wave & Upgraded Technology **Spur Race** For Consumer Dollars

BY MARILYN A. GILLEN

For all the factory-fresh, glitzy marvels on the emerging multimedia landscape, one well-worn plain truth towers above them all: Technology is still only as good as what you do with it. Bits, RAM, ROM and computer drives aside for the moment, that's been the tenet and touchstone of the entertainment industry as it has mapped its place in this gutsy new world with increasing gusto over the last few months. Or, as our first lady's husband would say, "It's the content, stupid."

That content is now almost as wide and varied as the purveyors of it, who range from giant corporations to above-the-garage entrepreneurs (or, more and more, some combination of the two). While the forbears of the form—encyclopedias and other reference-based tomes—still lead the content pack in terms of unit sales, accounting for 40% of CD-based sales in the Software Publishers Assn.'s 1993 year-end stats, they have been joined in the race for consumer dollars by a wave of titles that push the envelope of expectations on what a 5-inch disc can deliver. New breeds of children's educational titles, X-rated adventures, interactive movies, full-length feature films, magazines

and fanzines, and make-your-own record albums and music videos are among the products that have appeared, presented with stunning 3-D graphics, ever-higher-quality video and CD-quality sound.

CROSS-DRESSING ROMS

The more traditional video games—expected to be a \$6 billion-plus industry this year—also have been undergoing something of a multimedia metamorphosis, now boasting live-action sequences that make "Pong" seem like the cherished dinosaur it is. Those games increasingly boast Top 40 name-band soundtracks, courtesy of record labels that are eager to find new avenues for their acts. With PolyGram poised to dive at any minute, there's not a major label left that hasn't launched its own multimedia division, promising a slew of new music-related titles ranging from retrospectives to mixed-mode discs that act (and are priced) as CD-ROMs in traditional CD clothing. These labels also are exploring cyberspace, putting their acts online over computer networks to chat, and tapping in to promote—and eventually sell and perhaps deliver—albums.

NONE OF THE ABOVE

Hollywood has led its musical counterparts, however, in the rush to embrace Silicon Valley. The line between film and ROMs is blurring, as more actors turn up on disc (Tia Carrere, Kirk Cameron, Robert Culp and Ned Beatty head the lengthy list) and more studios turn out film-spin-off game products or, as with the

such as Blockbuster, West Coast Video, Musicland and various mom-and-pop retailers across the country, are hedging their bets under "none of the above" and launching hybrid "entertainment stores" or game-only stores that stock CD-ROMs and video games, other music and home-video retailers are busy integrating CD-ROMs and CD-I into their mix.

Not without some lumps, of course. Packaging standards (or the woeful lack thereof), rental and demonstration capabilities are only three of the thornier issues still to be dealt with on the retail side, falling in right behind the big question: "Will they sell?" That's being tested and sales methods tinkered with.

SCALING THE UPGRADE SLOPE

Also still being tested and tinkered with are the so-called "platforms" that make all this content come to life. And, some have argued vocally, so too is consumers' patience, as multiplayers and game machines proliferate at harrying rates. An interesting trend now is the latest twist on the upgrade slope—the "interim" upgrade. In one notable example, Sega, which will launch its next-generation "Saturn" product in

1995, will this fall introduce a \$149 hardware upgrade that will take existing 16-bit Genesis hardware into the 32-bit arena currently occupied by the likes of 3DO. Digital video "upgrades" for CD-I, 3DO and CD32, priced at about \$250, also fit that expanding bill. And Nintendo is pointing the public in another direction altogether—promising them that the best quality still can be found in cartridges, not discs, as with its "Project Reality." Then too, there are the mighty computers; those with CD-ROM drives are now installed in an estimated 7.5 million homes, and their graphics and sound have skyrocketed as prices have nose-dived. MPEG add-on boards now allow the playback of full-motion video on computer screens, and high-quality sound boards deliver CD sound. It's a huge market that shows no signs of waning.

The bottom line is that hardware means harder-than-ever choices—but *better-than-ever* choices too, in the form of new units that boast quicker access times, improved visuals, more capacity and (slowly, but it's happening) shrinking price tags.

And that means better vehicles for driving home the content, which probably isn't so stupid after all. ■

Technology is only as good as what you do with it. That's been the tenet of the entertainment industry as it has mapped its place in this gutsy new world over the last few months.

recent MGM-Sega pact, film-quality titles aimed strictly at the games marketplace.

All of which has retailers shaking their heads. Are these new CD-ROMs computer software (thus belonging in computer, consumer electronics or specialty stores?), games (toy stores?), movies (video stores?), albums (record stores?) or none of the above? While some,

THE ENTER*ACTIVE FILE

Talking Books, Blind Dates And Beowulf: A By-Genre Guide To Hit Software

BY CHRIS MCGOWAN

Film moguls, computer wizards, rock stars and book publishers who want to hop onto the multimedia bandwagon first need to ask an important question: which bandwagon?

For just as there are currently dozens of hardware formats for interactive media, so too exists a large number of different categories of multimedia software now being released on CD-ROM.

But unlike most of the fiercely competing set-top and desktop "platforms"—which will disappear from the market as new standards emerge—most of the various software types will probably survive to see the 21st century. For in terms of content, multimedia is not one thing but many things: enhanced games, live-action games, interactive movies, expanded albums, multimedia encyclopedias, electronic books and multimedia special-interest, just to name a few.

And many as well are the players who are busily creating interactive



Romantic and satiric...

titles for the digital realm. Compton's New Media, Time Warner Interactive Group, Voyager Company, Broderbund, Electronic Arts, Paramount Interactive, Microsoft Home, Philips Media, Sony Electronic Publishing, Apple Starcore, Sega, LucasArts, Interplay, Media Vision, Spectrum HoloByte and Software Toolworks are among the most important CD-ROM publishers.

Other leaders include Viacom New Media, the 7th Level, Tsunami Media, Virgin Games, Sanctuary Woods, Cambrix Publishing, Pioneer Electronics, Crystal Dynamics, Putnam New Media, Activision, Grolier's and Random House. And MCA and EMI have both created interactive divisions.

Continued on right column

Handicapping The Hardware

No one knows which will flourish or fall, but one thing's certain: customers have plenty of choices as the next round of players and peripherals races to market

BY MARILYN A. GILLEN

TV or not TV is only one of the questions posed by store shelves straining under a dizzying, if dazzling, load of multimedia hardware that has laid itself out there this past year. And more units are preparing to weigh in.

The big-picture showdown is essentially over which small screen consumers will interact with: their television set's or their home computer's. The difference has been split so far by companies offering either set-top devices that plug directly into TV sets (the living-room contingent) and companies offering supercharged computers with increasingly sophisticated capabilities for playing back high-quality audio and video (the home-office/bedroom one).

The smaller-picture wrangling is over which subcategories of each camp will flourish, even which will survive or fall by the wayside. This year already has seen its first such casualty, the under-\$300 Tandy VIS set-top system, which the company decided in April to discontinue.

Uncertain at press time was the fate of Commodore's Amiga CD32 (\$399), a set-top multiplayer that had been slated for a February launch in the States after debuting in Europe. The Bahaman company Commodore International filed for what an executive calls "voluntary liquidation" April 29 in Bahaman court, but he adds that there are numerous suitors in the wings for all or part of the firm. The Amiga players are already on sale on a limited basis Stateside through existing Commodore channels, he notes, and are "widely available" in Europe. "We still are targeting a fall rollout for CD32" in the U.S., the executive says.

So who's on top? Well, Philips' CD-I was an early entrant on the multimedia set-top scene in 1991 and has since topped sales of 350,000 worldwide, according to the company, which will introduce a new, lower-priced model this year that is expected to target the games marketplace with the support of a new lineup of software titles. The 3DO Co.'s multiplayer, so far manufactured only by Panasonic but with other licensees ready to climb aboard, has been another high-pro-

file TV-top contender, although sales in the early going (it bowed last fall) have yet to come anywhere near the large level of attention the company has received. Panasonic reportedly has sold 40,000 3DO units in the States. Parent Matsushita reports sales of 80,000 units since launching this spring in Japan.



Pioneer's LaserActive Karaoke

AUDIO, GRAPHICS & KARAOKE

Other set-top players include Pioneer's LaserActive, an interactive multiplatform spinoff of its successful laserdisc format that bowed last October; JVC's X'Eye, a CD-ROM system capable of playing audio CDs, CD+G karaoke, CD-ROMs and Sega CD and Genesis cartridge games that launched this past April; and the Atari Jaguar, a \$249-list, 64-bit cartridge-based system made by IBM. A CD-ROM add-on is available at \$200.

Gamer Sega remains king of this set-top CD-based hill, though, with more than 1 million of its Sega CD Genesis add-ons atop those TVs already and no end on the horizon.

In the other corner of the big-picture showdown are personal computers equipped with CD-ROM drives, be they standard-, double-, triple- or the newly touted quadruple-speed. In its most recent survey, released in April, the Optical Publishing Assn. estimated the North American installed base of CD-ROM drives by the close of 1993 to be 7.5 million units. Some respected estimates have put that total base at 26 million by 1996. Along with ROM drives, other multimedia computer add-ons have been proliferating, among them sound cards, speakers and MPEG-1 boards, all designed to heighten the

multimedia playback experience to TV-quality and beyond.

SIZZLING STAKES

The expected convergence of cable with on-line computers (tests already under way allow computer users to access and play back information transmitted over cable lines—possibly bypassing the much-discussed information superhighway to TV sets) promises to add fuel to this already sizzling multimedia segment.

Of course, the computer camp also is a house divided, though less so than the set-toppers'. Its question: Mac or PC? The issue is becoming less dicey for software publishers and consumers alike with the budding "hybrid" CD-ROM technology, which is playable on both computer platforms.

So what else is hot on the hardware front? Following are some of the key (or at least interesting) products and trends to keep an eye on:

LOWER PRICES: File this under "market reality," perhaps.

Philips' new-model games-based CD-I player, expected to be unveiled at the Consumer Electronics Show at under \$299, is only the latest in a line of lower-priced products that have appeared this year. CD-I already has undergone some pricing shifts, with the Magnavox model introduced in October 1993 weighing in at under \$400 (the original Philips model was simultaneously repriced to a suggested retail of \$499).

Panasonic earlier this year dropped the price of its 3DO player by 28%, from \$699.95 to \$499.95. The 3DO Co., which licenses the technology, aimed to nudge prices lower with a limited offer of two shares of 3DO common stock to licensees for each multiplayer sold at or below "certain suggested retail price targets" through Sept. 30.

The JVC Co.'s new X'Eye Multi Entertainment System underwent a repricing before it even hit the market. The all-in-one unit that plays audio CDs, CD+G, CD-ROMs, Sega CDs and Genesis cartridge software, was announced in December as carrying a \$499 tag; it bowed in April at \$399.

Continued on page 94

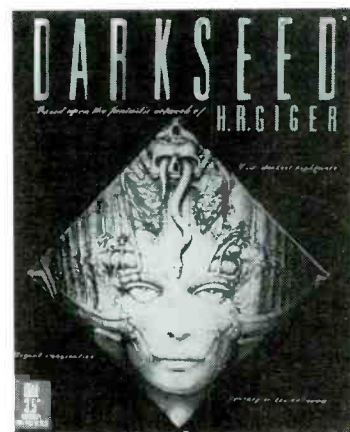
HIT SOFTWARE

Continued from left column

These companies have been responsible for putting several hundred entertainment CD-ROMs on the market—as well as several thousand education, reference and business titles. In terms of entertainment, below are some of the CD-ROM "genres" to look for in the software stores of the mid-'90s, with sample titles to illustrate each category.

INTERACTIVE MUSIC: CD-ROMs in this category add extensive supplementary material to albums, offer users the chance to remix songs or music videos and create interactive experiences in music education.

The New CD Music Show: "Heart: 20 Years Of Rock & Roll" (MPC, \$49.95) covers the career of rockers Ann and Nancy Wilson in multimedia form. Sit back and watch their story unfold, or get interactive and scan through 60-second excerpts from 110 different Heart songs, watch 25 minutes of video clips, check out more than 300 photos (many from their childhood) and listen to 120 minutes of interview clips. In addition, a remarkable feature called "The Player" lets you take the CD-ROM out of your CD-ROM drive, insert any Heart audio CD and then play the latter while lyrics and background information on the song being heard appear on the computer screen. A breakthrough in the



Surreal and biomechanical...

category of multimedia music titles. Distributed by Compton's New Media.

ENHANCED GAMES: High-resolution graphics, high-quality sound, and 650 megabytes of CD-ROM memory expand the horizons of the cartridge or floppy-disk game.

Sega/Pioneer: "Triad Stone" (Mega LD, \$80) is a ground-breaking game title that offers laserdisc-resolution visuals, full-motion video and Dolby Surround sound. At the moment, the 12-inch Mega LD format (for the Pioneer LaserActive system) is the uncontested multimedia quality leader, with its combination of 60 minutes of laser video and 540 megabytes of digital memory per side. In this title, you journey to the mysterious island of Yllin, where

Continued on page 94

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THE ENTER*ACTIVE FILE

HARDWARE

Continued from page 92

Pioneer's LaserActive multiplayer system, which plays laserdiscs and CDs, plus Sega and NEC cartridges and CD game titles, karaoke discs, CD+G programs and LaserActive software with various add-on modules, also was scaled down in May. The multiplayer dropped from a retail price of \$970 to \$735, and the optional control packs dropped from \$485 to \$350 apiece.

Computers, too, are getting more affordable to the mainstream, with fully equipped MPCs (or multimedia PCs) now available for under \$2,000. Multimedia upgrade kits boost existing systems into the multimedia realm for hundreds.

DIGITAL VIDEO: Philips led the way with its digital video add-on cartridge (\$249) for CD-I and a lineup of software, including full-length feature films from Paramount, MGM/UA and (soon) Orion to use with it, and that move now is being emulated by other hardware companies.

The reason? White Book—standard coding, which Philips has agreed to use on forthcoming digital video titles, means that these titles conceivably can be played across any platform equipped to decode White Book (or MPEG-1) compressed video ("conceivably" because it's yet to be put to the real-life test).

Panasonic is another firm with an MPEG add-on expected soon (for its 3DO player, \$249). Jaguar also may opt for the add-on. On another front is an impending raft of "dedicated" video CD players, but that's another story.

SONY'S STATION: Entertainment giant Sony throws its considerable weight into the videogame-platform ring this year with the launch of the PlayStation. The 32-bit interactive game system is set to debut in Japan by the end of this year and in the U.S. in 1995. Pricing in Japan, says a spokesperson, will be "under 50,000 yen" (about \$475 at 105 yen to the dollar); no U.S. price has been set. According to Sony, the PlayStation employs multiple processors for graphics and sound, and offers full-frame video at 30 frames per second. Players will be able to move backward and forward freely in 3-D space. The PlayStation and its software, developed both in-house and from third-party licensees, will be marketed in the States by Sony's newly established Sony Computer Entertainment division. An MPEG add-on isn't part of the initial strategy but may be added later.

INTERIM UPGRADES: Along the lines of the digital video cartridges comes another step-up option offered by Sega. This fall the company will introduce a hardware upgrade—the Genesis Super 32X (\$149)—that takes existing 16-bit Genesis machines or Sega CDs into the 32-bit realm. The upgrade uses the same high-tech Hitachi chips that Sega will use in its next-generation machine, the Saturn, due in 1995.

THE BIG 2: Nintendo and Sega both have code-named, next-generation players due out by year's end or early 1995. And as might be expected with these rivals, they're not in agreement on what that next generation should look like.

Sega's unit is code-named "Saturn." Details are sketchy, but it will be a 32-bit CD-based player utilizing a customized Hitachi chip. It's expected to launch in Japan by year's end and in the States thereafter; no price has been set.

Nintendo's next generation won't mean, as many had expected, its first step into the CD-ROM realm. Instead, the much-discussed "Project Reality" will be a 64-bit system that utilizes a silicon-based cartridge format, which Nintendo says offers five to six times the memory of the current 16-bit Nintendo games—meaning realistic, fluid graphics and instantaneous access time. The units will be powered by co-developer Silicon Graphics' MIPS chips and are slated to debut in arcades in the fourth quarter of this year, with a worldwide launch of the home system in 1995. The consumer price will be "under \$250," Nintendo says.

MORE 3DO PLAYERS: Sanyo is taking its 3DO unit to market in Japan this summer, the company says. But it says it still "is studying" a possible U.S. introduction. Samsung, another licensee, has not revealed its intentions yet, while latest entrant Toshiba says it will concentrate on Japanese applications in the automotive (navigational) marketplace for the time being.

AT&T's 3DO versions are due this fall. One will be a standard multiplayer, but another will feature built-in "VoiceSpan" capabilities that will let users play games together while talking over the telephone. A VoiceSpan peripheral that attaches to standard 3DO players is also planned. Pricing had not been revealed by press time.

PORTABLE PERMUTATIONS: Is it a portable CD player? Is it a game machine? Maybe it's both, at least if it's Sega's Genesis CDX, an integrated cartridge CD-ROM player that also functions as a portable audio CD player (when used with headphones—not included). It bowed this spring at \$399.

MPEG BOARDS: Digital, full-motion video on a computer screen became a reality this year with the rollout of Sigma Designs' ReelMagic Board (\$350 to \$450), thus far the only player in this sure-to-expand field.

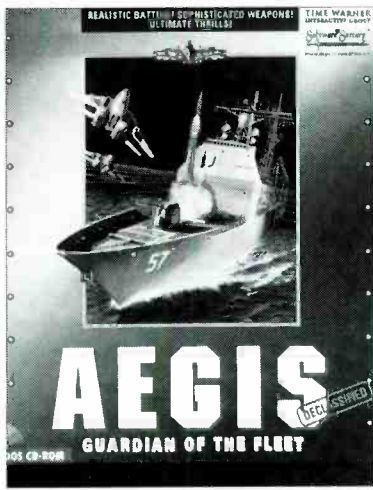
PC CROSSOVER: 3DO is expanding its horizons with plans to co-develop with Creative Labs Inc. a PC card that would allow PCs to play 3DO games, opening up a new market for 3DO software publishers and a new world of software for computer owners. A 3DO exec says the hope is to have the card available by year's end. The price hasn't been set. Sega is also exploring the possibility of making some of its games available on PCs. ■

HIT SOFTWARE

Continued from page 92

you must battle an evil king and free his subjects from slavery. Only the recovery of the stolen "triad stones" can restore peace to Yllin.

Cyberdreams: "Darkseed" (DOS, \$69.95). Swiss surrealist H.R. Giger's artwork supplied the remarkable monster and eerie interiors of the crashed spaceship in the movie "Alien." In this macabre role-playing game, Giger's disturbing "biomechanical" style creates the environment of a dark world that is home to an ancient and dying civilization. You, the game-player, have just purchased an old Victorian house and discovered a passageway to that other world. Naturally, you discover that a nasty



Exocets aimed at you...

plot is afoot, and only you can save the world from an inhuman fate. The most nightmarish CD-ROM to date. Cyberdreams is located in Calabasas, Calif.

Time Warner Interactive Group: "Aegis: Guardian Of The Fleet" (MS-DOS, \$89.99). An Exocet missile is screaming across the ocean toward you at 550 knots! What do you do? This modern naval-simulation game puts all the assets of a navy task force at your command and features high-resolution 3D graphics, digitized video of weapons launches, CD-quality music and a graphic warbook with weapons analysis. If you're a military buff, it doesn't get any better than this—unless you're actually enlisted.

LIVE-ACTION GAMES & INTERACTIVE MOVIES: These titles offer full-motion video with real actors and actresses, lensed in sound stages or on location.

Media Vision: "Critical Path" (Windows, \$79.95) features Eileen Weisinger as "Kat," a chopper pilot turned survivalist, who must run a gauntlet of mutants, traps and explosives in order to escape the diabolical General Minh. From your high-tech control center, you see through Kat's headset-mounted camera and act as her extra ears and eyes. A landmark effort in the burgeoning continuum between games and movies.

Rocket Science: "Loadstar" (MPC and Sega CD, price TBA) stars

Barry Primus and Ned Beatty and puts you in the role of Tully Bodine, 22nd-century pilot of the vintage Class V space freighter *Loadstar*. It's your job to evade robot cops, orbital traffic and intergalactic battles in order to get a cargo off the Mendaleev moon and to its destination.

ELECTRONIC BOOKS & ATLASES: Take text and add hypertext linking (the ability to jump immediately to related words, references, themes), plus on-line glossaries, photos, video and audio.

Cambrix Publishing: "Small Blue Planet: The Real Picture Atlas" (Macintosh and Windows, \$79.95) is a stunning CD-ROM that lets you observe the Earth from a spectacular outer-space perspective or zoom in close to examine a particular geographic detail. View a global relief map created from satellite data, a USA relief map or the chronosphere (a spinning globe that simulates patterns of day and night). Zero in on places of interest and print out your own custom maps. Cambrix is based in Woodland Hills, Calif.

INTERACTIVE COMIC BOOKS AND GRAPHIC NOVELS: These add sound, animation and/or background material to the comic-strip form.

Voyager Company: "The Complete Maus" (Macintosh, \$59.95). Art Spiegelman won the Pulitzer Prize for his graphic novel "Maus," which tells the gripping story of how his parents survived the Holocaust. The work was drawn from the memories of Spiegelman's father, but conveyed as a parable, with Jews portrayed as mice and Nazis as cats. This disc deepens and enriches a profound and powerful work by combining both volumes of "Maus" with color sketches, archival photographs and historical documents.

Sanctuary Woods: "Victor Vector & Yondo: The Last Dinosaur Egg" (Macintosh/MPC, \$39.95). Our two heroes are intrepid field agents for The Museum Of Fantastic Phenomena, and you must help them as they travel through time to retrieve the last dinosaur egg, to safeguard it for the museum collection. But this isn't just an ordinary comic book—it also has voice-overs, 150 animated pages, marvelous sound effects, word puzzles and a shooting gallery.

SPECIAL-INTEREST MULTIMEDIA: Special-interest (fitness, cooking, how-to, etc.) is a huge part of the home video business and looks to become an important part of the interactive market as well.

Cambrix Publishing: "The Anglo-Saxons" (MPC, \$59.95) makes the history of England come alive with a tour of the British Museum's Anglo-Saxon collection, an excavation of London, Anglo-Saxon music, Old English narration, the full text of "Beowulf" and an abundance of photographs, maps and illustrations. This title is both an excellent study guide and an invaluable resource for those planning a trip to Great Britain.

Philips Media: "Sailing" (CD-I, \$49.98) teaches the fundamentals of sailing by letting you study a 3-D craft from every angle above and below decks. There are presentations on basic boating skills and

hands-on workshops that test your knowledge.

MULTIMEDIA FILM GUIDES:

A subset of the electronic book, these take your standard film or video reference book and add high-quality photos, video clips, soundtrack excerpts and/or handy search capabilities.

Visible Ink Software: "VideoHound Multimedia" (Windows, \$79.95) is a welcome extension to the already invaluable "VideoHound" guide and includes reviews of 52,000 videos of all types, including 20,000 movie critiques. Added to that are 3,500 photos of actors, actresses and directors, 400 still pictures from movie classics and the full-color box art for thousands of video titles. In addition, as you browse through any of 650 special-interest categories, your search for the perfect film is enlivened by sound effects, from the creak of a rusty hinge to the awesome droning of a bomber squadron. Visible Ink is located in Detroit, Mich.

DIGITAL ROMANCE: Search for a mate and explore the many varieties of love through CD-ROM.

Tsunami Media: "Man Enough" (MS-DOS, \$79.95) gives you the opportunity to go out on "dates" with five attractive, interesting women: Blair the rich girl, Erin the lawyer, Fawn the sales rep, Quinn the anchorwoman and Kellie the psychologist. Talk to them (you get multiple-choice lines) and go mountain biking and skydiving with these ladies as you try to woo them. For mature audiences, due to the provocative conversation.

Time Warner Interactive Group: "Dating & Mating" (Macintosh and MPC, \$49.99) is the second title in a series produced by TW and HBO Downtown Productions with Comedy Central. This disc satirizes the rituals of romance with a large collection of comedy clips taken from performances by the likes of Richard Lewis, Brett Butler and Ellen Cleghorne. Pick from 19 joke categories or 50 different comics.

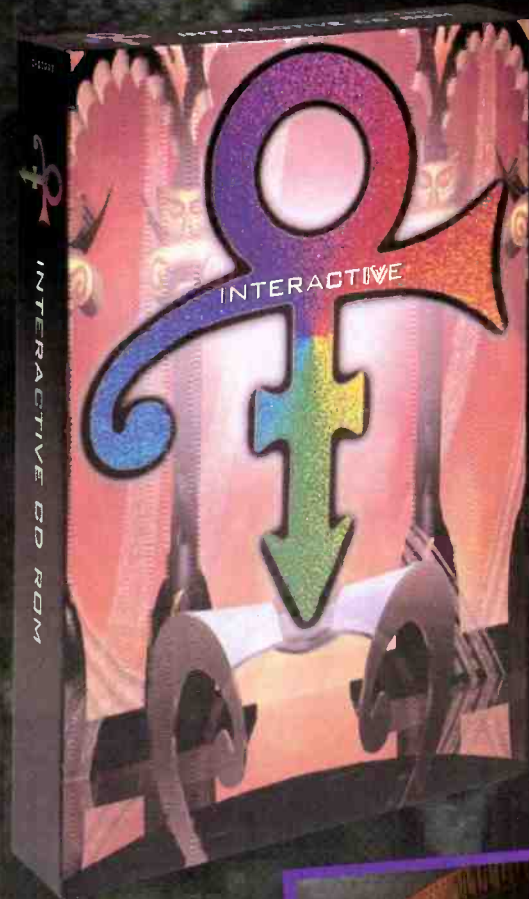
MULTIMEDIA REFERENCE: Another branch of electronic publishing, these titles give you mini-libraries on discs, and often add video and sound.

World Library: "Barron's Complete Book Notes" (Windows/DOS, \$49.95) is one of the best values yet offered by any CD-ROM publisher. This disc contains the full text of 101 literary guides—with plot synopses, character analyses, thematic discussion and author biographies. World Library is based in Garden Grove, Calif.

Grolier Electronic Publishing: "The New Grolier Multimedia Encyclopedia" (Windows, \$149.95). Included here on one 5-inch disc are all 21 volumes of the "Academic American Encyclopedia" with its 33,000 articles. Added to that are animated multimedia maps, motion video of famed historical events, audio-visual essays that combine photos, music and narration, and an interactive timeline. This is a remarkable value that gives instant access to a vast store of knowledge and also frees up quite a bit of bookshelf space. ■

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THE ENTER*ACTIVE FILE

ROM At Retail: Who's Testing And What's Selling?

BY EILEEN FITZPATRICK

Just a few years ago, consumers who wanted some interactive entertainment had to go down to the local videogame arcade armed with a roll of quarters to perfect their game of "Pacman." But now that videogames have moved into the home, a sophisticated group of interactive entertainment programs on a 10-cent piece of round plastic is about to take over the marketplace.

While every supplier, distributor and retailer agrees disc-based software programs are the future, the debate hinges on whether CD-ROM, CD-I or 3DO will be the preferred format.

"In the beginning, you learn and see what happens," says Peter Busch, VP of Musicland Group. "I don't think a decision on format needs to be made in three or four months."

Musicland has mostly confined CD-based entertainment software offerings to five Media Play stores, but its brand-new Sam Goody store in Universal City's City Walk complex carries all three formats.

"When we started Media Play, we weren't thinking about CD-ROM,



A Blockbuster interactive-test site

even though we had computer software programs" says Media Play president, Larry Gaines. "But our customers started asking for it." Media Play stores now carry about 200 CD-ROM titles and 150 CD-Interactive titles. Overall CD-based software represents 20% of the division's entire computer software business.

SAN FRANCISCO TESTS

In one of the most publicized tests, Blockbuster Entertainment began

testing Sega CD, Philips CD-I and Panasonic's 3DO systems, as well as Apple and IBM CD-ROM attachments for personal computers, in 58 San Francisco area stores. The test proved so successful that it was extended three months longer than planned.

Blockbuster has met to determine which stores will be added to the test. A roll-out to all stores is not planned for 1994, according to Blockbuster business development director Michael van der Kieft (Billboard March 26).

Philips CD-I software has been in seven Tower Video stores for over a year and, while the venture has not been wildly successful, the chain will continue its test in four locations.

VIRGIN'S HARD STUFF

While most retail outlets have been stocking up on software, Virgin Megastore also carries Philips CD-I and Sega CD hardware in addition to about 100 software titles.

"In the past, we haven't sold much hardware," says Virgin's VP of operations Steve Hamilton. "We've been very aggressive in our Los Angeles stores, and we're beginning to see the results." Like Media Play, Hamilton says the two stores recently opened in the Los Angeles area didn't carry any CD-based software, until customers started asking about it.

"I think it's because Los Angeles is one of the market leaders for this product," says Hamilton. "Initially for us, it was carried on an experimental basis, but it's definitely here to stay. The growth has been enormous."

ADULT'S PERCENTAGES

Although not highly publicized, adult-based games, such as "Virtual Valerie," are among some stores' best sellers. About half of Virgin's inventory consists of adult titles, and three are the store's best-selling titles to date, Hamilton says.

David Goodman, president of U.S. Laser Video Distributors, says adult CD-based titles represent more than 50% of the company's total multimedia business. By comparison, adult titles represent less than 1% of the company's laserdisc sales.

"There's a clear indication this product is following the same pattern as video did when it first started," he says. In fact, many industry executives frequently say the multimedia interactive business is "like the early days of video," complete with the same hardware wars and cost considerations.

DEMOS ON REQUEST

"It isn't exciting enough or real enough for video to get into it," says Goodman of multimedia software. "At least not beyond special order. Much of the problem is the expense, but the real issue is the overwhelming amount of choices."

Some software companies have tried easing new dealers into interactive by sending company representatives for in-store demonstrations. In a pilot program for bookstores, The Voyager Company supplies stores with a computer, 50 programs and a Voyager employee to spend 20 to 25 hours a week in the store to demo the system.

U.S. Laser also has a multimedia starter kit with hardware and software programs available to video stores. To participate, dealers need to commit \$5,000 to start. The distributor also publishes *D.I.S.C. (Disc Interactive Software Companion)*, a free monthly product guide.

On a recent Friday night at Brentano's bookstore in the Century City Marketplace mall in Los Angeles, Jason Brand, one of Voyager's field reps, begins his shift. "Sometimes I have a crowd of about 20 people," says Brand. "If someone already owns a machine, they'll come up and ask me questions. But most people just want to tinker with it." Brand says he's not there to push Voyager product, but to expose consumers to the format.

"The thing that computer stores



Trying out 3DO at a Bay Area Blockbuster

have is people shop there for this product," says Bill Heye, co-director of marketing and sales at Voyager. "We think if you put this product in front of people so much, it will catch on."

Voyager, which now handles fewer than 30 music/video/book accounts, hopes to triple that number within the next year.

About the only market sector not jumping on the interactive bandwagon is mass merchants. Limited shelf space and high points put it out of reach.

"The average price point for a CD-ROM product is \$50," says Heye. "And it really needs to be about \$16 to \$18 for mass merchants." ■

Inter national

More Titles, Retail Push & EC Funding For Software Development

Interacting Up On The Continent

BY PETER DEAN

LONDON—At next year's multimedia market MILIA, to be held in Cannes in January, there will be multimedia Oscars for the best creator, developer or producer of an interactive product. While MILIA this year was undoubtedly the highlight in the filofaxes of the new media pioneers, what is displayed in the Palais des Festivals and what actually translates to the man on the Croisette in Cannes are two different scenarios. When they hit the street is another multi-million dollar question.

In Europe (as worldwide), the interactive market is suffering from format fatigue. With 20 platforms either here or on the horizon, disc-delivered interactive programs look like eventually selling in real numbers on the broadest-base platform. The consumer dilemma is: Which one is that? It's the classic chicken-and-egg, software/hardware conundrum. To date, PC-based software in Europe has not taken off in U.S. numbers despite the promising success of pioneering titles like Apple's Peter Gabriel Xplora CD-ROM, which leaves in the interactive sphere CD-I, LaserDisc, Sega-CD, Video CD and a number of other smaller formats to compete for consumer cash.

Philips no longer quotes CD-I figures except for a worldwide installed player-base of 300,000 across the four active manufacturers. Europe is an estimated 120,000 of those. Worldwide sales of its top-selling

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150 titles are exceeding 20,000 units. In Europe, a good sale is in the low thousands.

The best seller is "Compton's Encyclopedia," which has reached 100,000 units worldwide. After the launch of the first seven movies from the Paramount deal, there has been a delay as the hardware giants deliberated about the fine-tuning of the White Book standard. As of this month, Philips is promising four or five film titles a month to be played on CD-I and White Book players.

EC MEETS CD-I

In Europe, there are 50 of the total 250 software developers producing software for CD-I worldwide. The high cost of development has meant that there are still only 80 titles available in Europe—for a wide range of interests.

A new European funding initiative will potentially aid the development of a further 10 each year. Merchant bank Mees Pierson, Philips Inter-

A fillip for CD-I in the U.K. is that Future Zone, the leading computer-games retailer, is set to push the format in its 80 stores and include it in a planned 3-million-pound marketing expenditure for the year.

active Media Benelux and the Media Investment Club (part of the EC's MEDIA initiative) have set up the Interactive Entertainment Fund, which will allow under-funded developers to pitch from a pool of a million pounds sterling.

The U.K. is Philips' biggest CD-I European territory, with Holland also doing well. French and German markets are being hindered by a lack of indigenous software. A fillip for CD-I in the U.K. is that Future Zone, the leading computer-games retailer, is set to push the format in its 80 stores and include it in a planned 3-million-pound marketing expenditure for the year. Future market expansion may have a lot to do with hardware prices dropping. Currently, a CD-I player costs the sterling equivalent of \$595, with some \$225 for the digital video cartridge. With 3DO launching this summer in Europe and Fujitsu's Marty still to come, CD-I may well want to substantially reduce its prices to achieve the necessary player park.

SALES FOLLOW TOY-FAIR SHIP-OUT

Sega-CD will be the first to reach a worldwide player park of 1 million, with Europe accounting for 170,000 of its 970,000 machines. With over 1.5 million mega-drives installed in the U.K., Sega launched last April.

The U.K. accounts for 40% to 50% of the European base with 55 titles available at an average price of 45 pounds (\$66.60). France is the second-best market, with German sales disappointing. While ship-outs were low in Germany on the Mega-CD, following the Nuremberg Toy Fair in February sales of the more expensive Multi-Mega are far outstripping Mega-CD sales.

The most immediately interesting
Continued on page 98

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THE CONTINENT
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interactive market, though—certainly as far as the music industry and other software rights holders are concerned—is Video CD, which its architects claim will open the interactive mass market in Europe. Interactivity is unsophisticated compared to PC-based software, but the cross-platform format announced by Philips, JVC Matsushita and Sony at last year's Multimedia Conferences in London is the first that looks like it has mass market potential.

Panasonic launches its first dedicated Video CD player, the SCVC10, in August in the U.K., which will be capable of playing audio, video, Photo CD and karaoke. Because of the limited functionality of Video CD, it is expected that, like this machine, most hardware manufacturers will incorporate Video CD as one function of a stacked midi system. Because it is multi-platform, the hardware base is expected to grow rapidly.

The most immediately interesting interactive market—certainly as far as the music industry and other software rights holders are concerned—is Video CD, which its architects claim will open the interactive mass market in Europe.

Much will be learned when EMI launches six pan-European titles this month through its video division PMI. EMI will sell to record stores, Philips to computer stores. PMI's international director Gordon MacKenzie says what's attractive to EMI about White Book Video CD is the multi-platform usage and single format. "We don't have to convert to PAL or Secam, it's all the same," MacKenzie notes. "With interactive media, apart from the computer buff, nobody's heard about it yet. With cross-platforming, we reckon we have it."

The inability to get White Book written in tablets of stone since its announcement last June meant that Philips' first batch of Paramount movie titles was only released in the CD-I format. When the Philips' White Book discs are released this month, Video CD users will get added software and the market a further boost.

NON-LETHAL SOFTWARE

PolyGram, BMG, Warner and Castle are other companies launching Video CDs. Generally, the pattern is that record companies are investing large sums of development money with the occasional release—although interactive publisher Allen McCaskill, production director of OmniMedia, thinks it will be three-to-five years before Video CDs will be published every week.

"There is a feeling," McCaskill says, "that Video CD is going to help interactive media, but everybody is now beginning to feel that it's going to take time. Nobody's going to get rich quick. There are a lot of companies trying to do it, but I reckon there are just six who'll be capable of it. It's going to be a slow, long trip down the road." ■



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Pro Audio

A New Galaxy In Studio Universe Belgium Gains A Place In Pro Firmament

BY ZENON SCHOEPE

MOL, Belgium—The Galaxy Studios complex is typical of the entrepreneurial spirit that prevailed in the recording industry before the establishment of multinational chains and tied studios, and before the project studio sector started to make its effects felt.

Set in the picturesque Belgian countryside—drawing on a cuisine that is widely regarded among Europe's finest, with more varieties of beer than could be sampled in one sitting—Galaxy has catapulted itself into the major league of European studios through traditional hard work and dream-chasing.

A no-holds-barred, residential, multiroom complex sporting some unique features and attributes, it has put Belgium firmly on the recording map at the crossroad of Northern Europe that is the small town of Mol, in the Flanders region.

"I think Galaxy is going to be a type of center for the recording business in Belgium," says Galaxy MD Wilfried van Baelen. "When the idea that we were going to build this complex got around, the musicians started to talk about it, and there is a lot of excitement about it."

And so there should be. Van Baelen and his maintenance manager and brother, Guido van Baelen, are 85% shareholders of Galaxy, with other family members accounting for the remaining 15%. The van Baelens have created something unique in the twin-Sony 3348 multiroom complex that boasts a Neve Capricorn, an old Neve 5051 for high-resolution stereo classical recording, an Amek Angela-equipped traditional recording studio, and a 330-square-meter, orchestrally proportioned live hall big enough to take 60 classical musicians and 120 for film work.

There also are preproduction, mastering, and editing suites, with the other rooms having their own dedicated recording areas. The beauty of Galaxy is that, from the onset, the plan was to enable every room to be used separately or, for the large-scale projects, as one enormous entity.

"When a conductor stands in the middle of the main hall, he has a direct line of sight into every single studio area in the complex," says van Baelen. This sort of flexibility is purported by many studios, yet van Baelen says that it is a reality at Galaxy simply because the studio has awe-inspiring 90-dB isolation figures between rooms, enabling solo piano recordings to be made in one space alongside heavy metal in another without fear of interference.

"Normally, when people ask for isolation figures of this type I generally suggest they build the rooms on different streets, preferably in different towns," quips David Hawkins, MD of Eastlake Audio, who designed the complex in conjunction with industrial acoustics specialist Gerber BV and the Building Acoustics Department at the Catholic University in Leuven, Belgium.

This team-spirit approach to achieving the desired results was accentuated



Shown in the Galaxy Capricorn room, from left, are Galaxy maintenance manager Guido van Baelen and MD Wilfried van Baelen.

ated by the van Baelen family handling the majority of the building's construction, with Wilfried drawing on the assorted talents and muscle power of no less than 95 cousins.

Self-building offered incredible cost savings and guaranteed the high tolerances required. "Everything is as good as the weakest link in the chain," says van Baelen. "The big advantage of doing it yourself is you'd be hard pressed to find someone who would work to such close detail for you. We spent hours just getting it perfect, and I could not afford to pay someone to work like that."

The search for ideal isolation necessitated the custom manufacture of 11-centimeter-thick glass for the double windows between rooms, and even required the design of a special machine that could carry in and insert the 1,000-kilogram sheets of glass into their mountings. There's also a heavily over-engineered air conditioning system with isolated silencer "bunkers" for each room, which take the noise of the system down to the very threshold of hearing, a necessity for purist classical recordings.

Van Baelen is a musician and producer who started the first Galaxy Studios with Guido in 1981, building into a large garage at the back of their family house. This original facility still stands, but is now surrounded by the 25-by-47-by-8.5-meter outer building shell that encloses the complex. It has been integrated with the other rooms and serves as a poignant reminder to the van Baelens of how it all started.

Their obsession with isolation, even in the "garage" days, meant that its 56-channel Amek Angela and live room could continue to work while construction went on around it. Similarly, the Capricorn room was on stream and mixing as the main hall was being finished.

Van Baelen expects around 75% of Galaxy work to be of foreign origin within a year, and believes the complex's ability to attract classical and popular music work is what makes the sums add up. "It was always my dream to make something very special but at very special rates, and the interactive side of the studio permits this," he says. The Capricorn room, together with studio 1, a booth, and 48-track digital, will ask at least \$1,800 a day, including an engineer.

"We're up against the best complexes in Europe," van Baelen adds. "Because I believe it is the first inter-

active studio to be built in this way, I can see certain areas where we have no competitors, but we can still handle applications like other studios.

"For many productions, you need a preproduction studio, then a studio where you can add brass in small sessions, then orchestral sessions, then some editing. Our idea here is to provide everything to a very high, specialized standard in one complex," he adds.

Even its obscure geographical position places Galaxy close to the Netherlands, Germany, and France, and within easy hopping distance of the U.K. "There are so many advantages to this place in the accommodation, the countryside, and the studios that I don't think people are going to hesitate to come here," van Baelen says. "Not many people have heard of Mol yet, but they will."



SPAR-ing With The Future. Audio professionals gathered at the recent digital audio workstation conference sponsored by the Society of Professional Audio Recording Services. Participants in a seminar titled "Gearing Up For The Information Superhighway" included, from left, Chris Reilly of Dolby Labs, Curtis Chan of Chan & Associates, Ron Denman of DG Systems, Shirley Kaye of SPARS, Tom Scott of EDnet, Howard Schwartz of Howard Schwartz Recording, and moderator Paul A. Christensen of Omega Productions. The event took place May 21-22 at the Beverly Garland's Holiday Inn in North Hollywood, Calif.

Audio Products Fade From Scene At Summer CES As Manufacturers Turn To Multimedia Sector

BY PAUL VERNA

NEW YORK—This may be remembered as the year in which the Summer Consumer Electronics Show completed its migration away from audio and video and toward the multimedia sector. The drift is a sign of changing times, when audio is becoming a smaller part of the big picture in consumer electronics.

Industry representatives polled by Billboard are unanimous in their assessment that Summer CES, once a launching pad for audio products, is now virtually devoid of audio activity except as it pertains to computer games and other multimedia applications.



Record Plant Raided By "Cops." The Record Plant complex has been catering to its Hollywood clientele more than ever with a series of film-score sessions, the latest of which was the music for "Beverly Hills Cop III." Shown at a session for the "Cop III" score, seated from left, are producer Nile Rodgers and engineer Gary Toole. Standing, from left, are musician Rich Hilton and Record Plant engineer Brian Pollack. Among the other recent film-sound projects cut at the Record Plant have been "The Flintstones," "The Lion King," and "The Cowboy Way."

Among the telling signs of the sounds of silence at CES will be the absence of Sony's MiniDisc and Philips' DCC, the two audio formats vying to be the wave of the future.

Sony Electronics Inc.'s Paul Foschino confirms that MD will not exhibit at CES, but he declines to discuss the reasons.

"We're not going to be on the floor," he says. "We had a large display set up for MD when we were launching [new models] in January, but this show we're not planning on having any displays. There probably won't even be a suite set up for MiniDisc."

A DCC representative says that format will not be represented. He also declined to provide reasons for Philips' decision.

Industry observers have long noted the tepid reception both configurations have received in the nearly two years since they have been in circulation. Consequently, it comes as little surprise that both Sony and Philips are apparently retreating from the aggressive positions they both took when they launched their respective products.

This development presents a sharp contrast to the 1992 summer CES, when the imminent rollouts of DCC and MiniDisc and significant developments in CD-I were the galvanizing topics at CES, at least among audio enthusiasts. That year, as many as six manufacturers exhibited DCC hardware, including Philips, Marantz, Technics, Tandy, Sharp, and Carver. While it is unknown how many suppliers will showcase their MD or DCC hardware this year, it is clear that the proprietors of both formats will not be making a big push for them at the show.

Other audio companies surveyed by Billboard said they will not be displaying at CES, and most declined to provide details, other than to note that the expo has become "less audio oriented," in the words of one senior executive. Some firms will have what sources call

"an offshore presence" at CES, operating a suite at a hotel near the convention center but not exhibiting on the floor.

Among the companies that confirm they will not exhibit at CES are Matsushita, Yamaha, Aiwa, Sonance, KLH, and ASM—some of which worked the show in the past.

One source says of the exhibit, "It's definitely becoming less and less of an audio show. A lot of the majors not there or not there on the main floor like they were years ago. Multimedia seems to be what's keeping those shows moving. The audio companies still go to the winter CES, though."

Richard Roher, a public-relations veteran who represents Sonance, KLH, and ASM, says, "As the show has become less well-attended by the audio and video makers, the computer manufacturers have stepped in, and the multimedia industry has taken up a large amount of the space."

The Electronics Industries Assn., the show's sponsor, has, to its credit, courted the computer and communications industries not only in an effort to fill the void left by the audio/video contingent, but also because those have become the key consumer electronics industries, say sources.

Roher adds that another reason audio exhibitors are skipping summer CES is that they learned, after the humbling recession of the early '90s, that it was an expendable show.

"The audio industry was in very tough straits [during that period]," he says. "Sales were down all over the place, with a few minor exceptions, and the country was in an economic recession. At that time, companies decided not to exhibit at the June CES simply because they couldn't afford to, and maybe they realized that they could live without it."

"Business changes, and it's up to the associations to adjust to the times," he concludes.

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Update

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Boy, Anthony Christian, to Billy and Maribel Pope, May 10 in San Antonio, Texas. He is sales representative for BMG U.S. Latin in the Texas and Chicago regions.

Boy, Justin Rikiya, to J.R. and Chika Nishi Smalling, May 11 in New York. He represents house music artists CeCe Rogers and Marshall Jefferson, among others.

Girl, Natalie Barbara, to David and Julie Sanders, June 2 in Atlanta. He is Southern regional sales/marketing manager for Hollywood Records. She is Eastern zone director of store support for Blockbuster Music.

Girl, Jacqueline Bo, to David and Jeanette Bendeth, June 3 in Toronto. He is VP of A&R for BMG Music Canada.

Boy, John Michael, to Joe and Sarah Perry, June 5 in Los Angeles. He is southeastern regional manager for Roland Pro Audio Video.

Boy, Noah Vincent, to Paul Collins and Pilar Jimenez, June 6 in New York. He is a singer/songwriter with Bug Music and fronts the Paul Collins Band. He is also a partner in Wagon Wheel Records.

Girl, Chaeli Lorinda, to Jim Barbaro and Cyn Kendall, June 7 in Rhinebeck, N.Y. He is a singer/songwriter.

Boy, Maxwell Jack, to Fred and Lori Feldman, June 8 in New York. He is senior VP of promotion and marketing

for Profile Entertainment and GM of Another Planet Records. She is senior director of national video promotion for Virgin Records America.

MARRIAGES

Steve Kellen to Kim Gaarder, May 28 in Las Vegas. She is an editorial assistant at Record Research.

Buckley Hugo to Diane Hoppe, May 28 in Staten Island, N.Y. He is copy-right/licensing manager of the Goodman Group Music Publishers.

Jon Cummings to Gwen Hurowitz, May 29 in New York. He is a copy editor at Billboard.

Jim Merlis to Jennifer Richardson, June 4 in Ithaca, N.Y. He is media and artist relations director at Geffen.

DEATHS

Tom Intondi, 48, of cancer, May 4 in Eugene, Ore. Intondi was a folk musician who performed in the late '60s and early '70s at Greenwich Village clubs including Gerdes Folk City and the Bottom Line. In the '80s, he performed throughout the U.S. and Europe. In the '90s he organized the Eugene Fast Folk Review, a recorded collection of 17 Eugene singers and songwriters. Intondi also recorded three albums: "City Dancer," "House Of Water," and "Bringing Up The Sun." He is survived by two sisters, Evelyn and Jeanne.

Derek "Lek" Leckenby, 51, of non-Hodgkins lymphoma, June 4 in Manchester, England. Leckenby was guitarist for '60s British Invasion band Herman's Hermits. An original member of the group, he continued to tour with the band in recent years, and had just completed a three-week tour of the Pacific Northwest when he was admitted to the hospital. Leckenby is survived by his wife, Leonie; his daughters, Kara and Abigail; his mother, Ellen; and his brothers, Peter and Colin. Donations in his memory may be made to Mr. Wilkinson's Chemotherapy Fund, Christie Hospital, Wilmslow Road, Manchester M20, U.K.

Michel-Melthon Lynch, 25, of meningitis, June 4 in Haiti. Lynch was the drummer and bass player for Mango recording group Boukman Eksperyans. (See story, page 11.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

A GRAND NIGHT For Charity: MCA Records has set Tuesday (21) for the release of the two-CD set "George & Ira Gershwin: A Musical Celebration," an AIDS Project Los Angeles tribute album recorded at the ninth annual S.T.A.G.E./A.P.L.A. benefit Feb. 9, 1993, at the Embassy Theatre in Los Angeles. Proceeds from the project will be donated to A.P.L.A.'s Necessities of Life program, a grocery-like facility staffed by more than 150 volunteers that provides food and other necessities to more than 1,500 A.P.L.A. clients. For more info, call Fletcher Foster at 818-777-8992 or Caroline Prutzman at 212-841-8050.

CALENDAR

JUNE

June 22, **Music & Performing Arts Unit Of B'nai B'rith 30th Annual Awards And Dinner Dance**, honoring Clint Black and Vanessa Williams, Sheraton New York Hotel & Towers, New York. Toby Pieniek, 212-782-1260.

June 23-25, **Summer Consumer Electronics Show**, McCormick Convention Center, Chicago. 202-457-8700.

June 23-25, **Bobby Poe Convention**, Sheraton Premiere, Tyson's Corner, Va. 301-951-1215.

June 24, **El Premio ASCAP Latin Music Awards**, Amnesia International, Miami. Gwynn-Ellen Wardrop, 212-621-6233.

June 30-July 3, **24th Annual Roskilde Festival**, various locations, Denmark. 011-45-42-36-6613.

JULY

July 24-27, **VSDA Convention**, Hilton Convention Center, Las Vegas. 818-385-1500.

PROMAX Sets Attendance Record Diller Focuses On Navigating Superhighway

BY CARRIE BORZILLO

NEW ORLEANS—This year's PROMAX International conference, held here June 8-11, set a record attendance figure, with 4,113 promotion, marketing, and design executives on hand to discuss cross-promotion opportunities, sales promotions, and visibility campaigns, among other topics.

The meeting began with an inspirational opening ceremony, highlighted by doo-wop singers and a choir performing a song about the convention's theme, "Reinventing The Rules." Video images of components of the information superhighway, with sound bites from celebrities ranging from Jay Leno to Beavis and Butt-head, also were aired.

QVC chairman and CEO Barry Diller's keynote address focused on what he dubbed "smart agenting" of the information superhighway. (Diller actually got through his speech without uttering that over-used phrase.)

"Smart agenting" will help people get through the technology maze, according to Diller, who said it would "gather the data for only what we need or want to know... using [the data and] giving us choices based on our interests and needs... doing the homework for us."

Later in the convention, author Maya Angelou gave a motivational speech—and even sang a song—stressing the importance of finding a way to reinvent oneself.

In the radio panels, there was some talk about newer technologies that radio promotion and marketing directors can take advantage of. For instance, interactive database marketing, while not new, was cited as the most effective way to build databases and reach key listeners. Reg Johns, president of San Diego-based direct marketing company Fairwest Direct, described interactive phone systems as the only way to secure a "pure" database.

"The amount of names doesn't matter if it's not quality names," Johns said. "With direct mail, we've found three problems: expense, time delay, and contamination. With point-of-sale entries, you get the 81-year-old grandmas in your database. We want loyalty and want to promote casual usage to heavy."

On working a database, Johns suggested using bar-coded frequent-listener club cards to force tune-in time on members by giving them special offers if they tune in at fixed times. He also suggested sending personal letters, individual offers, birthday cards, and other mailers at least six times a year.

GOING ON-LINE

Karen Tobin, VP of marketing at top 40 KIIS Los Angeles, also brought up the idea of getting on-line with computer services such as America On-Line, Prodigy, or CompuServe. The possibilities here range from conducting on-line contests to

interacting with other promotion directors across the country.

Already, Westwood One's "The Tom Leykis Show" and SuperRadio's "Party On-Line" take calls from listeners via an on-line computer service.

Station magazines were another hot topic. More stations are now producing in-house publications and using them as new revenue sources than in previous years.

Country KEYE (K102) Minneapolis, for example, is profiting from its monthly "Hot Country Headlines," while three Miami sister stations—N/T WIOD, R&B adult WHQT (Hot 105), and AC WFLC Miami—put out the publications "Insider," "Hot 105 Rhythms," and "Dolphins Preview," respectively.

Kurt Steier, director of marketing for the three Miami outlets, said, "It's a tough road, because sales people in radio don't understand print. The key is not to get a radio person to sell it. Get a print person that has his own separate contacts."

The new revenue can be tremendous. Steier said "Insider" recently got a \$24,000 buy for an American Express insert.

OTHER TIPS SHARED

Several successful visibility promotions, stunts, sales promotions, and cross-promotion opportunities were also shared at the convention.

At top 40/adult WNCI Columbus, Ohio, members of the morning team sat in all of a stadium's 90,000 seats to raise money for charity.

Hal Martin, promotion director at top 40/rhythm WERQ Baltimore, said his station has had success with its four-sided painted bus advertising campaign, in which an entire transit bus is wrapped with the station's logo. WERQ has a two-year contract and can rent the bus for events at \$2,000 a month and \$50 per hour for the driver. The cost of the artwork is in the \$3,000-\$5,000 range.

Libby Kochan, promotion director at modern rock KPNT (the Point) St. Louis, is introducing the station's new morning man, Alex Luke, to listeners by bringing him to listeners' homes for dinner. The promotion is being used as an added value tool for a pizza client.

On life after promotion, many attendees suggested that for long-term career development, it may be helpful wherever possible for PDs to structure the promotion department in such a way as to make themselves in charge of overall marketing and have others handle promotional activities and day-to-day operations.

RADIO ATTENDEES FRUSTRATED

To supplement the limited radio panels at the convention, Tobin and Suzanne Belanger, promotion and marketing director, respectively, at AC WKQI Detroit, hosted two "Top Gun" sessions in their hotel room for promotion directors with at least seven years of experience.

The radio attendees, for the most

part, were frustrated with the lack of radio presence at the convention. After several radio folks walked out of a few panels, an impromptu radio session was pulled together. Much of the talk was geared toward how to make PROMAX a better organization for its radio members.

Some said the solution to the problem may be to market PROMAX to GMs, showing them the importance of the organization. Others suggested that the organization make a better attempt at integrating both radio and

(Continued on page 106)



Star-Studded Debut. Comedian David Brenner joined the radio talk show host ranks June 13 when he kicked off his new weekday afternoon show on Westwood One Entertainment. David Letterman, who tapes his CBS-TV show at the Ed Sullivan Theater directly across from WW1's New York studios, was Brenner's guest the first day. Comedian Richard Lewis and syndicated radio personality Howard Stern also called Brenner during his debut program. Pictured, from left, are Letterman, Brenner, and WW1 Entertainment president Greg Batusic.

New Technology Sparks Talk At BRE Meet Attendees Foresee Job Losses Among Costs Of Change

BY BRETT ATWOOD

LOS ANGELES—The emergence of new technologies in radio was discussed with both optimism and fear among attendees at the 17th annual Black Radio Exclusive convention, held June 8-11 at the Universal City Hilton here. About 1,000 representatives of urban radio stations and music organizations discussed the R&B format and its place on the emerging information superhighway.

Heated debate occurred over the changes that the new technological advancements are expected to bring to black radio.

"Radio will soon be available through phone systems," said computer consultant Vincent Hollier. "The television, radio, and phone will all be together in one box. Our community will be able to select the stories that interest us. We'll have more control. Every home will have 70-80 digital and analog channels, which means the door is open for us to bring our community to this media."

Washington, D.C.-based radio consultant Lee Michaels predicted that radio will download music by computer as soon as the year 2000.

"Programmers will get CDs directly through the mainframe com-

puters—no production or manufacturing of discs will be necessary," said Michaels. "I expect that many will resist the changes and not see what is happening, and they will be the losers."

Tipsheet publisher Jack Gibson, organizer of the annual "Jack The Rapper" convention, disagreed that black radio is on the verge of a radical change. "Back in my day, we never knew anything about computers," said radio veteran Gibson. "In 1949, I would read news of interest to the African-American community over the air. That was an important source of news for our community then, and it is still important today. The difference is that our resources for information are now expanding beyond newspapers. I'm hearing the same problems today that programmers faced in the '40s."

The effects of these technological changes are hitting retail as well. Royce Fortune, owner of the Inglewood, Calif.-based retail store Fortune Records, expressed anger at the advancements already taking place.

"I have nothing in the world against computers, but it has put a lot of retailers out of business," said Fortune, who also expressed discomfort

with the prospect of computer-downloaded music. "I know that you must adjust to the changes, but we are all in this together. It's retail that breaks records."

Initial training and equipment costs will be high, according to Ron Brewington, Los Angeles bureau chief for American Urban Radio Networks. "This is 1994, and some people are still using typewriters—they'd better get hip fast," said Brewington. "It costs money to have a large news staff. Radio will depend more on service organizations and news suppliers, rather than having an in-house news staff."

As the industry panelists at the emerging technology session waded through an abundance of hi-tech hoopla and hearsay, there was a consensus that true change is on its way.

"Jobs will be lost," said KACE Los Angeles public affairs director Isidra Person-Lynn. "Black people must educate themselves now, or we will be shut out totally."

The event was sponsored in part by AT&T and featured interactive exhibits by the artist formerly known as Prince and R&B singer Sherrik.

"I don't believe that our community's lack of desire for information is the problem," said Sherrik. "The presentation is the problem. It is imperative that we have access to the coming trend."

The issues of racism and ethnic ownership brought out some strong emotions. "Until we own our own stations, nothing will change," said KKDA-AM Dallas PD Willis Johnson.

"I don't understand this perception that black people are not hi-tech," added Brewington, who humorously noted that his community was among the first to embrace beepers and cellular phones.

"Our community is going to have access to more information than ever—and you can never get saturated with too much information," said Brewington, who repeated industry speculation that KGFJ Los Angeles is "within 30 days" of switching to all-black talk.

(Continued on page 106)



Ease My Mind. Speech of Arrested Development spreads his word at California radio. Pictured, from left, are Dave Shakes, PD KMEL San Francisco; Speech; Keith Naftaly, PD KKBK Los Angeles; and Billy Brill, VP at EMI.

BUREAUCRACY, LEGALITIES SLOW FCC'S REGULATION OF INDECENCY

(Continued from page 1)

office has provided the FCC's address: 1919 M St. N.W., Washington, D.C. 20554.

In a few weeks, a letter with the FCC's logo on the envelope arrives. Enclosed is a bureaucratic form letter and a single-spaced, double-sided, 19-page document that outlines FCC authority in pursuing obscenity and indecency complaints.

In this case, the commission letter explains that the FCC needs more documentation—nothing further can be done unless the complainant supplies a tape, or an accurate transcript.

MANY ARE MAILED, FEW ARE CHOSEN

According to FCC statistics, the commission receives about 300 letters of complaint about indecent programming every month. From some 3,600 complaints each year, the FCC only fines about 10 broadcasters—usually radio stations—for indecency violations.

What makes those complaints actionable? Basically, say FCC staffers interviewed by Billboard, it's the documentation and the details. Those details—which include the context and intent of explicit or double-entendre language, the broadcast's time of day, and the licensee's past record—limit the FCC from acting in all but the most flagrant and fully documented cases.

Some complaints never see action because the FCC doesn't consider the broadcasts to have crossed the line into indecency. Family-issue/personal hygiene/sex preference discussions on TV and radio talk shows often don't make the cut, officials explain, because commission lawyers have determined that the courts interpret such material as news or public affairs information that don't violate community standards.

"Radio bits with sexual innuendo that are the least bit deft or sophisticated don't usually set off the big alarms," says one source. "It's the ones where the stuff's obvious or crude or salacious that we look at closely, certainly those occurring in morning drive."

COMPLAINTS AND FCC BUREAUCRACY

Like most bureaucracies, the FCC is organized into several levels. At the first level are the branches; above them, divisions; and, finally, the bureaus, whose chiefs are responsible to the sitting commissioners.

A complaint is reviewed at those three levels. It starts in the complaints and investigation branch of the enforcement division of the mass media bureau, where it is appraised by one of the branch's five staff analysts and given a log number and date.

If a complaint doesn't include a tape of the broadcast or an accurate, word-by-word transcript of the alleged violation, or if it took place within the "safe harbor" hours of 8 p.m.-6 a.m. in which indecent programming is allowed by law, the branch investigators are limited in what they can do.

"Most of the complaints we get are in the form of letters about a word or a phrase or a bit that a listener heard on the radio," says Norman Goldstein, chief of the branch. "They often hear it in their car, and when they get back to the house they're incensed and they send off a letter to us. But we need more if we're going to pursue action."

Goldstein says listeners can request a tape of a program from a station if they can remember its date and time.

Complaints accompanied by transcripts or tapes and other pertinent details are reviewed by investigators as to whether they meet the FCC's indecency guidelines.

FCC staffers say context is impor-

tant in determining what material violates community standards. Sex-organ names pass muster in a legitimate news story or feature, or even in some on-air news interviews. Even their common street synonyms (such as George Carlin's famous "seven dirty words") may escape FCC censure if used for news purposes, such as in interviews, or during the "safe harbor" hours.

However, officials say, the closer an on-air talent (or aired phone-in comment from a listener) comes during the day to titillating an audience with salacious intent—such as grossly vulgar insults or comments, steamy narratives, or obvious dirty jokes—the more likely the commission will act on a complaint.

Those that meet such criteria are marked "potentially actionable" and sent to the mass media bureau for further review.

The mass media bureau handles all FCC matters regarding radio and TV, from ownership and licensing requirements to political broadcasting, equal opportunity rules, and indecency complaints.

Robert H. Ratcliffe, assistant chief for law for the mass media bureau, is the FCC's indecency point man. He evaluates the complaints sent by the division and passes along those he feels are actionable to the general counsel's office for what he terms "concurrency. It's a double check on the system."

Ratcliffe calls that process a "judgment on the merits" that can serve as a precedent.

Ratcliffe notes that if either the mass media bureau or the complaints and investigations branch thinks a complaint should receive further review, it is sent to the commissioners, who make their determination and return the complaint to the bureau.

The bureau then sends those companies meriting action either a fine notice—called a "notice of apparent liability"—or a letter of inquiry seeking further explanations of the questioned broadcast, including all relevant documents, tapes, transcripts, and explanations of the broadcast. Once inquiry replies are in hand and weighed, the bureau may dismiss the complaint or issue notice of a fine.

Ratcliffe says that if the possible violation is "particularly egregious, or involves repeated instances and requires a fine of more than \$20,000 per incident," the complaint, and the bureau's recommendation for action, is sent to the commissioners' offices. "Anything above [\$20,000] exceeds our delegated

authority from the commission," says Ratcliffe. "If it's going to be a \$400,000 [fine], like the Infinity decision—\$100,000 for four stations—then that would be a commission decision."

The mass media bureau carries out whatever action the commissioners decide. If a station challenges the finding or asks for a further hearing, the case goes back to the bureau, and then to the full commission.

NOT MUCH INDECENCY ON THE AIR

The FCC is prohibited by the Communications Act from censoring broadcast matter, and since the late 1970s it has steered a firm course away from content regulation.

However, under the law, the FCC is allowed to fine or revoke the licenses of stations for a number of violations, including the broadcast of obscene or indecent language.

Courts have consistently ruled that

The commission also follows court instructions in that while indecent language is protected by the Constitution, it cannot be aired, as the Supreme Court said in *Pacific*, "at times of the day when there is a reasonable risk that children may be in the listening audience."

First Amendment groups have criticized the FCC's handling of indecency cases and have brought court challenges concerning its guidelines, which are considered vague, arbitrary, and too broad to avoid First Amendment issues. A coalition also is challenging the FCC's "safe harbor" rule in court.

But based on the number of stations actually fined, chances are slim that most broadcasters will ever face an indecency fine.

One reason, industry observers say, is that despite the publicity earned by morning shock jocks, there is little programming on radio today that is actionably indecent.

However, in April the FCC sent a notice of apparent liability for indecent programming to non-commercial KNON Dallas, owned by Agape Broadcasting, for playing a song called "I Want To Be A Homosexual." The letter informed the station that the FCC could levy a \$12,500 fine.

Agape's music programming is nonmainstream, leaning toward jazz, blues, folk, and regional music, and its public affairs programming is left-leaning. Ironically, the song cited had been played on a Gay Alliance-sponsored program with the intent of giving listeners an insight into false gay stereotypes, an Agape Broadcasting staffer says. But conservative listeners complained with a vengeance to the FCC, according to the Agape source.

Agape removed the on-air host from the station and sent a letter of explanation to the commission, which has not yet acted to fine the station. The Agape staffer says the reply letter asks the FCC to consider the station's prior record and public affairs outreach programming when making its decision.

Although Agape may convince the commission that the broadcast was an aberration, the commission acts differently when it believes a station has knowingly broadcast "egregious examples" of borderline programming or has violated indecency rules repeatedly. Such stations frequently are hit with sizable fines.

Despite the fines, do some broadcasters go after the notoriety and push the limits on purpose? Most long-time

industry observers say no.

"Most broadcasters are conservative people by nature," says a former FCC staffer and National Assn. of Broadcasters official. "It's been my experience that, to them, being hit with an indecency fine is an embarrassment... not the way they want their stations to be thought of in the community."

But, he adds, "Having said that, I can't help but wonder if a few of them, especially those getting repeated fines, might not be at least considering all that publicity that money couldn't buy in the total picture."

The FCC's Ratcliffe says that about half of the 40 stations hit with indecency fines in the last few years have paid without contesting the fines or asking for a review. The other 20 stations will wait to pay, to take advantage of a number of procedural steps at the commission, including reconsideration reviews and contested appeals, before paying.

This spring, Evergreen Media arrived at a settlement with the FCC in lieu of a protracted and expensive court case over an indecency fine. In that settlement, Evergreen paid the government \$10,000 without admitting wrongdoing. The FCC dropped the indecency charges and the \$39,750 in fines it had levied in 1989 and 1991 against Evergreen's WLUP-AM (now WMVP) Chicago (Billboard, March 19).

But the FCC also has ways of exerting pressure. After approving the sale of Washington, D.C., stations WPGC-AM-FM to Infinity, the FCC last month said Infinity was liable for an additional \$200,000 in indecency fines for programming in Howard Stern morning show broadcasts on its New York, Philadelphia, Washington, D.C., and Baltimore stations (Billboard, June 4).

Earlier this year, Infinity was fined \$400,000 for allegedly indecent broadcasts on the same stations following the commission's authorization of the sale of the former Beasley Broadcasting station, KRTH Los Angeles, to the broadcast group (Billboard, Feb. 12). These fines came on top of fines previously levied against Infinity for Stern broadcasts, totaling \$1.8 million.

"Since the (FCC) fine system was restructured and beefed up two years ago, the fines can hurt," says a veteran communications attorney who has handled indecency cases for broadcasters. Further, he says, "the fines have a chilling effect on the whole industry, no question. A lot of owners have tightened up on programming."

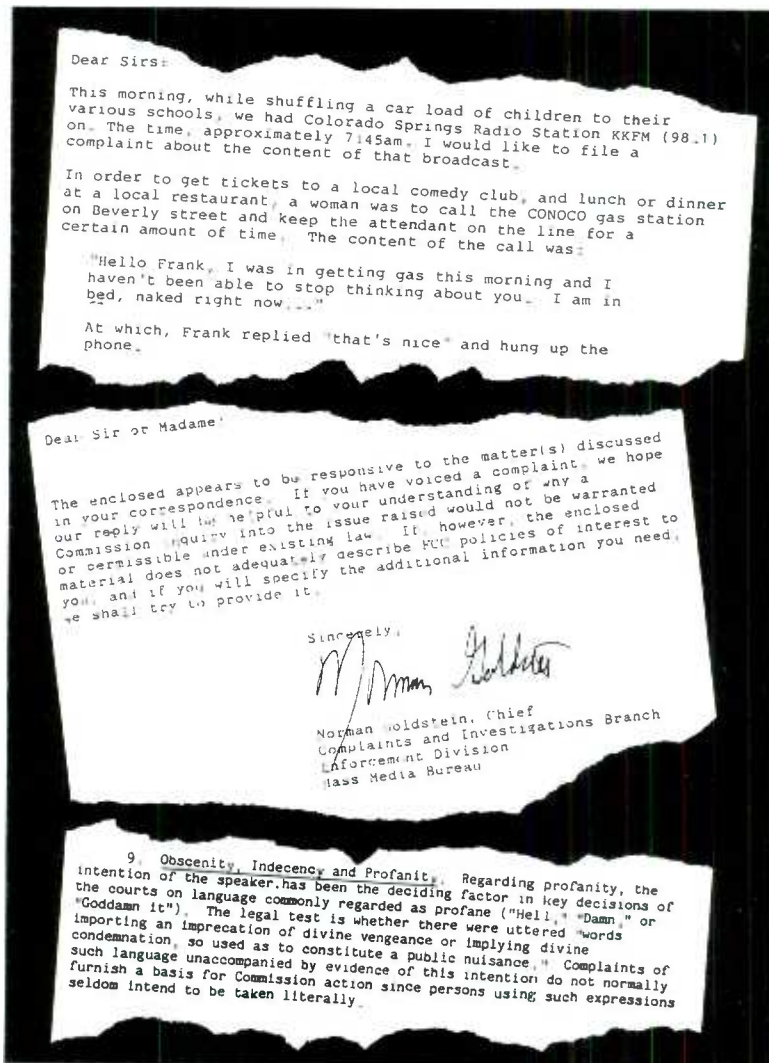
A broadcaster agrees. "When [the commission] starts talking about taking away your license to operate, or holding up station sales, which happens before the final disposition of cases, that kind of talk causes broadcasters to quiver. I mean, they're talking about messing with your livelihood. That sort of thing gets around."

Although stations can challenge an FCC fine in court—which would require the FCC to prove indecency—this has not yet happened. But Infinity Broadcasting's lawyers have said the company will pursue legal remedies once it has run the FCC review gamut for the fines it has accumulated.

Infinity also is part of the coalition challenging the "safe harbor" rule.

Most veteran observers, including those at the commission, believe that challenges against FCC indecency rules will end up before the Supreme Court.

"Without question, this is headed there," says an FCC insider. "Broadcasters want their day in court; they want firm and fast guidelines. Whether the court is willing to provide them is another matter."



Above are examples supplied by the FCC of the paper trail that follows a complaint. An irate listener relates an objectionable bit of programming (top) and the FCC responds with a form letter, in this case explaining why it would not act on the complaint (center). The FCC also sends the listener a 19-page document outlining its guidelines for action, a portion of which deal with obscenity, indecency, and profanity (bottom).

obscenity is not protected by the First Amendment. There have been no recent cases in which radio broadcasters have been cited for obscene programming.

Employing the language of past court rulings—including the Supreme Court's 1978 *FCC v. Pacific* decision involving Carlin's "seven dirty words," and the 1973 *Miller v. California* case, which raised the question of protecting children from indecency—the FCC defines indecency as "language or material that, in context, depicts, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory organs or activities."

Community Involvement Sends WCKX To Top Columbus, Ohio, R&B Station Jumps In Spring Ratings

IF THE FIRST trends are any indication, R&B WCKX (Power 106.3) Columbus, Ohio, is heading for a great spring ratings book.

Ranked No. 5 in AccuRatings' winter survey with a 6.4 share, the station jumped to No. 1 in the market in the numbers reflecting the first eight weeks of the spring AccuRatings book. In Arbitron, the news is nearly as good. After dipping 3.5-2.8 12-plus in the fall, WCKX rebounded all the way up to a 5.7 share in the winter, making it No. 6 in the market 12-plus.

PD/afternoon jock Frank Kelly credits part of his station's success to the demise of crosstown top 40/rhythm outlet WAHC/WWHT (Hot 105/Hot 107), which split its simulcast and become mainstream top 40 on one frequency and oldies on the other.

"We ran the [rhythm-crossover] station . . . out of the market," Kelly says. "They were positioned on either side of us on the dial, [but] we forced them to change because they weren't committed to the community we were broadcasting to. That is something we're devoted to."

That community involvement includes an ongoing "stop the violence" campaign; a "youth on the move" program co-sponsored with McDonald's and local black newspapers that recognizes African-American youth in nine categories, including creative art, community service, and athletic achievement; a midnight basketball program; and a community service program called "Express Yourself," which once a month is broadcast live from a remote location in the community.

WCKX targets 18-49-year-olds, with an emphasis on 18-34.

About a year ago, Kelly widened the station's playlist and took it more current intensive, while keeping the music familiar.

"Part of our programming is familiarity," Kelly says. "We want to make sure the audience likes and knows what they hear."

The mix is now 70%-75% current/recurrent intensive, with oldies dating back as far as 1970. Like most R&B stations, rap is dayparted after 6 p.m. but shunned between the hours of 9 p.m. and midnight, when the station runs its quiet storm show.

Here's a recent afternoon hour: Chantay Savage, "Betcha'll Never Find"; Keith Sweat, "How Do You Like

It?"; Mary J. Blige, "My Love"; Tevin Campbell, "Always In My Heart"; R. Kelly, "She's Got That Vibe"; Xscape, "Love On My Mind"; Prince, "The Most Beautiful Girl In The World"; Bobby Brown and Whitney Houston, "Something In Common"; El DeBarge, "Can't Get Enough"; Atlantic Starr, "When Love Calls"; and Toni Braxton, "I Belong To You."

"I instituted a better variety of music, better visibility, and a sincere dedication to provide the entire city with the best-sounding radio station Columbus has ever heard," Kelly says. "Our owner, Joerg Klebe, has always emphasized that he wants this particular station to be more than a jukebox."

The station has also been benefiting for nearly two years from a power increase (from 3,000 to 6,000 watts) directed toward Columbus.

In addition to Kelly, the airstaff includes Chuck Patterson and Mack McElroy in mornings, Warren Stevens in middays, and Pete Michaels in nights. In overnights, the station runs ABC/Satellite Music Networks' R&B adult format, "the Touch." From 5-6 a.m., WCKX broadcasts gospel music.

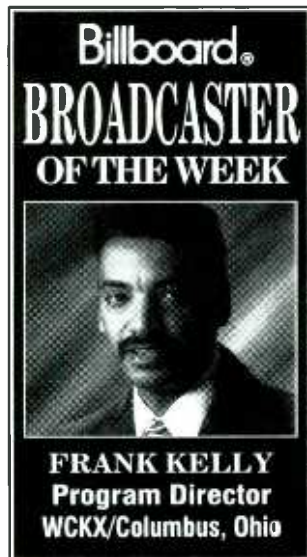
In addition to crosstown R&B adult station WVKO, Kelly says his station shares audience with album rock WBZX (the Blitz) and top 40/adult WNCI. WVKO, Kelly says, is "quite different because they are skewing an older audience, [but in] the last AccuRatings trends we beat them out 25-54. That's not our audience, but we surely welcome them."

Kelly graduated from Ohio University in Athens, where he was PD of black programming at the college station. He returned to his hometown of Dayton after college and worked at WDAO from 1973-1975, starting as a P/T jock and eventually being promoted to afternoons. After a year at WBOK New Orleans, he moved to Columbus, where he worked at WVKO from 1976-1983 as MD/morning host.

His next venture was starting up and running a cable radio service, CT&T, which was on the air until 1987, when Kelly moved to WCKX as MD/morning man. In April 1991, he was upped to his first PD position and shifted to afternoons, where he has been ever since.

Looking toward the future of WCKX, Kelly says, "we're looking forward to being top three [by] doing exactly what we're doing."

PHYLLIS STARK



PROMAX CONFAB SETS ATTENDANCE RECORD

(Continued from page 104)

television executives on the panels. Another problem is that the format panels on two days of the convention are held concurrently, forcing promotion directors who work for two or more stations to choose only two format meetings to attend.

Tobin also is searching for a substitute for the old phrase "thinking outside the box."

GOLD MEDALLION WINNERS

The meeting concluded with the PROMAX Gold Medallion Awards. Here is the list of radio award winners:

Radio Gold winners: TV announcement, "BBC Radio 4 Sunday Mornings," BBC-TV; in-house radio announcement, "Rock Block Thursday Jingle," KROQ Los Angeles; print advertisement, "Guns N' Roses," BBC Radio One; outdoor/transit advertisement, "If You Can't Turn It

Up—Tune In," BBC Radio One; sales promotion, "[KYSR Los Angeles] Star 98.7 Kit," MTV Networks; audience promotion, "Hot Air Balloon," BBC Radio One, and "KSSK Pogs," KSSK-AM-FM Honolulu; special project, "National Music Day," BBC Radio Two; and most innovative radio promotion, "Three Hour Tour," WRQX Washington, D.C.

Radio Silver winners: TV announcement, "John And Bonnie," WVAZ (V103) Chicago, and "KSFM [Sacramento, Calif.] TV Campaign," Mering & Associates; outdoor/transit advertisement, "The Most Music And Then Some," BBC Radio One; sales promotion, "Atlanta's Station For The '90s Media Kit," WNNX (99X) Atlanta; audience promotion, "World Of Faith" (print), BBC Radio Two, and "KIOZ 1994 Rock Calendar,"

KIOZ San Diego; and special project, "KISS Concert 14," WXKS-FM (Kiss 108) Boston.

For additional PROMAX coverage, see the Promotions & Marketing column on page 108.

BRE MEET

(Continued from page 104)

To combat the computers, all panelists agreed that the human element is essential. "We need to emphasize personality so that there is a real reason to tune in," said Michaels.

"I'm hearing a lot of music, but little information," said KACE's Person-Lynn. "The slogan 'more music, less talk' is not necessarily good for our community."

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.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★ No. 1 ★★★	
1	1	13	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA 3 weeks at No. 1
2	6	9	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	◆ ELTON JOHN
3	2	3	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
4	5	6	IF YOU GO SBK 58166/EMI	◆ JON SECADA
5	4	5	BEAUTIFUL IN MY EYES SBK 58099/EMI	◆ JOSHUA KADISON
6	8	8	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
7	9	10	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
8	3	4	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	◆ BONNIE RAITT
9	7	2	NOW AND FOREVER CAPITOL 58005	◆ RICHARD MARX
10	13	15	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
11	14	17	I SWEAR BLITZZ 87243/ATLANTIC	◆ ALL-4-ONE
12	10	7	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
13	11	13	BABY I LOVE YOUR WAY RCA 62780	◆ BIG MOUNTAIN
14	17	26	WILD NIGHT ◆ JOHN MELLENCAMP/ME'SHELL NDEGECELLO MERCURY 858 738	
15	16	20	MISLED 550 MUSIC 77344	◆ CELINE DION
16	12	11	STREETS OF PHILADELPHIA COLUMBIA 77384	◆ BRUCE SPRINGSTEEN
17	15	12	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
18	18	14	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
19	20	22	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	◆ LITTLE TEXAS
20	19	21	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIACS
21	25	30	LOVE IS ALL ABOUT LONDON ALBUM CUT/PLG	◆ WET WET WET
22	24	27	TELL ME WHERE IT HURTS REUNION 62813/RCA	◆ KATHY TROCCOLI
23	30	37	MAYBE LOVE WILL CHANGE YOUR MIND MODERN 98270/ATLANTIC	◆ STEVIE NICKS
24	33	—	AIN'T GOT NOTHING IF YOU AIN'T GOT LOVE COLUMBIA ALBUM CUT	M. BOLTON
25	21	16	WITHOUT YOU COLUMBIA 77358	◆ MARIAH CAREY
26	31	33	COME TO MY WINDOW ISLAND 858 028/PLG	◆ MELISSA ETHERIDGE
27	23	24	HAVING A PARTY WARNER BROS. 18424	◆ ROD STEWART
28	22	23	COMPLETELY COLUMBIA 77376	◆ MICHAEL BOLTON
29	27	25	THE MOST BEAUTIFUL GIRL IN THE WORLD NPG 72514/BEMLARK	◆ ♀
30	28	31	EVEN IF MY HEART WOULD BREAK ARISTA 1-2674	KENNY G/A. NEVILLE
31	32	32	MR. JONES DGC ALBUM CUT/GEFFEN	◆ COUNTING CROWS
32	26	29	IN THE TIME IT TAKES REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
33	29	28	THE WOMAN IN ME CAPITOL 58154	HEART
34	40	—	DON'T TURN AROUND ARISTA 1-2691	◆ ACE OF BASE
35	34	36	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
36	35	34	IN WALKED LOVE ARISTA 1-2679	EXPOSE
37	NEW ▶	1	STAY (I MISSED YOU) RCA 62870	★★★ HOT SHOT DEBUT ★★★ ◆ LISA LOEB & NINE STORIES
38	37	35	LULLABY (GOODNIGHT, MY ANGEL) COLUMBIA 77363	◆ BILLY JOEL
39	36	—	WILD WORLD ATLANTIC 87308	◆ MR. BIG
40	39	40	ROCK AND ROLL DREAMS COME THROUGH MCA 54757	◆ MEAT LOAF

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	3	—	2	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
2	1	1	8	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
3	4	2	4	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
4	2	—	2	SAID I LOVED YOU... BUT I LIED COLUMBIA 77260	◆ MICHAEL BOLTON
5	5	3	5	HERO COLUMBIA 77224	◆ MARIAH CAREY
6	7	8	8	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
7	6	5	14	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
8	10	—	14	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
9	—	7	16	FIELDS OF GOLD A&M 0258	◆ STING
10	8	4	9	JESSIE SBK 50429/EMI	◆ JOSHUA KADISON

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Stern's 'Funeral' Has Grave Consequences; WYKL Memphis A Little Too Close To Target

FIRST, AN ENGINEER at WMMS Cleveland was arrested for sabotaging a live broadcast of syndicated morning man **Howard Stern** on crosstown WNCX. Then the real fun began, as GMs on both sides issued a flurry of press releases pointing fingers at one another.

Police charged WMMS employee **William Alford** with breaking and entering, disruption of a public service, and possession of criminal tools after he allegedly cut a main feeder cable being used for Stern's national broadcast from Cleveland, according to the Cleveland Plain Dealer. Stern was in town for the "funeral" he traditionally holds for the competition following a ratings victory.

WMMS executive VP/GM **Dean Thacker** quickly issued a statement noting that WMMS "did not and does not authorize, encourage, or condone the interruption of another radio station's broadcast" and "will not tolerate such conduct from any of its employees."

Thacker also took a moment to suggest that the incident may have been a publicity stunt engineered by WNCX.

WNCX VP/GM **Walt Tiburski** then issued his own release noting that the FCC had already sent two inspectors from Detroit to investigate the incident.

Alford was released on \$10,000 bond, the Plain Dealer reports. He has been suspended from WMMS pending further investigation of the charges.

In other news, retail chain Target Stores has asked Memphis station **WYKL** to refrain from using the handle "Target 98" and a bull's-eye logo, according to The (Memphis) Commercial Appeal. The station picked up the "Target" handle about a month ago when it switched to a '70s-based oldies format.

A spokesperson for the Minneapolis-based retail chain told the paper the company has gotten "negative calls from our guests" who think the station is aligned with the chain.

No legal papers have been filed, and the chain is hoping to avoid that step. However, **David Gingold**, president of the station's parent company, Barnstable Broadcasting, told the paper "we hope we can resolve their concerns in a non-litigious manner, but we don't see any reason to change."

Summit Communications has agreed to sell off its seven radio stations; six of them to Granum Communications

for \$130 million and one to Emmis Broadcasting for \$68 million. The soon-to-be-Granum stations include **KHVN/KJMZ** Dallas (where Granum already owns **KMRT/KOAI**); **WAOK/WVEE** Atlanta; and **WCAO/WXYV** Baltimore. Emmis picks up **WRKS** New York, where it operates crosstown **WQHT** (Hot 97).

PROGRAMMING: MARDIT EXITS W4 KMLE Phoenix PD **Alan Sledge** moves to **WWWW** Detroit for the same



by *Phyllis Stark*
with reporting by *Eric Boehlert*
and *Brett Atwood*

duties July 1, replacing the exiting **Barry Mardit**, who can be reached at 313-548-5361. **KMLE** promotion director **Shaun Holly** moves up to PD duties at the station.

Former **WQHT** (Hot 97) New York PD **Joel Salkowitz** has been named director of national pop and crossover promotion at New York-based **Pendulum Records**. **WHTZ** (Z100) New York director of operations and programming **Steve Kingston** has signed a new multiyear deal with the station.

Look for **AC KLIT** Los Angeles to flip to album alternative July 1 under consultant **Dennis Constantine**. **Tom Parker** is upped from director of promotion and marketing for **WGY/WRVE** Albany, N.Y., to OM at **WGY**. He replaces **Kelly Carls**, now at **WLAC** Nashville.

KLTY Dallas VP/programming **Jon Rivers**, who was planning to exit for a gig at Morningstar Radio Networks, has decided to stay put. **KTNO** (Tejano 1540) Dallas flips back to a Spanish-language religious format.

WMRV Long Island, N.Y., is now in a local marketing agreement with crosstown **WRHD/WRCN** and changes format from adult standards and news to oldies-based AC.

Four Paxson Broadcasting stations in Florida have signed with the new AP All News Radio network. The four stations are **WINZ** Miami, **WHNZ** Tampa, **WNNZ** Orlando, and **WZNZ** Jacksonville. All four currently program an all-news format.

Catfish Crouch, last at **KZEP-FM** San Antonio, is the new PD at **WFXB** St. Louis, a position last held by **Ken Anthony**. **KSEG** Sacramento, Calif., PD **Jeff McMurray** adds the newly created OM duties.

After just a few weeks programming **WCTK** Providence, R.I., **Lisa Rodman** exits to return to Ohio. She was PD at **WRQK** Canton/Akron, Ohio. **WCTK** GM **Tom Devoe** is looking for a replacement and wants T&Rs.

Ted Stecker, who is now overseeing Radio Equity Partners' country stations (Billboard, June 18), remains as

PD at **WNOE/KGTR** New Orleans. **WWKY** Louisville, Ky., part-timer **Joe Arnold** is upped to OM following last month's exit of **Chuck Tyler** for **KXL-FM** Portland, Ore.

Bob Edwards takes over as OM at **WZZU** Raleigh, N.C., a new position at the station. Edwards arrives from **KKLZ** Las Vegas, where he was PD. **KKLZ** station manager **Terry McRight** is accepting T&Rs to fill the programming position.

Regent Communications taps consultant **Mike McVay** to handle its corporate PD position. Meanwhile, McVay is accepting T&Rs for the PD position at client station **WGRD-FM** Grand Rapids, Mich. Former **WGRD** PD **John Harrison** exits for a group MD position, although he has not yet announced which group.

KASY Albuquerque, N.M., APD/MD **Coyote McGee** is upped to PD/MD, replacing **Bruce Agler**, who exits for PD/MD duties at crosstown **KRST**.

KSKG Salina, Kan., MD and morning personality **Kevin "Crash" Davis** joins **KYQQ** Wichita, Kan., for PD and morning duties, replacing **Robert Gonzales**, who exits. **WRTN** White Plains, N.Y., flips from adult standards to ABC/Satellite Music Networks' R&B adult "The Touch" format Monday (20). The station will keep its brokered programming in overnights and on weekends.

KWIN Stockton, Calif., PD **Bob Lewis** assumes programming duties for all four Silverado Stockton stations: **KWIN**, **KCVR**, **KWG**, and **KEXX**.

After stunting for several days by playing **Billy Idol's** "Rebel Yell" continuously, album rock **KTUX** Shreveport, La., went more current-intensive with the new handle "99X, The Rebel Rocker." OM **Ken Shepherd** is out, and has been replaced by former **WLAV-FM** Grand Rapids, Mich., PD **Mark Steven**.

NETWORK NEWS

Peter Stromquist has been named CEO for the Hong Kong-based ABC Radio Partners International. He previously was VP/GM of United Press International for Europe, the Middle East, and Africa. **Sam Benrubi**, GSM at **WYSP** Philadelphia, segues to Westwood One Entertainment as executive VP/director of sales.

Dick Marsh, founder of Marsh Broadcasting Company and former COO at Children's Radio Group, joins the Morningstar Radio Network as director of network syndication. Also, **Michael Miller** joins Morningstar as director of affiliate services. He previously headed the affiliate services department at CBN Radio Network.

PEOPLE: ROSIN LAUNCHES FIRM

Bolton Research Corp. VP/GM **Larry Rosin** exits to launch his own consultancy, **Edison Media Research**, based in Edison, N.J. He will be purchasing some of his current clients' contracts from **Bolton Research**.

Bret Michael is the new MD at **KOAI** Dallas, replacing **Tom Miller**, now PD. Michael had been **KOAI's** production director. **Scott Arbough** has been upped from local MD to MD at **KBCO** Denver, replacing **Ginger**

newsline...

CHARLES BANTA is out as group VP of Greater Media's Radio Division. Station GMs and corporate radio staff will now report to COO Tom Milewski. Banta will not be replaced.

WALTER BARTLETT, chairman/CEO of Multimedia Inc., is retiring. The company has nominated senior VP Donald Sbarra to replace him.

JACK CLEMENTS, president of Mutual Broadcasting, retires Friday (24). His position will not be filled, and his duties will be divided between **Bill Hogan**, president of Westwood One Networks, and **Greg Batusic**, president of WW1 Entertainment.

INFINITY BROADCASTING has increased its acquisition credit line by \$150 million. The company plans to use the money to buy additional radio stations. Under the amended agreement with Chase Manhattan and other banks, Infinity will be permitted to purchase up to \$50 million of its own common stock.

RALPH SHERMAN JR. is upped from GSM to VP/GM at **WNUA** Chicago, replacing **John Gehron**, now with American Radio Systems. Also, **WNUA** PD **Lee Hansen** is upped to the new OM position.

BOB BURCH has been upped from OM to VP/GM at **KFNS/KEZK** St. Louis, replacing **Joe Cariffe**.

STEVE KEENEY has been named VP/GM of **KINK-AM-FM** Portland, Ore., replacing **Paul Clithero**. Keeney previously was VP/GM at **KHOW** Denver.

DANIEL DILORETO is upped from VP/GM to president/GM at **WXTB** Tampa, Fla.

KATHY STONE has been upped from promotion and marketing director at **WHP/WRVV/WKBO** Harrisburg, Pa., to the newly created station manager job at **N/T WKBO**, which also adds more business news to the programming.

STATION SALES: **WJPC-AM-FM** Chicago from Johnson Publishing to Broadcasting Partners, owner of crosstown **WVAZ**, for \$8 million; **KSFO** San Francisco from First Broadcasting to **KGO** Radio for an undisclosed price (**KGO** begins programming **KSFO** under a local marketing agreement Sept. 1); **WBZT/WIRK** West Palm Beach, Fla., from Price Communications to American Radio Systems for an undisclosed price; **WIVY** Jacksonville, Fla., from **JJ Taylor** Companies to Prism Radio Partners, owner of crosstown **WOKV/WPDQ/WKQL**, for an undisclosed price; **WTLB/WRCK** Utica, N.Y., from **H&D Media LP.** to the Radio Corp., headed by **Ed Levine**, **Frank Toce**, and **Robert Raide**, for \$1 million.

SALE CLOSINGS: **WIBC/WKLR** Indianapolis from Scennix Broadcasting to Emmis Broadcasting for \$26 million.

Havlat. He also will handle middays. Former crosstown **KTCL** MD **Sam Ferara** joins **KBCO** for overnights.

Pete de Graaff has been upped from morning show producer to the newly created APD position at **WXXL** (XL106.7) Orlando, Fla. **WAPE** Jacksonville, Fla., midday jock **Tony Mann** adds APD stripes, and research director **Damon Cox** is upped to MD. PD **Jeff McCartney** had been handling all of those duties.

WPLY (Y100) Philadelphia night jock **Jim Kelly** exits to move to Nashville. PD **Garett Michaels** is seeking a replacement and wants T&Rs. All-sports **WGMP** Philadelphia inks Eagles head coach **Rich Kotite** to host a two-hour call-in show every Monday night for 23 weeks, beginning Aug. 1. **WCAU-TV** sports announcer **Al Meltzer** will co-host.

WPGC-FM Washington, D.C., night jock **Albie Dee** moves to afternoons for a two-week trial run. **Mike Love**, now at **KXOK** St. Louis, previously had that shift. **WPGC** overnight jock **Dakota** moves to nights for now.

John Williams returns to **WHLI** Long Island, N.Y., for mornings. He previously hosted that shift at crosstown **WMJC**. **KGB** San Diego morning team **Dave Rickards**, **Cookie "Chainsaw" Randolph**, and **Shelly**

Dunn exit for that shift at crosstown **KIOZ** (Rock 102).

Rick Marino moves from the production department to the afternoon shift at **KNCI** Sacramento, Calif. He replaces **Shane Benway**, who exited. Following the sale of the station to Emmis Broadcasting, controversial **WIBC** Indianapolis evening talk host **Stan Solomon** was ousted and immediately picked up by crosstown country station **WGGR**. **Jeff Katz**, formerly of **WCKY** Cincinnati, is handling nights at **WIBC** for now.

Walton & Johnson, the morning team for six years at **WEZB** (B97) New Orleans, is splintering and creating two new shows. Mornings are now hosted by **John Walton** and **Rick Rumble**, last at **KCLX-FM** San Diego, while **Steve Johnson** teams up with **Adam Smasher** in afternoons. **Smasher** had been handling that shift on his own. No word on what happens to **Walton & Johnson's** syndicated morning show affiliate, **WTGE** Baton Rouge, La.

Jade "J.D." Luthi joins **WIVY** (Coast 102.9) as ND/morning co-host. She most recently was senior AE at Paxson Broadcasting. **Mark Kroninger** is upped from promotion director to marketing director at **WXKS-FM** (Kiss 108) Boston.

FOR THE RECORD

Due to a production error, lines were omitted from the story "Country Radio Levels Off; News/Talk Keeps Growing" in the June 18 issue. The complete lines were: "Adult contemporary continued to be the most-listened-to format and was up 16.5%-16.8% 12-plus from last fall. Top 40 held steady at 9.7%, which is its lowest share since the format ratings were initiated in 1989."

NAB, RIAA Compromise On Performance Right Bill

BY BILL HOLLAND

WASHINGTON, D.C.—The radio industry and the recording industry have come to a tentative agreement over the pending performance right bill, according to sources, but whether or not the chairman of the House Intellectual Property Subcommittee will agree to the changes in his bill is still an unanswered question.

Sources say Rep. William J. Hughes, D-N.J., has been reluctant to grant broadcasters the full exemption they want from the recording industry—a complete “carve-out” from restrictions (and possible fees) on those services that will

to oppose the legislation, and chances of gaining House member votes needed for passage this summer would be slender.

Sources say the future of the negotiations rests on Hughes' decision, which could come as early as this week.

NO MORE NEED FOR EEO RULES?

The NAB, in papers filed with the FCC, has pointed out that since 1975, when greater efforts were employed to bring minorities and women into broadcast management and leadership roles, the broadcast industry has hired women for management positions at a rate of 90% of the female proportion of the labor force. It has hired minorities for management jobs at a 40% rate.

“FCC guidelines require a 50% labor force level,” the NAB told the commission, “and the broadcast industry exceeds that level in almost every case.”

Citing data supplied by the FCC itself, the NAB said that the broadcast industry employed women at an 87% rate overall, and at a 75% rate for decision-making positions and manager's jobs. Minorities are employed at an 80% rate overall, 55% in top leadership posts.

The NAB called on the FCC to give greater relief in employment-record keeping for small-market broadcasters that have no history of discrimination. “In small communities, broadcasters have a difficult time recruiting and retaining qualified employees,” the NAB said, citing low wages, minimal benefits, and communities with few

amenities.

INFO SUPERHIGHWAY TIPS

The NAB Radio Board has adopted recommendations from the Radio Futures Committee that will help establish radio's place on the information superhighway.

The recommendations, most of them angled at marrying radio to computers and getting DAB onto the fast track, include developing AM/FM receiver chips for computers and exploring the

ability of PCs and local computer networks to receive AM and FM.

NAB EXTENDS MARCONI DEADLINE

The NAB has extended the deadline for Marconi Award nominations to Monday (20). The previous deadline was June 13.

The awards will be presented Oct. 15 at the closing-night ceremonies of the NAB's Radio Show at the Westin Bonaventure Hotel in Los Angeles.



Rock'n'Roll Remembers. New York's Museum of Television & Radio kicked off its salute to rock radio with a five-month listening series. Visitors to the museum can check out rock radio airchecks from influential jocks over the last 50 years. Attending the series' opening night party were Norm Pattiz, left, chairman, Westwood One (and underwriter of the series); and Dave Herman of WXRK (K-Rock) New York.

PROMOTIONS AND MARKETING

(Continued from preceding page)

rival station and win the cash without having to listen to the station.

WLUP-FM (the Loop) Chicago's Jonathon Brandmeier is taking a busload of listeners with him to his 20th high school reunion June 17-19 in Fond du Lac, Wis. The 40 winners, who also will be treated to a bus tour of the city, were either chosen randomly from entries received at participating client locations, or have won trips on-air.

The Loop's Danny Bonaduce brought 200 of his fans to comedy club the Funny Firm for a night of laughs. The winners were chosen randomly from the station's listener database and received surprise letters inviting them to the event and thanking them for their loyalty.

Classical WNYC-FM New York celebrated its 50th anniversary with a historic live concert broadcast June 13 from Alice Tully Hall. New

works, written specifically for this concert, were commissioned by the station from Laurie Anderson, Milton Babbitt, Sergio Cervetti, John Corigliano, Anthony Davis, Philip Glass, Morton Gould, Robin Holcomb, Tania Leon, Raphael Mostel, Peter Schickele, and Joan Tower. The top tickets, costing \$125, entitled the buyer to a reception with the composers and performers.

CFOX Vancouver really means it when it says it is getting behind the Vancouver Canucks. The station has been faxing a picture of morning man Willy's butt to Toronto Maple Leaf fans. Not a pretty sight.

WDRE Long Island, N.Y.'s “Modern RockFest 1994,” scheduled for July 23, has been postponed due to extensive tour schedules and contractual obligations for many of the acts the station hoped to secure. Station staffers now hope to present the concert in September or October.

KITS (Live 105) San Francisco's “sf.local.bands” CD featuring unsigned San Francisco bands is on sale now. Net proceeds go to the Wilderness Society.

PRO-MOTIONS

Joe McCormack joins WLTE Minneapolis as promotion director. He previously was with the National Multiple Sclerosis Society.

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The record industry wants to protect its distribution and sale of recordings in the digital age of pay-per-use services and satellite and cable home delivery of digital audio.

The broadcasters, represented by the National Assn. of Broadcasters, would not even agree to such minor strings-attached accessions as back-announcing of song titles or a restricted number of tunes (or album cuts) to be allowed on programs transmitted by DAB. The Recording Industry Assn. of America, eager to get a performance right bill passed this year before Hughes retires, apparently may have been considering a no-strings exemption.

Hughes, who has returned from recess and is involved in other issues, has not yet made a decision to accept or reject the new negotiated draft worked out by the two trade groups. He may stonewall efforts to water down his tougher version of the bill, which would probably grant a partial exemption to broadcasters from having to pay fees, but would still place certain restrictions on them.

Without the full exemption, broadcasters say, they will continue

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Hits! in Tokio

Week of June 5, 1994

- 1 Drunk On Love Basia
- 2 Baby I Love Your Way Big Mountain
- 3 I Can't Help Myself Julia Fordham
- 4 Dream On Dreamer Brand New Heavies
- 5 Doop Doop
- 6 Girls And Boys Blur
- 7 I'll Be The One Boz Scaggs
- 8 The Most Beautiful Girl In The World Prince
- 9 Goody Goody Lisette Melendez
- 10 Have Mercy Yaz
- 11 I Swear All 4 One
- 12 I'll Remember Madonna
- 13 I Believe Sounds Of Blackness
- 14 I Want You Juliet Roberts
- 15 No Gunshot Worl A Girl
- 16 If You Go Jon Secada
- 17 La La La (Means I Love You) Swing Out Sister
- 18 La Vie En Rose Doana Summer
- 19 100% Pure Love Crystal Waters
- 20 Just When I Needed You Most Randy Vanwarmer
- 21 I'll Stand By You Pretenders
- 22 (She's) Some Kind Of Wonderful Huey Lewis & The News
- 23 The Sign Ace Of Base
- 24 I'm Still In Love With You A B Sure
- 25 Heartbeat Aswad
- 26 Loser Beck
- 27 Rocks Primal Scream
- 28 Brother Urban Species
- 29 Feeling Poyl Joelle Ursull
- 30 Ease My Mind Arrested Development
- 31 I'll Take You There General Public
- 32 Got Me A Feeling Misty Dildand
- 33 Mised Celine Dion
- 34 Spiritual Love Urban Species
- 35 Stay Eternal
- 36 Midnight At The Oasis Brand New Heavies
- 37 Long Time Gone Galliano
- 38 Heaven Come Dawn Jennifer Brown
- 39 Kamisamano Houseki De Dekita Shima Miya & Yami
- 40 Tsumibukaku Aishiteyo Chara
- 41 Each And Everyone Laura Fygi
- 42 7 Seconds Youssou N'Dour
- 43 Blue Denim Stevie Nicks
- 44 So Much In Love All 4 One
- 45 I Need Your Love Boston
- 46 Without You Mariah Carey
- 47 One By One Izit
- 48 Gata Valensia
- 49 Always Erasure
- 50 Boom Shack A Lak Apache Indian



J-WAVE
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CES ENDS CHICAGO TENURE WITH MULTIMEDIA SHOWCASE

(Continued from page 1)

to officially become what it has unofficially been for the last two years: a multimedia showcase. This week's event appears to be a full dress rehearsal for that promised future, with only some 80 high-end audio/video companies in attendance among the approximately 650 exhibitors. Scores of software publishers, film studios, home video companies, and software distributors fill out the ranks.

The big hardware companies on hand, such as Philips and Panasonic, also are putting the emphasis on their multimedia wares. Panasonic will be represented only in the 3DO booth, and Philips Media will introduce its new game-targeted CD-i unit, expected to be priced less than \$299. (Philips also will unveil some of its next-generation digital compact cassette products—a new portable and a new deck.) As in years past, Sony's hardware division will not exhibit on-site, but is expected to take the wraps off a new breed of headphones geared for multimedia use at the Sony Plaza store in downtown Chicago. Video CD players, too, will be in abundance.

The spotlight is clearly on multimedia.

MCA/Universal, Paramount, Disney, Warner Bros., 20th Century Fox, Sony, Trimark, and LucasArts are among the film-related contingent that will be represented through either separate interactive divisions or licensed film-spinoff products. Al Ovadia, president of 20th Century Fox Licensing & Merchandising, says this is the studio's first visit to CES "in ages."

"We were at the show years ago

from the video side, when video was displayed and a lot of the majors used to go before VSDA, and then in addition to VSDA," he says. "Then [CES] became mainly a hardware show. But now with the new climate, and of course, with Fox Interactive, it's a perfect time for us to be back."

"It reflects what's happening in the industry as a whole," adds Cynthia Upson, staff VP for the Electronics Industries Assn.'s Consumer Electronics Group, which sponsors the show. "Hollywood is meeting Silicon Valley, and they're meeting at places like CES."

Most of the film companies hitting CES this year say they will have some presence, too, at July's Video Software Dealers Assn. conference in Las Vegas, although most will appear as adjuncts to their video or distribution divisions.

Ironically, game-maker Sega, a traditional CES powerhouse, will skip the electronics show this year but will sponsor a dinner at VSDA, which has been actively courting the video game delegation. "The lines are blurring," says Rob Biniaz, COO for Universal Interactive, which launched its first video game in May.

FILMS MEET GAMES

Fox Interactive also was launched last month as an interactive division of 20th Century Fox (Billboard, June 4). The unit is headed by Ted Hoff, who reports to Ovadia. At its booth, Fox Interactive will be showcasing its debut titles, "The Pagemaster" and "The Tick." The former, starring Macaulay Culkin, will be released simultaneously with the feature film in November, a move Ovadia says will

open exciting promotional doors.

Among the film and game tie-ins, he says, will be a 24-page "Pagemaster" newspaper insert from one of Fox's sister companies that will hit 61 million homes Nov. 13. Print ads for the film also will flag the availability of the game, Ovadia says, "just as you'll typically see 'soundtrack available from... now.'"

Fox Interactive also plans to showcase some titles in development, such as "Alien IV," "Planet Of The Apes," and "Diehard 3."

Paramount Home Video is another returning CES veteran, having been a major presence in 1982 and 1983 when it announced some of the first sell-through titles, "Star Trek: The Wrath Of Khan" and "An Officer And A Gentleman" for Beta and VHS. "With the rise of a new technol-

MCA/UNIVERSAL BOWS 'SCHINDLER'S LIST' ON VIDEO

(Continued from page 6)

ing sweeps week.

"Typically, consumers will block out one to four days to watch a miniseries on television," he says. "And our marketing campaign addresses this as a must-see film, which people are encouraged to see with others."

Both pre- and post-street advertising is planned, as well as standees, banners, and an in-store preview reel explaining why "Schindler's List" is a "must-see" film.

Spielberg's production company, Amblin Entertainment, also will continue its extensive educational campaign with the release of the video.

In addition, MCA/Universal will release a THX CLV four-sided laserdisc version, priced at \$44.98 and a limited collector's edition, priced at \$139.98. The street date is Sept. 21.

"Schindler's List," which swept this year's Academy Awards by winning in seven categories, including best picture, director, adapted screenplay, cinematography, and original score, has grossed nearly \$95 million at the box office. The soundtrack has sold 154,000 units since its Dec. 16, 1993 release, according to SoundScan.

The deluxe set pricing will make it one of the highest-priced collectibles ever, putting it in range with "The Civil War" and "The Godfather Trilogy," which were multitape sets.

"Any boxed set has a limited audi-

ogy there is a definite sense of déjà vu now," says Alan Perper, senior VP of marketing for Paramount Home Video. "Optical technology, which was so important to the audio business eight to 10 years ago in helping them launch a new business, is creating the exact same possible scenario again." CES also offers those traditional film and video folks entering new waters a chance to stretch beyond their usual contacts, Perper says. "Recognize that for the most part, we have only been involved in what would traditionally be considered our classes of trade, meaning video retailers and the mass merchants who carry video," he says. "But we now have to reach into new channels."

Paramount Home Video, which will
(Continued on next page)

Canadian Cable To Dump CMT For New Channel

BY EDWARD MORRIS

NASHVILLE—The Canadian Radio-television and Telecommunications Commission has ruled that Nashville-based CMT will be dropped from the nation's cable systems as soon as a just-approved, Canadian-owned channel goes on the air late this year or early next. CMT hints that once it is exiled from Canada, it may retaliate against videos by Canadian artists.

On June 6, the CRTC awarded a license for the Country Network, an English-language domestic channel proposed by MH Radio/Rawlco Partnership. When it begins service, it will immediately bump CMT from the place it has held in Canada since 1984 (see The Eye, page 67).

The CRTC ruling notes that "it is the Commission's policy that, in cases where a Canadian service is licensed in a format competitive with that of an authorized non-Canadian satellite service, the authority for the cable carriage of the non-Canadian service could be terminated."

According to figures provided by CMT, the service now reaches more than 1.9 million homes in Canada.

In a prepared statement, CMT says it is "disappointed" by the commission's decision and will encourage it to find some way to restore the American service, even though the financial impact of being dropped in Canada is "insignificant."

However, the statement continues, "In view of the fact that the United States does not discriminate against Canadian television services [MuchMusic and the CBC will soon be available to U.S. viewers via DBS and cable], we find this action to be unneighborly."

A CMT spokeswoman says that the network will not change its policy toward airing videos by Canadian artists as long as CMT stays on the air in Canada. But, she adds, "We have no policy for the future after that. It is reasonable to assume that when we no longer have any Canadian viewers, we will re-evaluate our programming standards for Canadian videos because, basically, CMT's objective is to serve its viewers."

Tinti Moffat, the Nashville-based VP of Toronto's Balmur Ltd. management firm, says, "I know there are a lot of Canadian artists and music industry people who are very nervous about CMT 'being excused' from Canada. [The ruling is] wonderful for Canadian business and enterprise, but if you want to participate in a global industry, you can only rise to the challenges that the rest of the world creates for you."

VSDA HITS THE ROAD WITH NEXT SIX CONFABS

(Continued from page 6)

VSDA's schedule.

But if the future is foretold, VSDA is still having problems with the here-and-now of the 1994 show. Off the record, one board member complains Las Vegas unions and the city are "making it as difficult as is humanly possible" to stage the convention. The reason, he says, is that Vegas prefers family business to trade shows. Convention bureau officials say so, he maintains. "They stop just short of throwing us out of the office."

VSDA and exhibitors have had problems securing enough meeting rooms (see Shelf Talk, page 44), and the association reportedly has been told it would be charged set up and break-down fees to open and close the show. In previous years, it had not been billed for those hours.

Boothby attributes part of the problem to a Federal Express meeting that immediately precedes the VSDA convention. VSDA, he says, wanted some of that time for ever more elaborate displays, including Disney's annual Sunday night extravaganza, but was unable to reach an accommodation with FedEx. Ed Robertson, the FedEx executive planning the meeting, wasn't available for comment. One retailer familiar with the situation dismisses the FedEx conflict as a smoke screen.

Boothby and VSDA spokesman Bob Finlayson agree the problems should be solved before the show opens, although that may be too late to satisfy some exhibitors. "I cannot tell you how frustrated we are," says one Hollywood executive. "It's like

[VSDA] didn't take out last year's file. They're driving us all nutty."

Finlayson says the Hilton and the Convention Center are "operating with good intentions. By the time we get to the convention, most of the problems will be resolved." However, he notes, "Las Vegas is not an easy city to deal with. There are problems. That's one reason why we're in Dallas. One could contrast our reception in Dallas with the one you get in Las Vegas. It can do better."

BOUKMAN EKSPERYANS FEELS SORROWS OF HAITIAN EMBARGO

(Continued from page 11)

fore beginning a tour of Europe that ends July 25.

The first U.S. show planned after the European tour is in Chicago Aug. 1, and Behrman says the band will come with or without visas. "As of June 25, the U.S. won't recognize Haitian passports—a Haitian is persona non grata. But we have our tickets, and we'll come to the U.S. anyway," says Behrman. "Too many people, including Americans, have been working on this for too long. Why should they be cheated? Audiences, concert promoters, and press people have been waiting for this. I talked to the band—we talked about passive resistance and civil disobedience. They said, 'Let's all go to jail together.'"

"They're welcome to stick us in jail; they're giving us a platform to expose injustice. I'm an American, but I'll go to jail, too. I'm ashamed of 'my'

country."

Island Independent Labels VP of marketing Peggy Dold says Island stands behind the band. "This is a human rights issue. We can't turn our backs on it. It's too important to us."

U.S. State Department public affairs officer Nyda Budig says that Gary Sheaffer, press officer for the State Department, has telexed the U.S. Embassy in Haiti to try to get information or a comment on the Boukman case but has not yet received a response. Says Budig, "In order to get a visitor's visa to the U.S., the visitor has to satisfy the consular official that the visit is temporary and that he will be returning to his country at the end of his visit. Because of President Clinton's proclamation, as of June 25 there will no longer be flights going to and from Haiti. So it would be difficult for someone to return to Haiti at the end of his stay.

Without having the specifics [of the Boukman case], we believe this may have been the problem."

The band is still grieving the loss of Lynch, known as Olich. Although the U.S. embargo is not supposed to include medical and humanitarian aid, medical supplies are increasingly difficult to get in Haiti, Behrman says. After running into delays using regular channels, Behrman finally arranged to have a friend of the band fly antibiotics personally from New York to Port-Au-Prince, but the medicine arrived too late.

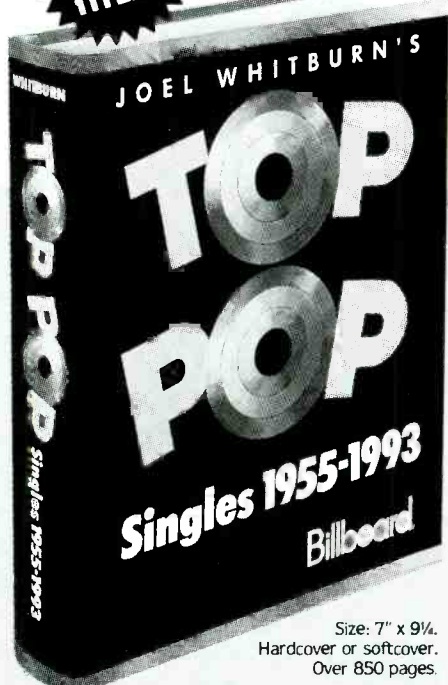
Boukman Eksperyans is both popular and controversial in Haiti due to its spiritual and political music and outspokenness, and its popularization of traditional Vodou culture has influenced Haitian music and culture. The band's 1992 album "Kalfou Danjere" topped Billboard's Adult Alternative/World Music chart.

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- Thousands of previously published biographies on nearly every "Hot 100" artist and group further researched and updated for greater accuracy _____
- Revised, expanded title notes with more facts of interest about more "Hot 100" records than ever before _____
- Separate list of Top 3 or 5 hits for every artist with 10 or more charted hits _____
- Total weeks at #1/#2 _____
- RIAA Platinum/Gold Records _____
- Peak positions on Billboard's multiple weekly '55-'58 Pop singles charts _____

DEBUT DATE	PEAK POS	WKS CHR	ARTIST - Title	\$	P	C	Label & Number
THE ANIMALS							
<p>ANIMALS, The **189** BUB/PLP '66 Rock group formed in Newcastle, England in 1958 as the Alan Price Combo. Consisted of Eric Burdon (vocals), Alan Price (keyboards), Bryan "Chas" Chandler (bass), Hilton Valentine (guitar) and John Steel (drums). Price left in May 1965, replaced by Dave Rowberry. Chandler pursued a management career and discovered Jimi Hendrix in 1966. Steel left in 1966, replaced by Barry Jenkins. Group disbanded in July 1968. After a period with War, Burdon and the other originals reunited in 1976 and again in 1983. Inducted into the Rock and Roll Hall of Fame in 1994.</p> <p>1)The House Of The Rising Sun 2)San Franciscan Nights 3)See See Rider</p>							
8/8/64	1 ³	11	The House Of The Rising Sun	87	■		MGM 13264
9/12/64	57	3	Gonna Send You Back To Walker (Gonna Send You Back To Georgia)	87	■		MGM 13242
9/28/64	19	9	I'm Crying	87	■		MGM 13274
12/5/64	43	7	Boom Boom	87	■		MGM 13298
2/6/65	15	10	Don't Let Me Be Misunderstood	86	■		MGM 13311
5/15/65	32	6	Bring It On Home To Me	86	■		MGM 13339
8/14/65	13	11	We Gotta Get Out Of This Place	86	■		MGM 13382
11/6/65	23	12	It's My Life all of above produced by Mickie Most; above 4 from the album Animal Tracks	86	■		MGM 13414
2/26/66	34	7	Inside-Looking Out	86	■		MGM 13468
5/21/66	12	10	Don't Bring Me Down	86	■		MGM 13514
ERIC BURDON & THE ANIMALS:							
9/17/66	10	10	See See Rider #14 hit for Mr. Rainey in 1925 (as "See See Rider Blues")	86	■		MGM 13582
11/26/66	29	9	Help Me Girl	86	■		MGM 13636
4/8/67	15	9	When I Was Young	86	■		MGM 13721
8/5/67	9	10	San Franciscan Nights	86	■		MGM 13769
12/16/67	15	9	Monterey story-in-song of the famed Monterey International Pop Festival, June 1967	86	■		MGM 13868
4/13/68	80	4	Anything	86	■		MGM 13917
6/1/68	14	14	Sky Pilot (Part One)	86	■		MGM 13939
11/23/68	67	8	White Houses	86	■		MGM 14013
8/13/68	48	10	The Night	84	■		I.R.S. 9920
ANIMATION							
<p>Pop group formed in 1984; several personnel changes. 1989 lineup included Paul Engemann (formerly of Devise) and actress/dancer/singer Cynthia Rhodes (in movies Staying Alive and Dirty Dancing); named Richard Marx on 1/8/89.</p>							
1/26/85	6	24	Obsession Sales #5 / Airplay #5	83	■		Mercury 880266
6/1/85	39	13	Let Him Go	83	■		Mercury 880737
3/6/86	16	8	Engineer	83	■		Casabl. 884433
5/17/86	84	4	I Want You	83	■		Casabl. 884729
2/15/89	9	16	ROOKIE LOVE Airplay #9 / Sales #12; from the movie My Stepmother Is An Alien starring Dan Aykroyd and Kim Basinger	83	■		Polydor 871418
6/10/89	53	9	Calling It Love	83	■		Polydor 889054
ANITA AND THE SO-AND-SO'S							
<p>The Anita Kerr Singers. Anita was born Anita Jean Grob on 10/31/27 in Memphis. One of the most prolific studio backup vocal groups for Pop and Country artists during the '50s and '60s.</p>							
2/17/62	91	3	Joey Baby	88	■		RCA 7974
ANKA, Paul **25** BUB/ACL/P '59							
<p>Born on 7/30/41 in Ottawa, Canada. Performer since age 12. Father financed first recording, "I Confess" on RPM 472 in 1958. Wrote "She's A Lady" for Tom Jones and the English lyrics to "My Way" for Frank Sinatra. Also wrote theme for TV's Tonight Show. Own variety show in 1973. Cameo appearances in the 1962 movie The Longest Day and the 1992 movie Captain Ron. Longtime popular entertainer in Las Vegas.</p> <p>1)Lonely Boy 2)You're Having My Baby 3)Diana 4)Put Your Head On My Shoulder 5)Puppy Love</p>							
7/15/57	1	29	Diana Best Seller #1 / Top 100 #2 / Jockey #2; Diana was Anka's family's babysitter. #1 R&B hit (2 weeks)	912	■		ABC-Para. 9831
12/16/57	97	1	I Love You, Baby	912	■		ABC-Para. 9855
1/20/58	7	17	You Are My Destiny Top 100 #7 / Best Seller #9 / Jockey #9	910	■		ABC-Para. 9860
4/21/58	15	14	Crazy Love Best Seller #15 / Top 100 #19		■		

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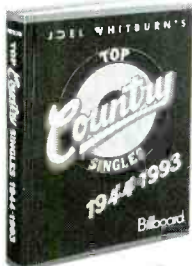


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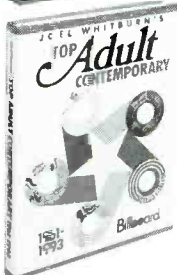
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THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
JUNE 25, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
(1) NEW			1	STONE TEMPLE PILOTS ATLANTIC B2607*AG (10.98/16.98) 1 week at No. 1	★★★ No. 1/HOT SHOT DEBUT ★★★ PURPLE	1
(2) NEW			1	WARREN G VIOLATOR/RAL 52335*PLG (10.98/15.98)	REGULATE...G FUNK ERA	2
(3)	2	1	29	ACE OF BASE ▲ 3 ARISTA 18740 (9.98/15.98)	THE SIGN	1
4	1	—	2	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
5	4	3	12	TIM MCGRAW ▲ 2 CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
6	3	2	11	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
(7) NEW			1	BOSTON MCA 10973* (10.98/16.98)	WALK ON	7
8	5	7	12	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	2
(9)	6	6	26	COUNTING CROWS ▲ 2 DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
(10) NEW			1	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	10
(11)	8	8	10	PINK FLOYD ▲ 2 COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
(12)	10	10	9	ALL-4-ONE ● BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	10
13	7	4	13	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT	3
(14)	13	—	2	SOUNDTRACK WALT DISNEY 60858 (10.98/17.98)	★★★GREATEST GAINER★★★ THE LION KING	13
15	9	5	3	JIMMY BUFFETT MARGARITAVILLE 11043/MCA (10.98/16.98)	FRUITCAKES	5
(16)	12	12	48	TONI BRAXTON ▲ 4 LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
17	11	9	31	R. KELLY ▲ 2 JIVE 41527 (10.98/15.98)	12 PLAY	2
(18)	17	20	15	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
(19)	19	22	9	COLLECTIVE SOUL ATLANTIC 82596/AG (10.98/15.98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	19
(20)	15	16	14	SOUNDGARDEN ▲ A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
21	16	13	41	MARIAH CAREY ▲ 5 COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
(22)	23	23	18	SOUNDTRACK ▲ RCA 66364 (10.98/16.98)	REALITY BITES	13
(23)	28	26	31	CANDLEBOX ● MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	23
24	22	19	46	SMASHING PUMPKINS ▲ 2 VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
25	18	24	3	AALIYAH BLACKGROUND 41533*/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
26	25	17	31	CELINE DION ▲ 2 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
27	27	18	7	REBA MCENTIRE MCA 10994 (10.98/15.98)	READ MY MIND	2
28	24	21	3	JON SECADA SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
29	20	—	2	SEAL ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
30	21	15	18	ENIGMA ● CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
31	14	11	3	HEAVY D. & THE BOYZ UPTOWN 10998*/MCA (9.98/15.98)	NUTTIN' BUT LOVE	11
32	26	28	29	SNOOP DOGGY DOGG ▲ 4 DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
33	31	30	18	GREEN DAY REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	29
(34)	35	32	20	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
(35)	38	37	4	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	35
36	29	31	7	OUTKAST LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	20
37	34	41	60	AEROSMITH ▲ 4 GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
38	32	25	22	CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	9
39	30	14	5	INDIGO GIRLS EPIC 57621* (10.98 EQ/16.98)	SWAMP OPHELIA	9
40	33	27	12	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
41	37	33	35	SALT-N-PEPA ▲ 2 NEXT PLATEAU/LONDON 828392*/PLG (10.98/16.98)	VERY NECESSARY	4
42	39	29	5	TRAVIS TRITT WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
43	36	35	38	NIRVANA ▲ 3 DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
44	41	38	56	JANET JACKSON ▲ 6 VIRGIN 87825 (10.98/16.98)	JANET.	1
(45) NEW			1	STEVIE NICKS MODERN 92246/AG (10.98/16.98)	STREET ANGEL	45
46	40	42	4	JULIO IGLESIAS COLUMBIA 57584 (10.98 EQ/16.98)	CRAZY	30
(47)	47	49	39	MEAT LOAF ▲ 4 MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
(48) NEW			1	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	48
49	45	34	3	TOAD THE WET SPROCKET COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
50	46	43	30	TOM PETTY & THE HEARTBREAKERS ▲ 2 MCA 10813 (10.98/17.98)	GREATEST HITS	5
(51)	74	—	2	VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98)	★★★PACESETTER★★★ MTV PARTY TO GO, VOLUME 5	51
52	42	44	33	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
53	48	39	15	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
54	44	40	4	ERASURE MUTE 61633/ELEKTRA (10.98/15.98)	I SAY, I SAY, I SAY	18
55	51	70	82	SOUNDTRACK ▲ 11 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	53	74	82	KENNY G ▲ 6 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
57	55	53	34	PEARL JAM ▲ 5 EPIC 53136* (10.98 EQ/16.98)	VS.	1
58	49	51	136	NIRVANA ▲ 5 DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
59	56	56	7	LIVE RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38
60	58	57	41	GARTH BROOKS ▲ 4 LIBERTY 80857 (10.98/16.98)	IN PIECES	1
61	43	46	15	HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	12
62	54	47	20	ALICE IN CHAINS ▲ 2 COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
63	57	66	68	BROOKS & DUNN ▲ 2 ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
64	52	52	5	SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98)	'N GATZ WE TRUSS	32
65	50	36	3	JERU THE DAMAJA PAYDAY 124011*/FFRR (9.98/17.98)	THE SUN RISES IN THE EAST	36
66	64	55	5	HUEY LEWIS & THE NEWS ELEKTRA 61500 (10.98/16.98)	FOUR CHORDS & SEVERAL YEARS AGO	55
(67)	75	61	5	LORRIE MORGAN BNA 66379 (9.98/15.98)	WAR PAINT	48
68	66	60	61	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
69	65	73	130	PEARL JAM ▲ 6 EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
(70)	80	77	17	JOSHUA KADISON SBK 80920/EMI (10.98/15.98) HS	PAINTED DESERT SERENADE	70
71	67	71	13	MEAT PUPPETS LONDON 828484/PLG (9.98/13.98) HS	TOO HIGH TO DIE	62
72	61	58	14	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
73	63	62	12	PANTERA ● EASTWEST 92302*/AG (10.98/15.98)	FAR BEYOND DRIVEN	1
74	60	50	5	PRETENDERS SIRE 45572/WARNER BROS. (10.98/15.98)	LAST OF THE INDEPENDENTS	41
75	59	54	17	SARAH MCLACHLAN NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
76	62	59	9	ROLLINS BAND IMAGO 21034* (9.98/15.98)	WEIGHT	33
77	69	78	77	STONE TEMPLE PILOTS ▲ 3 ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
(78)	85	90	11	SOUNDTRACK MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	78
79	76	72	31	BRYAN ADAMS ▲ 3 A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
(80)	87	111	7	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HS	MARVIN THE ALBUM	80
81	79	84	148	METALLICA ▲ 7 ELEKTRA 61113* (10.98/15.98)	METALLICA	1
82	72	67	15	BECK ● DGC 24634*/GEFFEN (10.98/15.98)	MELLOW GOLD	13
83	77	85	29	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
84	73	91	5	SOUNDTRACK MCA 11045 (10.98/16.98)	THE FLINTSTONES	73
(85)	105	98	88	ALAN JACKSON ▲ 3 ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
86	81	64	50	THE CRANBERRIES ▲ EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND 514156/PLG (10.98 EQ/16.98) HS		18
87	70	65	25	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
88	84	76	30	MICHAEL BOLTON ▲ 3 COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
(89)	116	157	4	OFFSPRING EPITAPH 86432* (8.98/14.98) HS	★★★HEATSEEKER IMPACT★★★ SMASH	89
90	78	80	39	PATTY LOVELESS ● EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	63
91	68	45	6	BASIA EPIC 64255 (10.98 EQ/16.98)	THE SWEETEST ILLUSION	27
92	88	82	27	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98/15.98)	DOMINO	39
93	86	88	174	ENIGMA ▲ 2 CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
(94)	99	102	18	NEAL MCCOY ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	84
95	71	63	5	SOUNDTRACK 40 ACRES AND A MULE 11036/MCA (10.98/16.98)	CROOKLYN	59
96	91	75	7	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
97	82	79	8	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	12
98	90	68	6	ALLMAN BROTHERS BAND EPIC 64232 (10.98 EQ/15.98)	WHERE IT ALL BEGINS	45
99	95	105	102	MARY CHAPIN CARPENTER ▲ 2 COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
100	92	107	4	NPG 71003*/BELLMARK (8.98/13.98)	THE BEAUTIFUL EXPERIENCE (EP)	92
101	96	94	28	CRACKER ● VIRGIN 39012 (9.98/13.98) HS	KEROSENE HAT	59
102	89	81	31	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
103	107	89	19	TORI AMOS ● ATLANTIC 82567/AG (10.98/15.98)	UNDER THE PINK	12
104	102	92	25	US3 ● BLUE NOTE 80883/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	31
(105)	114	123	20	COLLIN RAYE EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
(106) NEW			1	MC BREED W/RAP 8133/CHIBAN (9.98/17.98)	FUNKAFIED	106
(107)	117	104	37	REBA MCENTIRE ▲ 2 MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
108	98	97	18	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	37

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

EURO HIP-HOP ACTS STRUGGLE FOR ACCEPTANCE

(Continued from page 1)

because the label is still working on a remixed version.

Michael Krumper, director of product development at Atlantic, says the label initially will take Fun-Da-Mental to college stations, focusing on hip-hop, alternative, and other appropriate programs. "We'll also be pushing it at [commercial modern rock] radio," he says.

Krumper says the label is soliciting endorsements from socially conscious leaders in the black community to stir U.S. interest in the album. "We've compiled a list of political rappers and black scholars, and are mailing out letters regarding social problems in the U.K. to connect with the black community and draw some support," he says. "We plan to send out to media any endorsements we get from the campaign to help attract attention for the group."

But gaining acceptance in the cliquish American hip-hop community can prove daunting.

Last November, Tommy Boy came out with a rap compilation of European artists titled "Planet Rap," and sales have reached only 1,900 units, according to SoundScan. But the label is continuing to work the release.

"For 'Planet Rap,' we're trying to cultivate media and press awareness and send the record out to radio, especially on the college level," says Monica Lynch, president of Tommy Boy Music.

"Generally speaking, releasing a compilation by unknown artists doesn't yield immediate success," she says. "But as a company devoted to hip-hop and its future, we found the prospect of doing an international album of hip-hoppers extremely attractive, and necessary."

Though Lynch cites foreign languages and cultural diversity as stumbling blocks to European rap's acceptance in America, she is optimistic. "So many barriers have been broken down in the past few years musically, that the next big hit could come from anywhere."

For French rapper MC Solaar, credibility seems less a problem than language. "Alternative kids and college fans know him from his work on [Gang Starr member Guru's solo album] 'Jazzmatazz,'" says Peggy Dold, VP of marketing for Island Independent Labels. "He was also a featured artist on 'Planet Rap,' so he's already got a level of awareness in the American hip-hop community."

Solaar's first U.S. album, "Prose Combat," dropped May 23.

Dold says the label is building the artist slowly and hosting release parties in selected markets, as well as conducting general press and promotion campaigns. But because he doesn't speak English, Solaar is being marketed primarily to a modern rock audience, which traditionally has been more open to world music.

"It's difficult when you have a rapper who isn't rapping in English, because [lyrical content] was a key for his success in France, and we can't show off that aspect of his talents here. But his style, groove, and music are still there."

A music video of the track "Nouveau Western" was released about the same time as the album, and remixes are being produced to "create a radio-friendly version that will overcome the language situation," says Dold. She says that if the remix is satisfactory, the single's release will be scheduled.

Hooman Majd, VP/GM of A&R for

Polydor, says Solaar's liner notes for the album will have an English translation of the lyrics, and the music videos will include subtitles.

Though Solaar's native French is not a common language in America, the label intends to seek out the market. "There is a French-speaking market here in America—more than 3 million [people]," says Majd. "There are large Haitian and West African communities in New York and Miami, so we'll be concentrating efforts heavily in those areas."

Majd says Solaar will tour, but probably at the regional level, and mostly in larger markets.

While there may be differences in sound and cultural themes between European rappers and their U.S. counterparts, labels hope to play up the social similarities that exist.

The English/Irish act Marxman

had its U.K. single "Sad Affair" banned in its home country because of its politically volatile theme, focusing on Irish/English tensions.

"Issues that Marxman discusses are relevant around the world," says Celia Hirschman, executive director of marketing for A&M Records.

The first American single, "All About Eve," which was released to radio March 30, has a universal theme of spousal abuse.

Hirschman says special television PSAs on spousal abuse have been produced that feature excerpts from the group's "All About Eve" video. The clip includes a toll-free number for those suffering abuse.

Hirschman says radio markets showing early favorable reaction to Marxman include Houston, Providence, R.I., Denver, and San Diego.

Marxman's album "33 Revolutions

Per Minute" was released in the U.S. May 17.

Hirschman says it's difficult to acquire the underground hipness vital to consumer acceptance in the U.S. hip-hop community when an act lives on the other side of the world. In order to achieve that awareness, Hirschman says the label hired street teams around the country to work mix shows and retail. The label also has separate promotion teams working college radio, modern rock, top 40/rhythm-crossover, and R&B radio. In addition, product development managers have been assigned to work the video outlets.

Rebecca Carroll, product manager for PLG, says the label had a unique marketing angle for its new Swedish act Stakka Bo—a videocassette giveaway to consumers. "We got early radio play in Seattle and San Francisco

off the import single 'Here We Go,'" she says. It was also the first U.S. single, and dropped to clubs April 11, and then to retail May 3.

Stakka Bo's debut set, "Supermarket," shipped to retail May 17.

"Once [modern rock] started playing it we got retail interest, and since it was before the official release of the single, we developed the cassette promotion that featured three videos and included a bio insert in the sleeve."

The West Coast is where Stakka Bo has its biggest following so far, says Carroll, "But we're seeing action in Philadelphia, Chicago, St. Louis, and Washington, D.C."

Carroll says the label is beginning a fanzine campaign and is merchandising at the retail level to "give a face to the band."

MANCINI SET NEW COURSE FOR FILM SCORING

(Continued from page 12)

At his death, Mancini, along with lyricist Leslie Bricusse, had written 25 songs for a newly scored stage version of the hit film "Victor/Victoria"; they wrote several songs for the 1982 film. The show is scheduled to open on Broadway this fall under the auspices of PolyGram Diversified Entertainment.

As a constantly touring conductor of his works, Mancini's public profile was much higher than those of other Hollywood/TV scorers. He played more than 50 engagements around the world each year, leading such major orchestras as the London Symphony, the Israel Philharmonic, the Boston Pops, the Los Angeles Philharmonic, and the Royal Philharmonic, along with command performances for England's royal family in 1966, 1980, and 1984.

Mancini, born April 16, 1924, in Cleveland, trained at New York's Juilliard School of Music before being drafted during World War II. After the war, he worked as a band arranger and joined the Universal-International Studios music department in 1952, working on more than 100 films including "The Glenn Miller Story," "The Benny Goodman Story," and "A Touch Of Evil." He left Universal in 1958 to do independent work, which led to a long association with producer Blake Edwards that would last 30 years and include 25 film projects.

Mancini's first project for Edwards was on the T.V. sleuth series "Peter Gunn." Since a jazz club was a central gathering place on the show, Mancini created a hip musical environment, most notable on the series' urgent theme. The RCA Victor album of music from the show went to No. 1 within three weeks of its release. It also gave Mancini the distinction of winning the first-ever album of the year Grammy in 1958.

After dropping plans to use the better-known musician Shorty Rogers to record the music, the label gave the assignment to the music's unknown creator. "I had music that I had written for the show, but there wasn't enough," Mancini said in a recent interview with Billboard's Craig Rosen for his forthcoming work, "The Billboard Book Of No. 1 Albums." "I had to write other stuff that we would use in later shows." Mancini also said that the label was "completely overwhelmed" after the album's release. "They had only printed 8,000 covers, so they ran out

of covers and had to put some out in plain sleeves, with no artwork."

In the interview, Mancini also recalled how a future Oscar-winning song was almost cut from the film "Breakfast At Tiffany's."

A Paramount executive wanted to remove the song "Moon River," with a lyric by Johnny Mercer, from the film, but the objections of the film's star, Audrey Hepburn, kept it in. Ironically, the soundtrack album (which also went to No. 1) doesn't feature the voice of Hepburn; the song is performed by a chorus in the hit version. Mancini told Billboard's Rosen, "I blew it on 'Moon River.' In hindsight, I think [she] sang that song as well as it has ever been sung."

The Mancini-Edwards-Hepburn team, supplied with lyrics by Mercer, continued with other well-received efforts, such as "Charade" and "Two For The Road."

In addition to another hit TV series, "Mr. Lucky," Mancini scored

many successful films over the last 30 years, including "The Pink Panther," "Darling Lili," "Arabesque," "Days Of Wine And Roses," "Hattari," and TV's "The Thorn Birds."

Although many of his compositions are published by Famous Music, the publishing arm of Paramount Pictures, where he did most of his earlier works, Mancini established two publishing companies in the '80s, the ASCAP-cleared Northridge and Hollyweed. Originally administered by Interworld, the companies are now handled by All Nations Music.

ASCAP president Marilyn Bergman said after learning of Mancini's death, "The world will miss the genius of the man and all the beautiful music still inside of him . . . those of us who knew him and loved him as a friend and colleague find the world a sadder place without this gentle, decent, generous, lovable man." Mancini joined ASCAP in 1952.

Mancini's 70th birthday was cele-

brated April 19 at UCLA with a tribute in his honor that raised more than \$2 million for the UCLA Center for the Performing Arts and Los Angeles County High School for the Arts. Participants included Luciano Pavarotti, Julie Andrews, Andy Williams, Quincy Jones, John Williams, Bob Newhart, and Dudley Moore. Mancini also established programs at the Juilliard School, at the University of Southern California, and at the American Federation of Musicians' "Congress Of Strings."

Mancini is survived by his wife of 46 years, Ginny, a former band singer; twin daughters Monica and Felice Mancini; a son, Chris; and grandchildren Christopher, Luca, and Leila.

In lieu of flowers, donations can be made to the Young Musicians Foundation for its scholarship fund in Mancini's name, 195 South Beverly Drive, Suite 414, Beverly Hills, Calif. 90212. At press time, no services for Mancini had been planned.

JOEL GALLEN TO PRODUCE '94 BILLBOARD AWARDS

(Continued from page 6)

show and help us take full advantage of Fox's bold maneuvers," Lander says. "Joel Gallen's experience with MTV clearly demonstrates his ability to relate to the artists and be sensitive to Billboard's editorial integrity."

Gallen already has begun outlining the entertainment roster for the December event. Live performances will mix award-winning chart-toppers with the season's hottest talent. Gallen says he hopes to book surprise guests and facilitate unique artist pairings for one-of-a-kind performances. No date or location for the ceremony is yet confirmed.

"I am ready, creatively and logistically, to take the Billboard Music Awards to a new level," says Gallen. "I perceive this show as a very important, prestigious music event, and one that can become a true industry institution. It will be a music show first, and a TV show second."

The Billboard Awards debuted in 1990 and are the industry's only honors based entirely on record sales and airplay. The awards are presented to the year's No. 1 artists, as well as the artists with the year's top albums and singles, based on Billboard chart performance.

Fox plans to step up its advertising and promotional efforts in 1994 with

an aggressive campaign on and off the network, says McDermott. This is the year to build a stronger awareness of the network's sole long-term music awards franchise, he notes.

"We believe the audience will realize and recognize the Billboard Music Awards as the most significant awards show on TV," he says. "This is the purest awards show there is in

any genre, because it is a show where the winners are dictated by audience tastes and active purchasing. There is no voting, no political influence, and no board of governors who does the nominating."

Gallen's Tenth Planet Productions will produce the awards show in association with Fox Square Productions.

NEW ARTISTS LEAD U.K. BIZ GROWTH

(Continued from page 6)

the three months ending March 31, CD singles sales were 6.9 million units worth \$19.95 million (13.3 million pounds) at wholesale value, up 37% and 37.1%, respectively, from the same period in 1993.

Although a hit single may fuel album sales, singles themselves are seldom a profitable configuration for record companies in any format, so the growth of CD singles might be seen as a mixed blessing. But Perry also views the strength of the CD single from another perspective.

"What you're seeing are younger people coming into the market and buying CD hardware," he says.

Here are other highlights of the BPI first-quarter figures for the

U.K., compared with the same three-month period of 1992. (The conversion rate used is \$1.50 to the pound).

- CD albums: 21.4 million units worth \$159.75 million (106.5 million pounds), up 14.8% and 16.1%, respectively, over the first quarter of 1993.

- Cassette albums: 8.1 million units worth \$44.85 million (29.9 million pounds) at wholesale value, down 22.3% and 19.1%, respectively.

- Vinyl albums: 941,000 units worth \$4.95 million (3.3 million pounds) at wholesale value, down 19.2% and 17.8%, respectively.

- Total singles: 14.6 million units worth \$34.35 million (22.9 million pounds) at wholesale value, up 16.8% and 21.3%, respectively.

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
109	94	96	7	JIMI HENDRIX MCA 11060 (10.98/16.98)	BLUES	45
110	97	83	5	SONIC YOUTH DGC 24632*/Geffen (10.98/15.98)	EXPERIMENTAL JET SET, TRASH AND NO STAR	34
111	109	99	44	BILLY JOEL ▲ COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
112	113	108	56	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
113	112	101	11	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	85
114	104	87	4	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	87
115	83	48	3	BIOHAZARD WARNER BROS. 45595* (9.98/15.98)	STATE OF THE WORLD ADDRESS	48
116	110	109	22	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	59
117	119	100	38	MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
118	100	69	6	TRAFFIC VIRGIN 39490 (10.98/15.98)	FAR FROM HOME	33
119	101	93	27	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	5
120	121	117	12	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	52
121	103	95	43	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
122	93	106	9	HOLE DGC 24631/Geffen (10.98/15.98)	LIVE THROUGH THIS	55
123	108	86	23	SOUNDTRACK ▲ EPIC SOUNDTRAX 57624/EPIC (10.98EQ/16.98)	PHILADELPHIA	12
124	118	114	3	AL JARREAU REPRIS 45422/WARNER BROS. (10.98/15.98)	TENDERNESS	114
125	120	119	8	SOUNDS OF BLACKNESS AFRICA TO AMERICA: THE JOURNEY OF THE DRUM PERSPECTIVE 9006/A&M (9.98/15.98)		109
126	124	121	51	SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
127	122	118	93	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
128	111	112	5	SWV RCA 66401* (7.98/11.98)	THE REMIXES (EP)	92
129	129	120	35	VARIOUS ARTISTS ▲ COMMON THREAD: THE SONGS OF THE EAGLES GIANT 24531/WARNER BROS. (10.98/16.98)		3
130	133	133	225	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
131	125	113	23	SOUNDTRACK ● VIRGIN 88274 (10.98/15.98)	THE PIANO	41
132	127	125	16	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994	85
133	123	115	50	TOOL ● ZOO 11052 (9.98/15.98) HS	UNDERTOW	50
134	128	122	53	RAGE AGAINST THE MACHINE ● EPIC 52959 (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	45
135	106	—	2	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	106
136	NEW		1	DAVID SANBORN ELEKTRA 61620 (10.98/16.98)	HEARSAY	136
137	115	110	10	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	103
138	136	135	19	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
139	132	134	91	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
140	135	144	91	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
141	138	128	197	GARTH BROOKS ▲ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
142	131	124	33	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
143	141	149	4	SOUNDTRACK HOLLYWOOD 61606 (10.98/15.98)	WHEN A MAN LOVES A WOMAN	133
144	144	159	32	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	76
145	143	153	22	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTI SWING	96
146	126	130	59	TOBY KEITH ● MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	99
147	130	103	10	BOZ SCAGGS VIRGIN 39489 (9.98/15.98)	SOME CHANGE	91
148	134	129	43	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	52
149	139	132	55	ROD STEWART ▲ WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
150	NEW		1	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	150
151	140	141	4	NORMAN BROWN MOJAZZ 530301/MOTOWN (9.98/13.98)	AFTER THE STORM	140
152	148	136	7	JOHNNY CASH AMERICAN 45520*/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	110
153	142	116	7	RANDY TRAVIS WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	59
154	149	138	64	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	25
155	145	145	134	ENYA ▲ REPRIS 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17

TOP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 142	Toni Braxton 16	Dr. Dre 177	Alan Jackson 85
Aaliyah 25	Garth Brooks 60, 141, 176	Eazy-E 163	Sarah McLachlan 75
Ace Of Base 3	Brooks & Dunn 63, 165	Eightball & MJG 135	Meat Loaf 47
Bryan Adams 39	Norman Brown 151	Enigma 30, 93	Meat Puppets 71
Aerosmith 37	Jimmy Buffet 15	Enya 155	Metallica 81
Alabama 144	Tracy Byrd 150	Erasure 54	John Michael Montgomery 34, 186
Alice In Chains 62, 183	David Byrne 181	Melissa Etheridge 117	Jonnie Morgan 67
All-4-One 12	Tevin Campbell 52	Aretha Franklin 132	Van Morrison 160, 200
Allman Brothers Band 98	Candlebox 23	FRENTE! 80	NAS 97
Ton Amos 103	Mariah Carey 21	Kenny G 56	Stevie Nicks 45
John Anderson 198	Mary Chapin Carpenter 99	Warren G 2	Nine Inch Nails 72
Babyface 121	Johnny Cash 152	Vince Gill 10, 127	Nirvana 43, 58, 192
Barney 187	Eric Clapton 180	Hal Ketchum 158	Offspring 89
Basia 91	Collective Soul 19	R. Kelly 17	ORIGINAL LONDON CAST
Beastie Boys 4	Phil Collins 196	Robb & Mike 166	Phantom Of The Opera
Beck 82	Confederate Railroad 120	Reba McEntire 27, 107	Highlights 130
Benedictine Monks Of Santo Domingo	Counting Crows 9		
De Silos 13	Cracker 101		
John Berry 113	The Cranberries 86		
Biohazard 115	Crash Test Dummies 38		
Clint Black 162	Eric Clapton 180		
Blackhawk 138	Sheryl Crow 189		
Michael Bolton 88	Cypress Hill 175		
Born Jammers 188	El DeBarge 164		
Boston 7	Celine Dion 26		
	Domino 92		

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	153	158	14	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	146
157	157	147	29	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	131
158	146	—	2	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	146
159	151	137	21	ZZ TOP ▲ RCA 66317 (10.98/16.98)	ANTENNA	14
160	173	171	213	VAN MORRISON ▲ POLYDOR 841970*/PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
161	160	146	5	KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	104
162	164	154	48	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
163	155	166	34	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA (EP)	5
164	137	—	2	EL DEBARGE REPRIS 45375 (10.98/15.98)	HEART, MIND & SOUL	137
165	168	172	133	BROOKS & DUNN ▲ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
166	161	155	66	STING ▲ A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
167	147	—	2	VARIOUS ARTISTS THUMP 4020* (10.98/15.98)	OLD SCHOOL VOLUME II	147
168	159	150	84	SADE ▲ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
169	165	182	59	JIMI HENDRIX ● MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
170	162	142	22	JAMES MERCURY 514943 (10.98/15.98) HS	LAI'D	72
171	156	143	11	PHISH ELEKTRA 61628 (10.98/15.98)	HOIST	34
172	189	187	59	YANNI ▲ PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
173	NEW		1	PRIDE & GLORY GEFEN 24703 (10.98/15.98) HS	PRIDE & GLORY	173
174	169	160	35	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
175	174	176	47	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
176	177	174	216	GARTH BROOKS ▲ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
177	163	163	78	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
178	191	195	35	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	53
179	181	178	62	THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS	80
180	167	164	94	ERIC CLAPTON ▲ DUCK/REPRIS 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
181	152	139	3	DAVID BYRNE WARNER BROS. 45558 (10.98/15.98)	DAVID BYRNE	139
182	154	127	4	VIOLENT FEMMES ELEKTRA 61553 (10.98/15.98)	NEW TIMES	90
183	170	167	89	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
184	186	175	30	QUEEN LATIFAH ● MOTOWN 6370 (9.98/15.98)	BLACK REIGN	60
185	150	126	10	SOUNDTRACK EPIC SOUNDTRAX 57881/EPIC (10.98 EQ/16.98)	THREESOME	49
186	188	184	75	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	27
187	182	165	41	BARNEY ▲ SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
188	NEW		1	BORN JAMERICANS DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98) HS	KIDS FROM FOREIGN	188
189	178	156	15	SHERYL CROW A&M 0126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	94
190	175	168	13	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	96
191	158	162	3	SOUNDTRACK MCA 11021 (10.98/16.98)	BEVERLY HILLS COP III	158
192	192	170	24	NIRVANA ● DGC 24504*/Geffen (10.98/15.98)	INCESTICIDE	39
193	199	199	103	SPIN DOCTORS ▲ EPIC 47461 (10.98 EQ/16.98) HS	POCKET FULL OF KRYPTONITE	3
194	190	186	96	JON SECADA ▲ SBK 98845/EMI (10.98/15.98) HS	JON SECADA	15
195	RE-ENTRY		48	BARBRA STREISAND ▲ COLUMBIA 44189 (10.98 EQ/16.98)	BACK TO BROADWAY	1
196	187	189	30	PHIL COLLINS ▲ ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES	13
197	185	188	33	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4
198	RE-ENTRY		13	JOHN ANDERSON ● BNA 68232 (9.98/15.98)	SOLID GROUND	75
199	200	177	32	FRANK SINATRA ▲ CAPITOL 89611 (11.98/17.98)	DUETS	2
200	166	140	4	VAN MORRISON POLYDOR 521290/PLG (10.98/27.98)	A NIGHT IN SAN FRANCISCO	125

Tim McGraw 5	Pride & Glory 173	Crooklyn 95	Traffic 118
Sarah McLachlan 75	# 100	The Crow 6	Randy Travis 153
Meat Loaf 47	Queen 140	Dazed And Confused 78	Travis Tritt 42
Meat Puppets 71	Queen Latifah 184	The Flintstones 84	US3 104
Metallica 81	John Michael Montgomery 34, 186	The Lion King 14	VARIOUS ARTISTS
John Michael Montgomery 34, 186	Rage Against The Machine 134	Maverick 35	Common Thread: The Songs Of The
Jonnie Morgan 67	Bonnie Raitt 40	Philadelphia 123	Eagles 129
Van Morrison 160, 200	Collin Raye 105	The Piano 131	MTV Party To Go, Volume 5 51
NAS 97	Rollins Band 76	Reality Bites 22	Old School Volume II 167
Stevie Nicks 45	Sade 168	Sleepless In Seattle 126	Rhythm Country & Blues 53
Nine Inch Nails 72	Salt-N-Pepa 41	Threesome 185	Violent Femmes 182
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GIVING UP THE FUNK: LABELS MINE '70s HITS

(Continued from page 1)

Thump's first old-school volume spent 19 weeks on The Billboard 200, rising as high as No. 123.

The Thump sets include chart hits from One Way, Frankie Smith, Rob Base, the Gap Band, Rick James, the Brothers Johnson, and Ohio Players, among others.

An "Old School Rap" set, featuring such acts as Grandmaster Flash, Kool Moe Dee, and the Sugarhill Gang, is due from Thump in early July.

Several other labels are flooding the market with old-school compilations and best-of packages by the genre's most fondly remembered artists.

• On Aug. 16, Rhino Records will release its five-volume "Phat Tracks: The Best Of The Old School," a series featuring a plethora of hits by such genre stars as Funkadelic, Parliament, Fatback, Tom Browne, Brick, Lyn Collins, George Clinton, One Way, and Dazz Band.

• On June 7, PolyGram's Chronicles line launched its second batch of "Funk Essentials" reissues featuring the Gap Band, Parlet, Barry White, rapper Kurtis Blow, and Kool & the Gang, as well as a second "Funk Essentials" compilation set. The label says its first group of funk collections, which featured Parliament, Con Funk Shun, the Bar-Kays, Cameo, and an initial Kool & the Gang set, has sold a total of more than 500,000 units.

• Last month, Motown issued a two-CD Rick James compilation and single-CD sets devoted to Teena Marie and the Mary Jane Girls as part of its "Master Series" reissue line.

• Late last year, Priority Records reissued four classic Funkadelic albums originally released by Warner Bros. in the late '70s: "One Nation Under A Groove," "Uncle Jam Wants You," "The Electric Spanking Of War Babies," and "Hardcore Jollies." The company plans to release several budget-priced old-school funk compilation later in the year.

• Additionally, Warner Archives will issue "Back In The Day: The Best Of Bootsy," a single-CD compilation of Warner sides recorded by P-Funk mainstay Bootsy Collins, in July. It has already released a compilation devoted to Charles Wright & the Watts 103rd Street Band.

"There's legs on this," PolyGram/Chronicles director of A&R/catalog development Harry Weinger says of the old-school boom. "It's one of those things that's really opened people's eyes. Funk is alive, and funk will live forever."

Thump's first "Old School" set is the genre's high-profile success. According to SoundScan, the collection

has sold more than 161,000 units.

Thump president Bill Walker, whose label is half-owned by the company that publishes the L.A. car-culture magazine Low Rider, says the fifth volume of his "Low Rider Soundtracks" series—which included several old-school tracks—sold 70,000 units upon release in January 1993.

"I've been mixing old songs and new songs together," Walker says. "I wanted to come out with nothing but old songs."

Thump has promoted its old-school albums heavily at car shows around the country. "That's where I get the ground roots from," Walker says. "I do a lot of flyers. People stick 'em up on their garages."

Mike Karsting, Thump's head of national promotion, says the label has worked the record heavily at urban stations that feature old-school music: "It's a very simple plan—let the stations do giveaways."

Among the nearly 40 stations that Thump has hooked up with are KPWR (Power 106) and KKBT (92.3 The Beat) Los Angeles; KMEL and KYLD (Wild 107) San Francisco; WQHT (Hot 97) and WBLN New York; WHYT Detroit; KKDA (FM 104) Dallas; and WPGC Washington, D.C.

Heavy sampling and a surge in old-school radio shows make the time right for such releases, says Rhino product manager Andrea Kinloch. "There are a lot of [old-school shows], just like there are blues shows all around the country," she says. "If you listen to urban radio anywhere, you'll hear it."

PolyGram's Weinger agrees that radio exposure for old-school music (such as KJLH Los Angeles' "Old School Sundays" and Bat Johnson of WBLN New York's daily "Top 9 At 9") and samples (like Shaquille O'Neal's use of the Gap Band's "Outstanding" on his rap hit "I'm Outstanding") have helped fire interest in the music.

"So much of it has been sampled by the rap artists that people want to go to the source," says Priority VP of special products John Lappen. Motown director of catalog and special markets Candace Bond adds, "These young cats out there are turning back to the '70s for the inspiration for their songs."

Keith Naftaly, VP of programming at KKBT (the Beat) Los Angeles, says, "When I joined last September, we counted down the top old-school party jams. From that response, which was so phenomenal, it spun off into the old-school weekends we do and 'All-Request Old-School Lunch Hour.' They're both enormously popular."

Naftaly says he looks forward to the old-school compilations coming out because "listeners love them, so they're great for give aways and they're convenient for us, even though we have a really good library of this stuff already."

At WGCI-FM Chicago, MD Vic Clemons says the station's "Old School Sunday" feature is very successful. "We don't do a lot of specialty shows, but this is one the listeners really want."

On the syndication front, SuperRadio has had tremendous success with its weekly four-hour "Kool Jam" show. Gary Bernstein, VP of radio programs at SuperRadio, says, "This is one of the hottest shows in our entire company. It debuted on five or six shows six months ago, and it's one of the fastest-growing shows we have now. The listeners love it, and it makes money."

"Kool Jam," which is on 35 urban contemporary and top 40/rhythm stations, features the talents of the prominent old-school mixers Don "Mystic" Mack and D.J. Ran from WUSL Philadelphia, and Steve Maestro from WGCI-FM Chicago.

THE PRESSURE IS ON

Thump's Walker anticipates at least three more "Old School" compilations, and says he is looking to speed up his release schedule to hit the market in August. "Since I found out Rhino's coming out with theirs, I've got to hurry up with mine," Walker says. "I'm going to try to release Volumes 3, 4, and 5 all at the same time."

Rhino's "Phat Tracks," which has been in the planning stages for two years, follows the label's successes with two other urban-oriented series, the hip-hop compilations "Street Jams" and the funk histories "In Yo' Face."

"Chronologically and style-wise, [Phat Tracks] is another piece of urban music we hadn't done yet," says Rhino's Kinloch.

To promote "Phat Tracks," Rhino will service a custom 12-inch single to clubs and do a cassette single giveaway. Kinloch says the label hopes to set up old-school nights at dance clubs around the country.

Rhino will service a promotional sampler—a literally "phat" fabric-covered, foam-core Digipak—to urban radio and press June 23.

Weinger says response to the first series of "Funk Essentials" packages was immediate. "Within a week, we got hundreds of response cards that were written out the day [the albums] were released. We've gotten thousands of those cards."

Weinger says PolyGram is working on old-school compilations from the JB's, Roy Ayers, Bobby Byrd, and Mandrill, although they won't necessarily be released under the "Funk Essentials" rubric.

BACK TO THE SOURCE

Bond says Motown plans to mine its '70s catalog heavily within the next year, with compilations from such acts as the Commodores and Dazz Band and an anthology of tracks by the Undisputed Truth, High Inergy, and Jermaine Jackson, among others.

Motown's James anthology, released May 17, has sold 3,700 units to date, according to SoundScan.

According to Bond, "The sales on the Rick James anthology are beyond what we imagined, and they continue

to grow. Same with the Mary Jane Girls and Teena Marie." She adds that the resurgence of interest in old-school could help sales for the label's second "Hitsville U.S.A." box, which focused on Motown hits of the '70s. That set has sold approximately 12,000 units since its release in October 1993, according to SoundScan.

L.A.-based Priority has hit paydirt with its Funkadelic reissues. According to the label, the '70s reissues have sold 28,000-61,000 units per title.

Priority has already issued two budget-priced "All Star Funk" volumes, and plans a three-volume old-school series, "True To The Funk," for later this year.

Gregg Geller, Warner VP of A&R,

says that following the company's Wright and Collins compilations, old-school maestro Larry Graham's group Graham Central Station, which recorded on the label in the '70s, is "next on my [reissue] agenda." The GCS package remains unscheduled at this point, however.

Geller says that sales for the 103rd Street Band compilation were "not huge, but steady... I expect to do a lot better with Bootsy. The Watts Band is pretty obscure, although not that obscure—[the group's single] 'Express Yourself' is being used in a basketball shoe ad right now."

Assistance in preparing this story provided by Carrie Borzillo.

LIVE MAKES DRAMATIC ARRIVAL AT RADIO

(Continued from page 11)

MTV took off with it and we had to recognize [local] album sales, and we put it on the air." Waugh's about-face—"I'm pulling for them now"—came when he caught the band's show and "Throwing Copper" arrived on his desk. He calls the fierce, angst-filled album one of the year's 10 best rock records. The album, No. 59 this week on The Billboard 200, has sold 111,000 copies since its release in early May, according to SoundScan.

Waugh was not alone in his ambivalence about "Mental Jewelry." "I remember getting on conference calls [with other PDs], and nobody wanted to touch it with a 10-foot pole," says one major-market modern rock PD. He, too, has been converted by "Throwing Copper." "This is a really good, legitimate record with three or four strong radio cuts."

"Mental Jewelry" has sold 355,000 copies to date, according to SoundScan. The problem with that release, in 1992, was a classic case of radio programmers feeling indirectly forced to play a record they did not particularly like. The force, as Waugh mentions, was applied by MTV's instant embrace of the band's first single, "Operation Spirit." Today, too much airplay by MTV would hardly seem a concern, but the clip came out almost 2½ years ago, when the music video channel did not enjoy the same street credibility it does today. Consequently, something of a Live backlash developed among programmers who thought the band hadn't proven itself worthy of such attention. "Throwing Copper" seems to be delivering the proof some sought.

This time, Radioactive withheld a video from MTV until modern rock programmers had a chance to decide on their own if "Drama" belonged on their stations. Within seven weeks the song was No. 1.

While "Drama" moves up the al-

bum rock and top 40 charts, Radioactive is readying a release for modern rock only, the apocalyptic "White, Discussion." That will be followed later this summer by "I Alone," a song described by those close to the band as the album's "mother ship" and a "slam dunk."

The hammering anthem was clearly a cornerstone of the band's early-June concert at Irving Plaza in New York, where a sold-out crowd filled with high school and college-aged fans stomped to the crunch of "Shit Towne" ("Gotta live in shit towne," spat lead singer Ed Kowalczyk), and offered up every word to the new album cut "Lightning Crashes."

GOOD NEWS FOR MCA

Live's arrival is welcome news not only to the 3-year-old label Radioactive, but to joint venture partner MCA. "Frankly, this is the first time in quite a while that [MCA] has something that we're actually excited about," says WHFS's Waugh. Indeed, the venerable label's track record on modern rock radio in recent years has not been stellar.

On its own, MCA has not scored a modern rock top 10 track in two years. And affiliated labels Radioactive and Impact have produced three in as many years. (Radioactive has a small modern rock promotion staff, but MCA has helped promote "Drama," particularly at album rock and top 40.)

MCA has taken steps to catch up, such as penning a production deal with Boston's leading new rock studio, Fort Apache (Billboard, May 14). Nonetheless, MCA executives point to Live as a critical link to the label's modern rock future.

Meanwhile, rock programmers are convinced they're witnessing the birth of a format player. "I'd be surprised if the band didn't break big time with this album," says Waugh.

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MODERN ROCK RADIO OPENS DOORS TO RAP TRACKS

(Continued from page 1)

Meanwhile, the Beasties have charted on Billboard sister publication R&B Airplay Monitor's Most-Played Rap Tracks chart with the pure rap cut "Get It Together."

Modern rock WFNX Boston is airing both Beastie Boys tracks, the Stakka Bo cut, the new Public Enemy single "Give It Up," and the new House Of Pain single "On Point."

Other rap/modern rock crossovers include US3, Arrested Development, and Cypress Hill.

The influence of rap has surfaced in the music of a number of modern rock acts for more than a decade, from pioneers such as the Clash, Blondie, the Pet Shop Boys, and the Red Hot Chili Peppers to newcomers such as Beck, Luscious Jackson, and G. Love & Special Sauce.

In addition, there have been several notable collaborations between rap and modern rock stars, among them Time Zone's "World Destruction," the 1984 meeting of Afrika Bambaataa and John "Johnny Rotten" Lydon; R.E.M.'s "Radio Song," which featured Boogie Down Productions' KRS-One; the Disposable Heroes Of Hiphoprisy's cover of the Dead Kennedys' "California Uber Alles"; and the Epic Soundtrax album "Judgment Night," which teamed a number of alternative rockers with rappers.

Yet the ultimate melding of modern rock—the format spawned in the wake of the punk explosion—and rap may be the Beastie Boys, the one-time hardcore punk band turned rap act.

The group's "Ill Communication" topped The Billboard 200 last week, serving notice once again that there is definitely an audience for modern rock and rap. As Beastie Boy Mike Diamond recently told Billboard, "There's an audience for everything from hip-hop to the rare groove funky shit to hardcore. There are actually kids now that have grown up on all those kinds of music, like we have" (Billboard, April 23).

Another sign of the acceptance of rap from the alternative rock crowd is the annual Lollapalooza festival, which has featured such rap acts as Ice Cube, Arrested Development, and A Tribe Called Quest along with alternative stars including Pearl Jam and Alice In Chains.

BACK TO 'WHITE LINES'

Modern rock radio's willingness to play rap dates back more than a decade, when pioneering outlets such as KROQ Los Angeles aired Grandmaster Flash & Melle Mel's anti-cocaine rap "White Lines (Don't Don't Do It)."

As XTRA-FM (91X) San Diego PD/air personality Mike Halloran points out, modern rock program-

mers were among the first commercial radio outlets to program rap. "We were playing rap before urban stations were. They were afraid to touch Kurtis Blow and 'White Lines.'"

Yet Halloran admits the station went through a period when it steered clear of the genre. "When Vanilla Ice and Hammer became popular, rap became kind of a dirty word for alternative," he says.

Halloran notes that the genres actually share several elements. Punk rock thrived on a do-it-yourself ethic; you didn't have to be a skilled musician to get on stage. Rap's D.I.Y. ethic was similar; one only needed a P.A. and a microphone to rap, with a beat-box and turntable providing musical accompaniment. "I always thought that rap was the punk of the '80s," Halloran says.

Halloran adds that both genres share anti-establishment lyrical ideas. The sentiments expressed in N.W.A.'s "Fuck Tha Police" were reminiscent of Black Flag's anti-police harassment rager "Revenge."

Yet not all modern rock stations are comfortable programming rap, even in small doses. CIMX Detroit PD Murray Brookshaw says the station sticks to a purely modern rock playlist.

While 91X and KROQ have a history of programming occasional rap records, other modern rockers have only recently added rap to the mix.

KDGE (The Edge) Dallas MD Jay Michaels says his station programs cuts from US3 in regular rotation. At night, the station will occasionally throw in Cypress Hill's "Insane In The Brain" or House Of Pain's "Jump Around."

Says Michaels, "A lot of people that listen to us at night also listen to rap music." He says the fact that modern rock listeners also enjoy rap is evident at the station's club nights. "We do a night at a club, they'll play Snoop Doggy Dogg and it will pack the dance floor."

Yet not all KDGE listeners were open to rap when the station first added a few tracks nearly a year ago as part of its format adjustment.

"When we first started playing some rap, some of our listeners freaked out," Michaels says.

Although KDGE has opened its playlist to rap, the format in general has become less willing to play rap over the years, says Mike Jacobs, an independent promoter who works the format. "A lot fewer modern rock stations are playing rap," he says. "They've niched themselves more and more."

While KROQ Los Angeles credits itself with breaking a number of rap hits over the years, from "White

Lines" and Tone Loc's "Wild Thing" to US3's "Cantaloop (Flip Fantasia)," MD Darcy Fulmer says the station is particular about the rap tracks it chooses to air.

"Our feeling is that if it is an amazing song, a cool band that is suitable to our audience, then we will give it a try, but usually reaction is limited," Fulmer says.

Jacobs notes that modern rock tends to support white rap acts. "The only acts that really have a prayer at modern rock are white, but none of the programmers will admit it."

91X's Halloran disagrees. "It has nothing to do with color," he says. "You can't see color on the radio. It's about honesty. We won't play the stuff that is like 'Yo, yo, yo' and in your face, like that guy Eric from [MTV's] 'The Grind.'"

PEARL JAM VOWS TO KEEP TICKET PRICES LOW

(Continued from page 6)

tour, claiming that Ticketmaster's domination of the ticket distribution business prevented promoters from booking the band (Billboard, June 11). Ticketmaster executives insist that their policies had nothing to do with Pearl Jam's decision.

Band attorneys have filed a complaint against the company with the Justice Department's antitrust division, which is investigating "the possibility of anti-competitive practices in the ticket industry," according to a spokesperson.

Eager to keep concert tickets affordable and limit the amount of money third parties can make off its concerts, Pearl Jam earlier this year laid down rules for promoters interested in promoting what certainly would have been sold-out summertime Pearl Jam shows. Among the key provisions: Tickets had to cost no more than \$18; Ticketmaster surcharges had to be kept at \$1.80 per ticket; surcharges had to be broken down in print on the tickets so that fans knew exactly what they were paying for; and no advertising could appear on the tickets.

According to the band, most promoters and venues already had contracts with Ticketmaster which prevented them from fulfilling those requests. Once it became clear that promoters could not, or would not, abide by the band's rules, the band decided to cancel the summer leg of the tour rather than allow Ticketmaster to earn more than twice the band's proposed \$1.80 service fee, says Curtis.

"For [Pearl Jam] to determine unilaterally what another company can charge is unbelievable," answers Ticketmaster spokesman Larry Solters. He claims Ticketmaster offered to distribute Pearl Jam tickets for a reduced, \$2.50 per-ticket fee, but was turned down.

With no way to predict the outcome of the current impasse, Curtis says the band will work to get around the pricing problem.

Possibilities such as mail-order distribution do exist. In the past, Pearl Jam has used its Seattle-based fan club, Ten, to distribute tickets for secret, fan club-only shows around the country, usually in 2,000-3,000-seat venues (Billboard, April 23). Curtis says that with sufficient planning, the band could use Ten to handle tickets for much larger, regularly scheduled events.

The modern rock format is important enough to Tommy Boy that the label has signed Jacobs to work the new House Of Pain single. "About a dozen or so stations will play rap, and some of those are real quality stations that sell records," Jacobs adds.

Jacobs, who also works such alternative rock acts as the Offspring, says it's important that modern rock is open to rap. He notes that on numerous occasions he has seen "kids with Nine Inch Nails T-shirts and House Of Pain hats" at concerts.

Tommy Boy director of rap marketing Albee Ragusa says there are a number of factors the modern rock programmers look for. "They're definitely checking for more melodic, as well as intellectual, rappers, the people that have something to say other than the usual guns, bitches, and hos.

They might not be talking about much more, but it's something a little different."

WFNX MD Boy Troy Smith says the station has no set policy on rap music. "We listen to all of it and decide what we are going to add. It's usually something that affects us socially and morally," he says.

While Smith agrees that modern rock stations generally seem more willing to program rap by white artists, he says that isn't necessarily true of WFNX. He also admits that not all WFNX listeners enjoy rap, which the station usually limits to nights. "That's what makes it alternative," he says. "We're not looking to play music for the mainstream. We're looking to expose a form of music that is extremely relevant to modern rock."

Even with its own distribution system, the band would still need to find locations where non-Ticketmaster tickets would be welcome.

Earlier this year, when the band's management realized promoters would not be able to handle Pearl Jam's requests at mainstream venues, it asked promoters to look into securing non-traditional locations—ones without Ticketmaster contracts—such as fields and speedways. A nationwide tour of non-traditional outlets by a band as popular as Pearl Jam would be an unprecedented undertaking. "We'd be building venues from the ground up," says Curtis. "It would take a lot of time and planning."

It would take a year of planning,

says Ted Gardner, who, as co-producer of Lollapalooza, has put on concerts in non-traditional locations. Gardner says the undertaking, particularly without the aid of Ticketmaster, would be "immensely difficult."

Curtis says the band decided against that approach for this summer because "we felt we needed more time to do it properly. If we didn't have our shit together, it would be easy for people to point fingers at us."

Curtis dismisses the suggestion by Ticketmaster executives that Pearl Jam could simply have used box-office sales to get around ticket surcharges. He points out that many box offices are not open to the public on a regular basis.

House To Probe Pricing Subcommittee Gets A Tasty Issue

BY BILL HOLLAND

WASHINGTON, D.C.—Insiders here are not surprised that a House subcommittee hearing already has been called to look into the question of ticket pricing and service charges. It's just the kind of "Joe Six-pack" issue that attracts many congressmen.

Rep. Gary Condit (D-Calif.), chairman of the House Information, Justice, Transportation, and Agriculture Subcommittee, has called for a late-June hearing on the ticket-pricing controversy and its accompanying allegations of monopolistic business practices.

Although no date has been set for the hearing, a Condit spokesperson said the chairman wants to schedule it before Congress' July 4 mini-recess.

Staffers are working on a date convenient for members of Pearl Jam, Ticketmaster officials, and Justice Department officials, all of whom would be called to testify.

According to his spokesperson, Condit sees the controversy over ticket prices, commissions, and surcharges, with their antitrust implications, as one that "touches every consumer."

The chairman called a hearing following press reports on the Pearl Jam-Ticketmaster imbroglio.

Other Capitol Hill sources say a hearing on the issue, with Pearl Jam testifying alongside Ticketmaster, will present a perfect opportunity to show off the views of the Clinton administration's Justice Department on antitrust and monopoly issues.

"It's apparent a lot has changed with this Ticketmaster company since 1991 [when the Bush Justice Department agreed to a merger of Ticketmaster and Ticketron]," says a Hill insider. "Since Justice has told Condit it is investigating the complaints, I'm sure he figures it's a perfect time for them to come to the Hill and give their views on a monopoly matter that affects Joe Six-pack."

Says another source familiar with Condit's California constituency in the Modesto/Ceres Central Valley, "There are a lot of country music fans in his district, and they're affected, too. So this isn't limited to a matter of interest to the Generation X ticket buyers. And wait until the sports fans [who have filed separate suits] weigh in on this."

In addition to Condit, six of the eight members of the subcommittee are from concert and events-intensive districts in California, Florida, and New York.

'GET OFF OUR CLOUD,' MONKS TELL EMI

(Continued from page 11)

countries.

Meanwhile, the Spanish General Society of Authors, SGAE, Spain's performing rights society, has revealed that although the monks are not the authors of plainsong, which is "public property," they could have earned about \$5.2 million (700 million pesetas) if they had registered their interpretations or arrangements with SGAE.

SGAE deputy chairman Teddy Bautista, describing the monks' CD as "the greatest musical success in Spanish history," bemoans the fact

that SGAE had "lost a great opportunity with the monks," even though they were not SGAE members.

"But let's face it," he adds, "who would have given a dime for Gregorian chants a few months ago?"

EMI originally signed an agreement with the monks' choir in the 1970s. The amount the Benedictines have earned is not known, but the money received through sales of "Chant" is spent on repairs to the monastery and donations to other monasteries and Third World charities.

BETWEEN THE BULLETS™



by Geoff Mayfield

LET IT FLOW: Can you remember a June with better product flow than what we've got right now? A couple of weeks ago, a major purchasing executive drooled over the selection of titles slated for June 7 release and referred to the date as "Super Tuesday." His optimism is now confirmed, as 11 of those new titles enter The Billboard 200. A half dozen of the new works debut in the top 50, and four of them invade the top 10, including the No. 1 and 2 positions. The sophomore effort by **Stone Temple Pilots** rules the roost with almost 252,000 units, while rap rookie **Warren G** bows in the second slot with roughly 176,000 units. In all but seven of this year's 25 chart weeks, G's first-week sum would have been big enough to secure a chart-topping debut.

TWO-PUNCH COMBO: Warren G's "Regulate . . . G-Funk Era" is the first RAL album to go through PLG (the entity that will soon be called Island) and distributor PGD. Its strong debut was assisted by the "Regulate" single, the song that samples **Michael McDonald's** "I Keep Forgettin'," from Death Row/Interscope's "Above The Rim" soundtrack. G rings in as the No. 1 seller at Warehouse Entertainment, Blockbuster Music, and Camelot Music; when you consider that those three chains have a total of around 1,250 stores, Stone Temple Pilots' chart-topping splash looks all the more impressive. Like G, STP's fast start has been soundtrack assisted. "Big Empty," its song from "The Crow," bullets on both Modern Rock Tracks and Album Rock Tracks, as does newer cut "Vaseline."

FIRST TIMES: With the **Beastie Boys** debuting on top last week, this marks the first time in 1994 that The Billboard 200 has seen albums debut at No. 1 in consecutive weeks. It's been a little more than a year since that happened; **Barbra Streisand's** "Back To Broadway" handed the baton to U2's "Zooropa" in last summer's July 17 and July 24 issues. Go back to December 1991, when U2's "Achtung, Baby" and **Michael Jackson's** "Dangerous" turned the trick, to find the last time that back-to-back No. 1s debuted with opening sums in excess of 200,000 units.

LAST TIMES: Last year's Nov. 6 issue marks the last time that titles entered The Billboard 200 at Nos. 1 and 2. **Pearl Jam** and **Rush** did the honors on that chart . . . Joining STP and Warren G in the top 10 are vet rock act **Boston** (No. 7, with more than 105,000 units) and country beau **Vince Gill** (No. 10, with almost 82,000 units). It is not completely unusual to see three albums enter The Billboard 200's top 10, but you have to go all the way back to the April 16, 1992 issue to find a chart with as many as four top 10 debuts. That list, in fact, actually had five debuts in the top 10. The crop included a **Def Leppard** set, two **Bruce Springsteen** albums, and **Wynonna Judd's** solo debut at Nos. 1-4, and a No. 9 tipoff by **Kris Kross**.

DISPLACEMENT: The unusual number of top 10 debuts creates an unprecedented 10 backward bullets, including eight in the top 20. A backward bullet occurs when an album sees gains large enough to merit a bullet, but gets pushed to a lower rank because a nearby title has an even larger increase or a high debut. You can never predict whether a slate of new releases will invigorate or cannibalize sales of albums already in the bins, but with 48 titles meeting bullet criteria, it's apparent that this week's batch increased overall sales . . . Sales of the 11 new entries total more than 708,000 units, roughly 15.5% of The Billboard 200's volume. Industrywide unit sales (for all albums and singles) is up by almost 9% over last week and by a whopping 14.5% over the comparable 1993 week.

HERE AND THERE: New albums by **Spin Doctors** and **Arrested Development**, which each scored triple-platinum debuts, bow next week, but disappointing first-day sales have retailers predicting that their entries will be lower than expected . . . Think album-length cassettes are dead? Market Watch shows that although the configuration's year-to-date numbers are down, sales for the week are ahead of the same week in 1993.

MARKET WATCH A WEEKLY NATIONAL MUSIC SALES REPORT				
OVERALL UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
12,476,000	11,457,000	UP 8.9%	10,898,000	UP 14.5%
YEAR-TO-DATE UNIT SALES				
YTD (1994)	YTD (1993)	CHANGE		
271,849,000	256,576,000	UP 6%		
FOCUS ON CASSETTE ALBUM SALES:				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
4,460,000	3,996,000	UP 11.6%	4,361,000	UP 2.3%
YEAR-TO-DATE SINGLES SALES				
YTD (1994)	YTD (1993)	CHANGE		
96,484,000	105,689,000	DOWN 8.7%		
ROUNDED FIGURES				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				

EMI SET MAY TAKE MONTANER TO A NEW CAREER PLANE

(Continued from page 12)

Venezuelan imprint Rodven Records. The thirtysomething balladeer had been attempting to liberate himself from his recording contract with Rodven when EMI, which is distributed by Rodven in Venezuela, offered to buy out his contract and sign him.

"EMI and Rodven are business partners in Venezuela, so the deal was quick and amicable," says Francisco Nieto, regional managing director of EMI Music International Latin America, who negotiated the deal on behalf of EMI. Nieto declined to divulge the payout price of Montaner's contract with Rodven.

"Un Mañana Y Un Camino," which brims with Montaner's usual array of emotive, romantic ballads, is slated to hit retail in the U.S. June 28. The album will be promoted and marketed stateside by EMI Latin. Company president José Béhar says he is shipping 200,000-225,000 units, a significant tally considering that domestic sales of Montaner's last album of new material, 1992's "Los Hijos Del Sol," sold about 120,000 units, according to Rodven.

"We're doing this shipout with Montaner because the record is hot,

he is a hot artist, and he has a massive tour in the U.S. starting in three or four months," says Béhar. "I'm also very comfortable, because we have an awesome marketing plan that is no different than a scheme an Anglo label would use for a major star."

Coinciding with the album release is an extensive, four-week television promotional campaign. "We'll stop the TV campaign until we release the second single, and then we'll do another four-week run to give the album that second push," says Béhar.

To complement the television drive, EMI Latin is undertaking its first pre-release radio campaign ever to announce the arrival of Montaner's record. The two-week campaign was scheduled to commence June 14. The album's leadoff single, "Quisiera," which debuted last week at No. 27 on the Hot Latin Tracks chart, rose this week to No. 20 with a bullet.

So far, the song's greatest airplay has come from Montaner's traditional strongholds, the East Coast and Puerto Rico. At WOYE-FM Mayaguez, P.R., station PD Felix Bonet says Montaner's plaintive ballad of a

forlorn love affair "was aired as soon as it came out, and the reaction from the listeners has been positive. It's a musical style that the audience expects from Ricardo Montaner."

Béhar says that American retail and rack accounts are playing a critical role in absorbing the huge shipment of Montaner records particularly at East Coast and Puerto Rican outlets. "We could not ship 200,000 units to just the Latin retailers," he says. "We're supporting the record with ample P-O-P materials, such as countertop displays and especially end caps, which is a proven sales tool."

EMI Latin's aggressive marketing strategy is likely to enhance album sales of "Un Mañana Y Un Camino," says Ritz de León, Latin buyer for Miami-based retailer Spec's. "Knowing that EMI is doing an extensive radio and TV campaign, I can say that this record will really sell," he says, adding that Montaner's previous albums have sold well at his stores.

A native of Argentina, Montaner grew up in Caracas, Venezuela, where in 1987 he cut a melodic rock debut, "Montaner," with noted producer/songsmith Manavella. Montaner's 1988 follow-up, "Montaner 2," which yielded two top 10 hits on Billboard's Hot Latin Tracks chart—"Tan Enamorados" and "Sólo Con Un Beso"—established him throughout Latin America as a promising ballad artist.

A hard-working performer given to delivering volcanic shows, Montaner toured Latin America often, solidifying his image as a top-flight vocalist within the region. His subsequent three albums—"Un Toque De Misterio," "El Último Lugar Del Mundo," and "Los Hijos Del Sol"—generated six top 10 singles on the Hot Latin Tracks chart, including a pair of 1993 chart toppers: "Castillo Azul" and "Piel Adentro." Montaner's 1993 greatest hits package, "Exitos Y Algo Más," sold approximately 200,000 units, according to Rodven.

Montaner already has performed two shows in Argentina and Mexico for an assortment of key Latino media and retail representatives.

"I'm in the live-performer phase now," says Montaner, "but there will come a time 20 or 25 years from now when I don't want to be on stage. Then I'll want to dedicate myself as a producer."

MCA BOWS EURO LABELS, LOOKS TO ASIA

(Continued from page 12)

pand in that market in 1995. "We've had a lot of openings this year, and the focus now is on building those companies," he said. "Next year we will set our sights on the Far East, with possibly six companies there."

Obvious potential locations include South Korea and Taiwan, said Teller. An entry into China is not planned for some time.

Teller appeared unconcerned about entering the European markets in a time of sluggish sales. "These are just bumps in the road," he said. "We're going to make the budget this year, and I'm very pleased with how things have gone. Now we've got to build market share and take it away from our competitors."

Teller said the openings cost tens of millions of dollars.

Priorities for the new European companies are "first to maximize sales from artists on our current roster, second to do the same with our huge catalog, and then to begin to build a viable artist roster of local talent," said Teller, who noted that the experience of those German and Japanese companies founded three years ago supports that strategy.

Jörg Eiben, currently MCA Germany marketing manager, will be general manager of the Austrian company in Vienna, and MCA Switzerland in Zurich will be headed by Rolf Sommer, formerly general manager of Bellaphon Records Switzerland. Both will report to MCA Germany managing director Heinz Canibol, who is being promoted to VP of the new GSA region.

Jens-Otto Paludan, former mar-

keting director of Denmark's youth and entertainment publication Mix Magazine, is appointed general manager of MCA Denmark in Copenhagen. The Norwegian company will be headed by Petter Singaas, former international marketing director for PolyGram Norway. Both report to Gert Holmfred, managing director of MCA Sweden and area manager of Scandinavian region.

Holmfred, who had been running indie label Scandinavian Records as well as MCA Sweden, has confirmed that he will retain his stake in indie Scandinavian Records but will concentrate on running MCA full time. Scandinavian will be run by its respective Danish and Norwegian managing directors, Jorgen Hansen and Bjorn Johansen.

After the new openings, MCA Music Entertainment International will have 13 companies reporting to president Jorgen Larsen, including German and U.K. companies and the Japanese joint venture, MCA Victor.

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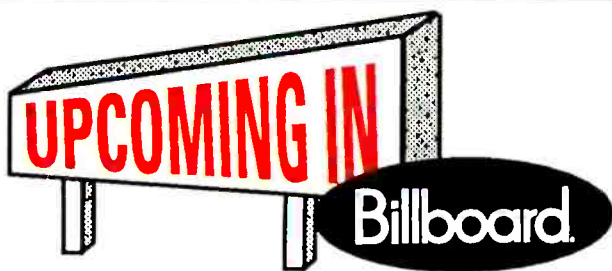
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FOR THE RECORD

Atlantic Records' VP of A&R/special projects is Yves Beauvais. His name was misspelled in the June 18 Woodstock article.



A glance ahead at Billboard Specials

JAZZ

ISSUE DATE: JULY 2
CLOSED

ITALY

ISSUE DATE: JULY 2
CLOSED

VIVA ESPANA

ISSUE DATE: JULY 9
CLOSED

FOLK/BLUE GRASS

ISSUE DATE: JULY 16
AD CLOSE: JUNE 21

HEATSEEKERS

ISSUE DATE: JULY 16
AD CLOSE: JUNE 21

PRE-VSDA/ VIDEO PERSON OF THE YEAR

ISSUE DATE: JULY 23
AD CLOSE: JUNE 28

GOOD TIMES 10TH ANNI VERSARY

ISSUE DATE: JULY 23
AD CLOSE: JUNE 28

TAPE DUPLICATION

ISSUE DATE: JULY 23
AD CLOSE: JUNE 28

VSDA SUPERSECTION

ISSUE DATE: JULY 30
AD CLOSE: JULY 5

MGM 70TH ANNIVERSARY

ISSUE DATE: JULY 30
AD CLOSE: JULY 5

JAPAN

ISSUE DATE: AUGUST 6
AD CLOSE: JULY 12

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The Billboard Bulletin...

EDITED BY IRV LICHTMAN

GATT & COPYRIGHT RECAPTURE?

Copyright recapture could be part of the GATT implementation bill that the Clinton administration will submit to Congress in mid-July. Sources say the provision would allow foreign creators to regain ownership of intellectual property, including movies and music, that has passed into the public domain in the U.S. but is still protected overseas. "There is strong consideration being given to such a thing, but it's premature to speculate," says an official of the Commerce Department's patent and trademark office.

VERDICT JUNE 21 IN MICHAEL SUIT

Sony Music and George Michael will return to London's High Court June 21 to hear the verdict in the singer's landmark lawsuit, in which Michael is alleging restraint of trade. The trial, lasting 75 days, was one of the longest-running trials in music business history. U.K. labels have indicated that a verdict in Michael's favor could seriously damage the country's music industry, but the court isn't expected to take those concerns into account when judging the case, instead basing its decision solely on the evidence presented.

GIANT DELIVERS LETTERS TO CLEO

Bulletin hears that Letters To Cleo, the Boston-based rock/pop band known for its single "I See," will ink a six-album deal with Giant Records. The band had been the subject of a major bidding war

involving Giant, Atlantic, and RCA. Sources say the band has opted for Giant because of the label's "progressive marketing plan," and because it will reissue "Aurora Gory Alice," the group's first album, released last October on CherryDisc Records. The band won multiple honors earlier this year in the Boston Phoenix/WFNX Best Music Poll and at the Boston Music Awards.

CAREY'S GLOBAL TOTAL AT 35 MIL

Mariah Carey has sold 14 million copies worldwide of her latest album, "Music Box," according to Columbia Records. Total worldwide sales of her three full-length albums and one EP have now reached 35 million units since her debut was released in June 1990, the label tells Bulletin. That total should blossom noticeably with the release this fall of her first Christmas album, a collection featuring both classics and originals.

KIDDING THE PANTS OFF CHANTS

Rhino Records is jumping on the "Chant" bandwagon with a six-song CD comedy version called "Chantmania," which features the Benzdrine Monks recorded at "the historic Monastery de Santo & Johnny." Sample title: "(Theme from) The Monk(ee)s." In addition to retail and Rhino Mail Order availability of the \$6.49 list title, the label says copies are available "at the cloister's remarkably preserved 18th-century souvenir stand."

WOODSTOCK '94 OPENS FOR BIZ

Bus and plane ticket packages for Woodstock '94 (Aug. 13-14) went on sale June 15, and a reported 12,000 packages were sold the first day. Jane Lipsitz, director of marketing for PolyGram Diversified Entertainment, a producer of the event, tells Bulletin, "We don't have an exact statement from Ticketmaster yet, but that's probably a good approximation. From the minute the tickets went on sale, they were at maximum capacity in terms of phone calls. We think it's an amazing sign, and we are extremely happy with the response." Regular tickets go on sale June 26. (See story, page 13.)

VHS BLANKS: UNITS UP, \$ DOWN

Price erosion negated 1993 gains in shipments of VHS blank tape, most of it sold to duplicators. Measured in terms of T-120 cassettes, U.S. volume rose nearly 5.5% to 1.179 billion units, while revenue declined 7% to \$1.508 billion, from \$1.616 billion in 1992, according to the latest statistics gathered by trade group ITA. Neither of the two main configurations were spared what ITA calls "the same old story" of shrinking margins. Blank cassette sales moved up 4% in units, but skidded 11% in dollars. Pancakes (large spools of tape) showed a 16% gain in T-120 equivalents and a 5% decline in dollars.

Charts Exhibit 'Staying' Power

OH WON'T YOU STAY, just a little bit longer? If you want to increase your odds of having a hit on the Hot 100, here's a tip: record a song and call it "Stay."

There have been seven different songs titled "Stay" in the rock era, and the seventh, by Lisa Loeb & Nine Stories, moves up four places to No. 10. That puts two singles from RCA's "Reality Bites" soundtrack in the top 10; sitting right above "Stay" at No. 9 is "Baby I Love Your Way" by Big Mountain.

The most successful "Stay" was the No. 1 hit by Maurice Williams & the Zodiacs in 1960. Williams wrote the song for his earlier group, the Gladiolas. Williams' "Stay" has been covered by the Four Seasons (No. 16 in 1964) and Jackson Browne (No. 20 in 1978). The British female duo Shakespear's Sister had a No. 4 hit in 1992 with its self-penned "Stay." Rufus & Chaka Khan also recorded a song called "Stay," which peaked at No. 38 in 1979. Jodeci had its own "Stay" reach No. 41 in 1992, and just a few months back, U2 graced the Hot 100 with "Stay (Faraway, So Close)." That soundtrack single peaked at No. 61. Even more recently, the femme group Eternal went to No. 19 with yet another original "Stay."

The Lisa Loeb single started out as "Stay," but there's been a parenthetical addition. It's now titled "Stay (I Missed You)," which is probably a good idea when it comes to totalling up royalties.

THE ORINOCO STILL FLOWS: Enya continues to occupy 20% of the top 10 on the Top New Age Albums chart. "Shepherd Moons" is still No. 6 after 133 weeks on the chart, but that's nothing compared to the chart run of Enya's previous disc. "Watermark" is No. 9 in

its 264th week on the chart. That's five years and four weeks. According to those who should know, Enya may remain on the chart well into the 24th century. One of the runabouts on "Star Trek: Deep Space Nine" is named the Orinoco. Yes, it's after the river, but surely the writers were inspired by Enya's first Hot 100 single, "Orinoco Flow (Sail Away)."

FOREVER ACE: Ace Of Base continues to occupy two positions in the top 10 on the Hot 100. The group pulled this off with its first two singles, "All That She Wants" and "The Sign." As the latter single remains in the top 10, it's been joined by "Don't Turn Around." That means the Swedish quartet has been ensconced in the top 10 since Oct. 16, 1993. That's 37 consecutive weeks, so far.



by Fred Bronson

PUNCTUATION CHANGE: Mary Chapin Carpenter remains on the Top Country Albums chart with "Come On Come On" after 102 weeks, and Warren G enters The Billboard 200 at No. 2 with his debut effort, "Regulate . . . G Funk Era." The connection? Both have made slight adjustments to their names. Carpenter has dropped the hyphen from Mary-Chapin, and Warren's last name is missing his period. We're just grateful it isn't the other way around.

PURPLE REIGN: Stone Temple Pilots enter The Billboard 200 at No. 1 with their second album, "Purple," besting the group's first disc, "Core," which peaked at No. 3. Also debuting in the top 10 is the fourth album from Boston. That's four albums in 18 years; the first album reached No. 3, and the next two both hit No. 1.

The Event of the Century

BILLBOARD'S 100TH ANNIVERSARY ISSUE

In some fourteen specially commissioned pieces, Billboard will chart its own history as well as that of the industry it covered and helped flourish, from carnivals and circuses, the rise of vaudeville, and the invention of the player piano, nickelodeon and jukebox, to the creation of the phonograph, radio, television and CD player. All areas of music will be examined and celebrated from early jazz to the rise of rock and roll, to rap and world music, and every sub-genre in between.

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- The biggest hits of all time — The top ten songs in every category will be charted.
- A series of choice ads, graphics and articles, reprinted from various eras in Billboard



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Grammy Producer Of The Year David Foster, who co-wrote and produced "You Can Never Ask Too Much (Of Love)," and by Brian McKnight (Claude's multi-talented brother) who contributed vocal arrangements on the album's first single, "Biggest Part Of Me," and was also co-writer, producer, and arranger of the elegantly soulful "Even Though."

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