



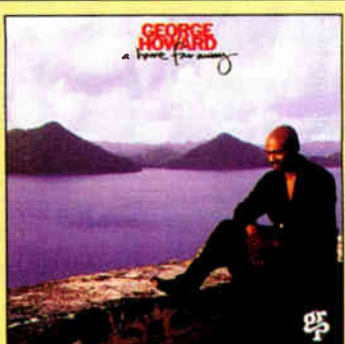
Enya Brings Celtic Sound To 7 Million Fans

PAGE 11

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 23, 1994

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A Home Far Away is the refreshing new release from George Howard. The first single, "Miracle" features the soulful riffs of R & B vocalist, Joe. Other key selections include "If You Were Mine," the Sade classic "No Ordinary Love," and "Grover's Groove" a tribute to Grover Washington, Jr.,

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Euro Subculture Offers Ambience With Attitude Artists Fuse Musical Genres With A 'Chilled-Out' Groove

BY DOMINIC PRIDE

LONDON—"Chill Out Or Die!" That's the uncompromising title of one of the best collections of ambient music on sale here, but it could also be the rallying cry for a tightly connected and fiercely independent subculture of labels and producers in Europe who are creating their own quiet revolution.

Infusing samples from all walks of music with a chilled-out ambient groove, those involved in the movement are convinced that their work will have as far-reaching and cataclysmic effects on modern music as



ENO

did punk or jazz. One exponent describes what he is doing as "ambient with attitude," fusing the rich history of European synthesizer music with



the cult of the anarchic techno DJ.

Sales of more popular acts such as Aphex Twin, the Orb, Mixmaster Morris and the Irresistible Force, and Sven Väth, as well as scores of compilations, are now equalling the sales achieved by rock albums in Europe, confirming that this is not merely an

ephemeral or weird offshoot of dance music.

Independent labels dominate the ambient market, as major labels only now are struggling to get a grip on the genre-defying music, which does not fit easily into traditional marketing channels. The top ambient labels are Rising High—which re-



APHEX TWIN

leased the "Chill Out Or Die" compilation—and Warp in the U.K., the German label Fax, Frankfurt-based Recycle Or Die, part of Eye Q Records, which has a licensing deal with Warner Music, and Belgium's R&S.

Through the Internet, by word-of-
(Continued on page 131)

Lisa Loeb Plans Deal With Geffen

BY CARRIE BORZILLO

LOS ANGELES—Lisa Loeb's trek to star status has not been conventional. She scored a hit with "Stay (I Missed You)," from the "Reality Bites" soundtrack on RCA, before she even had a manager, let alone a recording contract.



LOEB

The success of
(Continued on page 127)

IN THE NEWS

Judy McGrath Goes Solo As MTV Prez

PAGE 5

Time Warner Companies Making Multimedia Moves

Label Talking Cyber

BY CRAIG ROSEN

LOS ANGELES—Warner Bros. Records is mining the interactive field with the July 25 launch of "Cyber-Talk," a biweekly online program, and the development of multimedia software for retail release.

The label hopes to have screen savers featuring artists such as R.E.M., Madonna, the Red Hot Chili Peppers, and Neil Young (all of
(Continued on page 17)



R.E.M.

Inscape Set For Launch

BY MARILYN A. GILLEN

NEW YORK—Two Time Warner companies have teamed with a multimedia producer to launch a new interactive publishing entity called Inscape.

The Warner Music Group and HBO are partners in the L.A.-based new-media business venture with Nash Productions, headed by former Voyager Co. executive Michael Nash. Nash, who oversaw the enhanced-laserdisc "Criterion Col-
(Continued on page 136)



THE RESIDENTS

Exec Shift Rocks Warner Family

BY DON JEFFREY

NEW YORK—The long-rumored executive shakeup at Warner Music Group has become a small earthquake.

The July 11 appointment of Atlantic co-chairman Doug Morris as head of all Warner music labels in the U.S. was followed a day later by the resignation of Elektra
(Continued on page 136)



MORRIS

Smithsonian Label Ups Retail Presence

BY TRUDI MILLER ROSENBLUM

NEW YORK—Over the past year, Smithsonian/Folkways has been working steadily to increase the retail presence for its mix of historic recordings and roots music. The effort has included a new national distribution deal, promotional campaigns with major retailers, and the recent hiring of a full-time marketing specialist.

Last August, the label signed an
(Continued on page 125)



GUTHRIE



SEE PAGE 86



SEE PAGE 107



"IT'S GOOD BUT IT WON'T CROSS." "I LIKE IT, BUT IT WON'T WORK."

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How BIG Are



The Evidence...

Mary-Kate and Ashley Olsen have the #1 TV 'Q' score among females of all ages, including Roseanne.

•

Full House, starring Mary-Kate & Ashley, is seen eleven times each week by more than 55 million viewers in the U.S. alone and is the #1 ranked show for children ages 2 through 11. ABC has already ordered, from Mary-Kate & Ashley's Dualstar Productions, a new primetime TV series to follow *Full House*.

•

Each week, Mary-Kate and Ashley have 35 million more viewers than Barney and 31 million more viewers than the Power Rangers.

•

Mary-Kate and Ashley's *The Olsen Twins Mother's Day Special* on ABC had more than twice the ratings of Barney's network special. Their TV movies, *To Grandmother's House We Go* and *Double, Double, Toil and Trouble*, were record-ratings winners for ABC.

•

Mary-Kate & Ashley attract 10,000-15,000 fans at promotional appearances everywhere, including last month's second-most highly attended promotional appearance in Canada's history.



The Case...

Mary-Kate and Ashley's first video, *Our First Video*, soared to #1 on *Billboard's* music video chart in its third week of release and dominated #1 for three months. It is now quadruple platinum in the U.S. and gold in Canada.

•

Combined album sales of *Brother For Sale* and *I Am The Cute One* and *Our First Video* are well over one million units.



The Verdict...

THE ADVENTURES OF MARY-KATE & ASHLEY™ A MUSICAL MYSTERY SERIES

World Grand Video Premiere and Grand Reception press conference at MGM Grand in Las Vegas July 25, 1994, with citywide billboard/banner signage, Mayoral kick-off celebration, 15,000 fans/hundreds of key retailers and massive national media coverage.

•

Major marketing tie-in with children's electronic manufacturer.

•

Extensive national television advertising in syndicated *Full House* episodes.

•

Comprehensive retail support including advertising, counter and floor displays and select promotional appearances.

•

National consumer sweepstakes winner to appear in the Twins' next video episode.

•

Satellite press tour and national media blitz.

•

Primetime ABC television movie *How The West Was Fun* featuring songs from *The Adventures* series, broadcast during the November '94 sweeps.

We'll Give You A Clue


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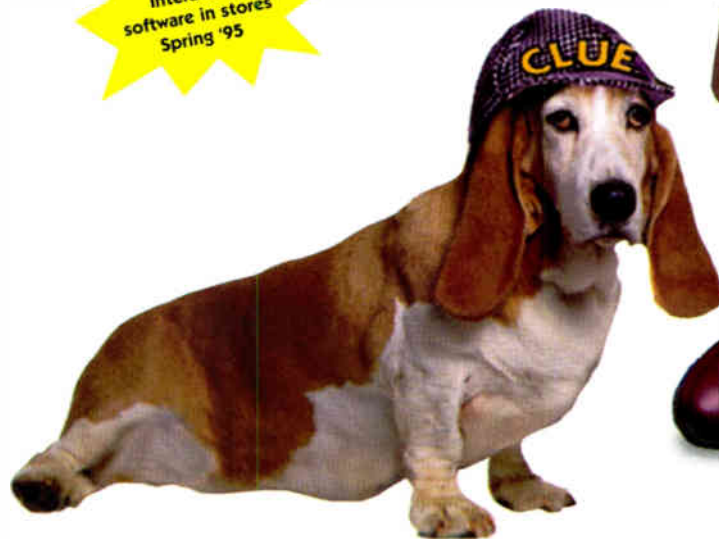
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A Record-Breaking Season For N.Y. Radio

Arbitron Results Thrill WQHT, WPLJ's A.M. Team

BY PHYLLIS STARK

NEW YORK—Radio's competitive spirit dictates that records are made to be broken. Taking that philosophy to heart, several New York stations did just that in the spring Arbitron ratings.

Top 40/rhythm WQHT (Hot 97), which established its image during the book as "the place where hip-hop lives" with a major subway advertising campaign, leapt from No. 7 to No. 3 in the market 12-plus, its highest ranking ever. The station rose from a 4.1 to a 4.4 share and trailed only adult contemporary WLTW (4.7-5.0) and oldies WCBS-FM (4.6-4.5) in the 12-plus rankings.

"It's exciting to be .6 [of a share] away from No. 1," says Hot 97 PD Steve Smith. "I'm going to do everything in my power to make it happen, because that would be the ultimate for us, to be No. 1 in New York. It's do-able."

Smith attributes his ratings success to the station's diverse ethnic appeal. "We're carving out a niche in the market [as] New York's multicultural street station," he says. "We're the station with no color lines."

In mornings, Hot 97's Doctor Dre and Ed Lover were No. 5 overall, but first among stations that play music in that daypart. The top four stations in mornings all feature talk: WINS (8.0-7.9), WXRK's Howard Stern (8.3-7.4), WOR (4.7-5.4), WCBS-AM (5.6-5.1), and WFAN's Don Imus (flat at 4.3).

The other New York record happened at top 40/adult WPLJ, where morning men Scott Shannon and Todd Pettengill beat longtime mainstream top 40 rival WHTZ (Z100) in that daypart for the first time in the stations' 11-year competitive battle, according to WPLJ VP/programming Tom Cuddy. WPLJ also showed remarkable consistency by climbing 3.4-4.0 both 12-plus and in mornings.

Rounding out the top five 12-plus stations in New York were Z100 (4.0-4.1) and R&B WRKS, which continued its worrisome three-book ratings slide (5.8-4.3-4.1).

Album rocker WAXQ, which debuted at the beginning of the year, came on strong this quarter, shooting up 1.6-2.0 12-plus and .7-1.2 in mornings, even without the benefit of having a morning host in place during the book.

Not faring as well this time out were three stations with significant drops: talker WABC (4.2-3.7), WXRK (4.0-3.5),

and news/talk WCBS-AM (3.6-3.1).

In Los Angeles, the big stories were bulletproof modern rocker KROQ, which rose 3.8-4.7 12-plus while moving from fifth to third place, and country KZLA, which shot up 2.3-2.9 for its best share in years.

Spanish KLAX remained on top in L.A., rebounding to a 6.1 share after its 7.0-5.6 dip in the winter. Top 40/rhythm KPWR (Power 106) held on to second place (4.7-5.1), followed by KROQ, AC KOST (4.7-4.2), and top 40 KIIS (3.8-3.9).

Also making major moves—both up and down—in Los Angeles were N/T KFI (4.5-3.8), Spanish KLVE (3.2-3.7), AC KBIG (3.4-2.9), and Spanish KTNQ (2.9-2.2).

In mornings, the top five Los Angeles stations were KLAX (4.9-5.6), Howard Stern affiliate KLSX (5.5-5.0), N/T KABC (5.1-4.8), KIIS' Rick Dees (4.8-4.7), and Power 106 (3.8-4.5). KROQ morning men Kevin and Bean also did particularly well this quarter, rising 3.4-4.0.

Chicago's top three stations remained

in place, although the fourth- and fifth-place finishers swapped places from the winter. Topping the 12-plus rankings in the Windy City were R&B WGCI-FM (7.1-7.0), N/T WGN (6.2-6.9), top 40/rhythm WBBM-FM (5.4-4.9), country WUSN (flat at 4.4), and N/T WBBM-AM (flat at 4.2).

The spring also was a good time to be doing oldies in Chicago. New Cox '70s oldies outlet WYSY climbed 1.7-2.6, but not at the expense of traditional oldies station WJMK, which was up 2.6-3.5. In 25-54 numbers, WYSY showed even more incredible growth, rising 2.6-4.0.

Also of note in Chicago, "rock talk" outlet WLUP dipped 3.9-3.1, Spanish WOJO rose 1.9-2.8, adult alternative WNUA was off 3.1-2.5, and AC WPNT dipped 2.5-1.8.

For complete ratings information on the top three markets, as well as Long Island, N.Y., and Monmouth, N.J., see listings on page 123.

Assistance in preparing this story was provided by Eric Boehlert in New York.

Presidency Of MTV To Be Solo Performance For Judy McGrath

BY DEBORAH RUSSELL

LOS ANGELES—Noting the need for "fortification" of MTV in the face of coming competition, Judy McGrath has taken the helm of the network as its sole president. She had been president/creative director of the network since October 1993, sharing a joint presidency with Sara Levinson, president/business director.

Levinson is leaving MTV to helm NFL Properties as its president. McGrath assumes the consolidated role at the MTV helm, overseeing all of the network's business and creative functions.

"It's not a shakeup; it's a slight adjustment," says Tom Freston, chairman/CEO of MTV Networks. "It was a pretty easy, normal, and logical thing to do."

The joint presidency was created specifically for McGrath and Levinson, who had been executive VPs prior to their October appointments, he says. With Levinson's departure, the consolidation into one presidency was the most appropriate move.

McGrath first joined MTV Networks' predecessor, Warner Amex Satellite Entertainment Co., in 1981. Since that time, MTV has grown from a cable TV channel into a full-service corporation with interests in licensed products, domestic and international television syndication, home video, motion picture production, record retailing, and video games. The network's programming currently reaches some 231 million homes in 58 countries.

The appointment, says McGrath, "sends a great signal that there is truth to the statement that music programming and creativity drives our business."

"I certainly will play my strengths, and

(Continued on page 130)



THIS WEEK IN BILLBOARD

WEA STILL TOP U.S. DISTRIBUTOR

Hits from chart-topping acts such as Snoop Doggy Dogg, John Michael Montgomery, Stone Temple Pilots, and Tevin Campbell helped the WEA Corp. remain the leading U.S. distributor during the first six months of 1994. The company also topped the R&B market, while Uni led the country sector. **Page 50**

AC'S STATION COUNT PLUMMETING

Some say too many adult contemporary stations flooded the market in the '80s; others say the format lacks passion. Whatever the reason, more and more radio stations are abandoning AC, despite demographics that still look attractive to advertisers. Eric Boehlert has the story. **Page 120**

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MGM/UA Home Video Pursues Family Values

■ BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—MGM/UA Home Video is striking another blow for families. The studio has joined the list of video suppliers tailoring their sell-through releases for Mom, Dad, and the kids.

Late next month, MGM/UA will deliver four top-selling titles at \$14.95 suggested list—"All Dogs Go To Heaven," "Chitty Chitty Bang Bang," "The Secret Of NIMH," and "Black Stallion"—to head the newly created MGM Family Entertainment label. The white vinyl clamshells housing the cassettes will be adorned with the fa-



miliar image of Leo the Lion, now guarding four cuddly looking cubs.

Approximately 50 additional catalog titles have been drafted to flesh out the label, but for now they're being packaged in cub-less cardboard rather than the clamshell boxes that have become synonymous with family fare.

Warner Home Video and FoxVideo took the clamshell route for their respective Family Entertainment and Family Features lines established over the past year. Those two and MGM/UA have taken a leaf from the marketing books written by Disney and, later, GoodTimes Home Video. *(Continued on page 136)*

BMG Kidz Plans 'Grand' Entrance For Olsen Twins

■ BY SETH GOLDSTEIN

NEW YORK—Thanks to the Olsen twins, Bertelsmann Music Group's BMG Kidz will have the opportunity to make the splash it wants to make at the Video Software Dealers Assn. convention in Las Vegas, July 24-27.

Mary-Kate and Ashley, stars of ABC's "Full House" sitcom, are sweeping into the MGM Grand Hotel for a July 25 media event that Los Angeles lawyer Robert Thorne thinks might attract as many as 25,000 pre-teen fans. Part of the razzle-dazzle will be the announcement of the first two video episodes of a musical mystery series, "The Adventures Of Mary-Kate And Ashley," that BMG Kidz is releasing Sept. 13. Also due is a companion album, "Give Us A Mystery." All three items were created with that MGM Grand audience in mind.

The Olsens, whose Dualstar Entertainment Group has contracted for 32 projects during the next three years, are the linchpin of a new BMG strategy to create a video presence based on proven talent (Billboard, June 11). The agreement is "the benchmark of deals to be done in the future," says Joe Shults, the new GM of BMG Kidz/BMG Video.

It won't come cheap. Thorne, representing Dualstar, says "millions of dollars have been committed." And while BMG Kidz will continue to sell the output if the contract isn't renewed, Dualstar retains ownership.

BMG should have no problem keeping itself busy during the next several years, with the Olsens delivering four videos, two audio titles, and as many as four CD-ROMs every 12 months. The first interactive program, made by Ikonix Interactive in San Francisco, is scheduled for release in Japan, possibly by Christmas, before arriving in the U.S. next spring for an expanded player population. "Solving mysteries is perfect" for CD-ROM, according to Thorne, who says the Olsens will be fixtures *(Continued on page 127)*

McDonald's: Not Retailers' Kind Of Place NARM Members Assail Chain's Music Promo

■ BY CHRIS MORRIS

LOS ANGELES—The rumble of retailer protest that greeted advance word of a national music-premium promotion by fast-food giant McDonald's has turned into a roar, with members of the National Assn. of Recording Merchandisers formally assailing the campaign.

Retailers' discontent about the three-week September promotion—which was officially announced July 11 and will offer unique, low-priced CD and cassette packages by such EMI-affiliated acts as Garth Brooks and Tina Turner to McDonald's customers (Billboard, May 7)—has been exacerbated by the exclusive involvement of Musicland, whose stores will honor bounceback coupons good for discounts on regular product by the EMI artists involved in the promotion.

The furor echoes the outcry that

erupted among video retailers two years ago, when McDonald's offered Orion Home Video's "Dances With Wolves," previously a \$100 rental title, as a \$7.99 premium (Billboard, Nov. 21, 1992). The title ultimately was issued as a \$19.98 retail sell-through item four months after the McDonald's promotion.

In the current case, music retailers lament the fact that McDonald's will offer product unique to the promotion at a low-ball price at nonmusic outlets, and that only one chain will be involved with the concurrent bounceback coupon campaign.

Jim Bonk, CEO/president of North Canton, Ohio-based Camelot Music, says, "What if we take the front 500 feet of our stores and start selling hamburgers?" As a result of the pro-

motion, Bonk says, Camelot has pulled all Cema product out of its forthcoming summer sale and advertising campaigns.

The EMI-McDonald's pact is the restaurant chain's first national music promotion. In the early going, it was believed that other labels would be involved, but EMI apparently will be the only music company participating.

As previously believed, \$1 from each CD or cassette sold will be donated to the restaurant chain's Ronald McDonald Children's Charities. "The potential here is to raise about \$12 million plus for the children's charity," EMI Records Group North America chairman/CEO Charles Koppelman says.

(Continued on page 127)

Proposed Pa. Bill Would Ban Certain Record Sales

■ BY BILL HOLLAND

WASHINGTON, D.C.—Record and retail industry trade groups are gearing up for a fight this fall in the Pennsylvania legislature to defeat a bill that would criminalize the sale of labeled records.

According to Paul Russinoff, director of state relations for the Recording Industry Assn. of America, the bill would require minors caught purchasing stickered recordings to serve up to 100 hours of community service at a domestic violence or rape crisis center.

The legislation also would slap a first-time fine of \$25 per record on retailers who sell albums with the official RIAA parental warning stickers to minors. Subsequent offenses would draw \$100 per-album fines.

Russinoff said the bill was "maybe one of the more disturbing we've run across so far."

The bill, H.B. 2982, was introduced by Democratic State Rep. T.J. Rooney, who is facing conservative Republican opponents in an upcoming election in his Bethlehem/Lehigh Valley, Pa., district.

Mickey Granberg, government relations director for the National Assn. of Recording Merchandisers, which opposes the bill, says NARM has local lobbyists monitoring the bill and plans to have local retailers testify at committee hearings expected to be held this fall.

"Rooney's usually a liberal Democrat whose programs [addressing youth violence] make sense, but this one's a goofy bill that's so unconstitutional I don't know where to start," says Granberg.

Rooney told Billboard, "I don't think it's disturbing, and I don't think it violates First Amendment rights. It's a straightforward attempt to deal with one of the possible causes of youth violence, much like the prohibitions on R-rated films or cigarettes."

Rooney said the bill has the support of several community groups, including the local chapter of the NAACP and organizers of anti-gangsta rap demonstrations such as C. Delores Tucker's National Political Congress of Black Women.

RIAA fears that if the bill passes, it could cause the ruin of the voluntary labeling of controversial and explicit product now in place.

"Faced with the prospect of a labeled disc being used as a mandatory line of demarcation barring the sale of labeled recordings to all under the age of 18, our members may well choose to cease labeling altogether and thus avoid any and all penalties H.B. 2982 imposes," Russinoff wrote to Rooney late last month.

RIAA officials admit such a scenario will probably never come to pass. Still, RIAA also advised the legislator of a tool now available to victims of unconstitutional legislation: "A federal law allows a victorious challenger of unconstitutional legislation to sue the state for attorneys' fees."

The bill was introduced in the House June 28, too late in the session to be assigned to a committee for a hearing until the legislature returns in late September.

Rooney said he thinks it is "illogical" for a sticker to advise parents of album content, "and then let the children go buy it without their approval."



This Year's Honoree. At a music industry luncheon in Los Angeles for the City Of Hope National Medical Center, Ticketmaster president/CEO Fred Rosen is named this year's honoree for the "Spirit Of Life" Award, which will be presented at the City Of Hope's Music & Entertainment Industry Dinner Sept. 28 in Los Angeles. Another luncheon was held in New York, and in Nashville a celebrity softball challenge netted more than \$175,000 for the City Of Hope. Shown, from left, are Richard Palmese, president, MCA Records and national campaign chair; Bruce Resnikoff, senior VP/GM, special markets and product, MCA Records and president of the Music & Entertainment Industry Chapter; John Frankenheimer, attorney, Loeb & Loeb and national campaign chair of the Music & Entertainment Industry Chapter; Al Teller, chairman, MCA Music Entertainment Group; industry veteran Joe Smith; Fred Rosen and his wife, Rikki Rosen; Irving Azoff, chairman, Giant Records; Zach Horowitz, executive VP, MCA Music Entertainment Group and chairman of the Music & Entertainment Industry Chapter; and Don Passman, attorney, Gang, Tyre, Ramer & Brown and major gifts chair.

Viacom/Paramount Slate 1st Project

■ BY EILEEN FITZPATRICK

LOS ANGELES—The first joint project between the newly merged Viacom Inc. and Paramount Communications will be a series of Showtime comedy videos, which will be distributed by Paramount Home Video.

Three tapes from the Showtime Comedy Superstars will arrive in stores in January priced under \$15, according to Matt Riklin, senior VP of program enterprises at Showtime.

Prior to the Paramount arrangement, Riklin says, Showtime comedy specials were released sporadically by a number of video distributors and lacked any continuity at retail.

Showtime is one of three premium channels owned by Viacom. The company completed its merger with Paramount July 7.

Initial releases from the new unit are "Tim Allen: Men Are Pigs," "Denis Leary: No Cure For Cancer," and

"Joan Rivers: A Broad In London." Each has aired on Showtime within the last two years.

Paramount Home Video president Eric Doctorow says additional videos will be rolled out on a quarterly basis. Programs featuring Brett Butler, Elayne Boosler, and Paul Reiser are expected in the spring and summer.

"We think we'll put out six to eight titles in the first year, and four to six after that," says Doctorow.

In addition to filling the product pipeline, Showtime will offer a channel hook-up rebate and two-for-one admission promotions at comedy clubs when consumers purchase the videos. Packaged in each tape will be a "Showtime Comedy Club Card," which will be good for discount admission to more than 175 comedy clubs across the country.

"The average entrance price to a comedy club is about \$8.50, and if you do a two-for-one deal, a consumer can

liquidate the cost of the one tape," says Riklin.

It is also possible, Riklin says, that the tapes will be promoted on Viacom-owned VH-1 and on Comedy Central, a joint venture with HBO.

"When you only release a single title, it's tough," he says of previous Showtime comedy releases. "The way to do comedy tapes is in a series with a developed marketing plan."

However, distributors are generally skeptical about comedy tapes.

"Basically, we couldn't find a place to sell it," says one video distributor who was approached with the Showtime series prior to the Paramount merger. "None of our retail accounts seemed very excited about it."

In addition, he says, mass merchants will steer clear of the product because of language content.

Paramount says it has not yet determined whether the product will carry a rating or advisory sticker.

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Commentary

Technological Future Must Include All Nations

BY NEHEMIAS GUEIROS JR.

Not since the advent of the 33 rpm long-playing record 40 years ago, or the cassette tape in the early '60s, have lawmakers specializing in copyright matters worldwide had so little time to rest.

Digital technology was a breakthrough for the music industry that sent lawmakers and jurists around the world scrambling after existing legislation to check out new copyright violation possibilities and eventual remedies. But it has also triggered a revolution in audio-visual possibilities, yielding scores of new sound and image carriers.

This evolution has been restricted mainly to developed and industrialized nations, which have the financial muscle to pursue steady R&D programs in a variety of fields. Less developed countries, awash in political and economic problems, have had a humble start in adapting the new media, mostly due to sparse availability and high price tags. In these nations, upper social classes had immediate access, but the majority of music consumers see CD as a fantastic novelty distant from their homes.

In my own country, Brazil, for example, the compact disc took at least three years to represent a true commercial goal for local record companies. They cautiously surveyed the market before getting involved in the importation, distribution, and, most recently, local manufacturing of the carrier.

Today, despite the nation's ailing economic situation, the CD has conquered almost 50% of the local market and is growing steadily, closing in on the vinyl LP, which is poised to disappear from this market early in the next century. But this is not a common trend in poorer nations, where high-priced digital hardware and software are still slow to penetrate local entertainment markets.

Third World countries will not achieve complete adoption of all the new and developing sound technologies at the same pace as developed nations, and local music industries will have to make realistic and economically mature choices among existing and new sound media before setting the course of their businesses for the remainder of the '90s. Digital Compact Cassette is off to a very low-key start in Brazil. Sony's MiniDisc is largely unknown, and the few of us who work in the business got acquainted with it during trips abroad. HDTV, laserdisc, video CD, CD-i, CD-ROM, and 3DO, just to name a few, are nowhere near finding their way into established market niches in lesser nations. As in developed countries, DAT machines are rare in homes, being mainly employed for professional purposes.

CD-ROM will be a key format to forward the music industry's technological objectives in the Third World. Already popular in the U.S., Europe, and Japan, it can be the driving force for the establishment of interactive media in underdeveloped nations, due to its flexibility in linking music, video, and entertainment business purposes. But it will still take several years to make a definitive transition to CD-ROM.

The much-touted electronic superhighway, already in the works in the United States thanks to AT&T, TCI, Time Warner, and other major companies, also will take a number of years to reach developing nations. This breathtaking new form of delivering and consuming music, video, and general information

will no doubt change the business and legal landscape in which we all work. But for underdeveloped nations, sky-high installation costs, plus as-yet-unavailable technology, will cool any initial enthusiasm from local governments and private businesses. Even multinational record companies will have to be cautious and follow the market's economic messages closely in order to profit.

But it is never too early to begin preparing



'Legal bodies in less developed countries must be immediately adapted'

Nehemias Gueiros Jr., is an attorney specializing in copyright, entertainment, and intellectual property based in Rio De Janeiro, Brazil.

for such changes. As the market evolves, existing relationships, especially contracts, will experience important transformations in order to adapt to both the technology and the increasing internationalization of the entertainment business that this technology makes possible. Consider disparate copyright legislation worldwide, boasting different protection terms, and the lack of convention adherence by some countries, and we have an enticing mainframe for a big surge in pirate activity in the entertainment industry throughout the '90s. This road will at first be rougher for rich nations, where pirates can cope with new developments. But, as has occurred with vinyl, cassette, and even CD, eventually such piracy will become a major pitfall in less developed nations.

As is being done in the U.S. and Europe, legal bodies in less developed countries must be adapted immediately, enabling them to properly address the rights problems generated by new technologies. Technology gives today's entertainment industry a unique global frame, enabling it to break barriers,

LETTERS

THANKS FOR COVERING GAY ISSUES

I would like to thank Billboard for its cover story about gay music and issues in the industry (Billboard, June 18). As an openly gay man at the retail level of the industry, I know first-hand the pressures of living in a straight society. It comes as no surprise that, as demographics indicate, we often turn to the high-energy, upbeat genre of dance music. Be reminded, however, that the gay and lesbian demographic is made up of individuals whose tastes are varied. With proper marketing, a much broader variety of music could be very well received.

I would also like to congratulate the individual artists and labels involved with the recent and upcoming AIDS benefit albums for being able to ignore "the bottom line" long enough to benefit a greater cause. Again, however, I would like to point out that a larger audience could be reached with different genres of music,

trespass geographical boundaries, and virtually create a so-called "global village," with inexorable effects on the worldwide market.

The U.S. recently (and finally) signed the Berne Convention, unleashing new discussion of "neighboring rights." Brazil is among the pioneering countries in dispensing performance or neighboring rights, including the rights of music producers, having effected the first such payment as far back as 1967. Other small or Third World countries have come up with interesting legal structures to deal with rampant sound carrier piracy, author's and performer's protection, and phonograph record producer guarantees in the trade. What is needed is increased cooperation between Berne Convention-bound nations, aimed at better understanding the news constantly popping up from the technical side that sends us crawling after the law books.

Take NAFTA and GATT, for instance—two very important legal bodies that will directly affect our business. NAFTA provisions, despite involving only the U.S., Canada, and Mexico, call for measures recognizing Latin America as a solid trade partner and creating the basis for a true judicial and commercial link of the Americas once the MERCOSUL treaty, NAFTA's South American equivalent, takes effect next year. GATT, though not bringing all the assertions longed for by the international entertainment community, has established new goals regarding the addressing of technological and commercial evolution. And WIPO convened in early '93 in Geneva to discuss updating performance rights legislation in member nations.

It is a daunting task for lawmakers and legal professionals in the entertainment trade, especially those in less developed countries, to secure the necessary intellectual and economic allegiance with leading nations to address the technological changes coming our way. But this must happen with the understanding that we are all part of an end-of-the-century technological twist that will imprint itself indelibly upon human culture.

such as country.

Finally, I'd like to take this opportunity to applaud those artists and those within the industry with the courage to be publicly "out." People such as Andy Bell and Vince Clarke of Erasure, Elton John, RuPaul, k.d. lang, Melissa Etheridge, Boy George, Freddie Mercury, David Geffen, *et al* have been an inspiration and source of strength all my adult life. Thank you all.

Let's make sure this is no passing fad, but the beginning of something real. As someone with years of experience changing "she" to "he" and "her" to "him" when singing classic love songs, I look forward to the day when I can name any category of music and find a song that truly applies to me.

David M. Connolly
 Customer Service Manager
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7/25 Scranton PA	9/4 Portland OR
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Rock The Vote Launches A Health Care Initiative

BY DEBORAH RUSSELL

LOS ANGELES—Rock The Vote hopes to demystify the issues surrounding health care reform, and is using the music industry to help distribute a 35-page booklet to its young adult constituents.

About 1 million copies of "Rock The System: A Guide To Health Care Reform For Young Americans" are being distributed by music retailers, at live music events, and through the music press, among other avenues. In addition, public service announcements featuring the Beastie Boys, L7, and George Clinton are soon to appear on TV to promote the booklet and its contents.

At the same time, Rock The Vote, founded in 1990 as an artist-driven voter-registration advocacy group, will release a compilation album of underground music in conjunction with the independently distributed Phisst label.

"Propaganda! The New Voice In

Alternative Music" is designed to keep attention focused on the voting process during the years between high-profile presidential elections. Currently, all 435 members of the U.S. House of Representatives and one-third of the Senate's 100 members are up for re-election, and 36 gubernatorial races are being waged.

Between the album and the health care booklet, Rock The Vote hopes to fulfill a two-tiered obligation, says Shana Weiss, communications director at the organization.

"We're always encouraging people to vote," she says, "but with that comes a need to be informed, educated, and responsible voters. [Rock The Vote] loses its meaning if it's not directed with a thoughtful focus. We're trying to add more substance and give people a full plate of information from which to make their decisions."

The nonpartisan health care primer "Rock The System" fea-

(Continued on page 27)



Arista Swings On Stars, Baby Acts Label Reaches New Heights In Sales, Profits

BY IRV LICHMAN

NEW YORK—A diverse roster of superstars, along with super performances by an equally wide-ranging crop of newer acts, have propelled Arista Records to new heights in sales and profits.

Although the sales steam of Whitney Houston's soundtrack to "The Bodyguard" has hardly dissipated since its instant success in late 1992—about 2 million of its total global sales of 28 million have been generated this year—its inevitably slower pace has not slowed Arista's overall sales for the fiscal year ending June 30, the label reports.

At \$250 million in domestic revenues, Arista's business is slightly above that of the 1992-93 fiscal period, when "The Bodyguard" was still a raging success. That album played a big role in generating a profit increase in '92-'93 of 60%-70% over Arista's 1991-92 fiscal year. Profits in the most recent fiscal year are said to be up by a modest but healthy 10%-15%; the company does not report its profit figures.

Internationally, Arista is believed to have generated \$175 million to



ACE OF BASE



CRASH TEST DUMMIES

\$200 million in additional revenue in the 1993-94 fiscal year—more precise numbers have yet to be tabulated—thanks to strong global business from Houston, Kenny G, and Toni Braxton (on the LaFace label), among others. The Swedish group Ace of Base—a smash for Arista in the U.S.—also is handled by the label in Latin America, Japan, and Canada, where the group's album "The Sign" has sold more than 1,750,000 units. In the U.S., Arista says it is within weeks of reaching the 5 million unit sales plateau.

Clive Davis, who has operated Arista since he formed the label 19 years ago, says the label is a beneficiary of an industry discovering "fresh creative [energy] from all different areas. When I ran Columbia Records, we signed such artists as Janis Joplin or Santana as a result of an explosion that was mainly rock. Now the street is being heard from, as is modern rock, which has a vitality, intelligence, and quirkiness you see in such Arista best-sellers as Crash Test Dummies or Sarah McLachlan. Music is very healthy in its variety."

From a global perspective, a similar view of diversity is offered by label executive VP/GM Roy Lott, whose responsibilities include international operations. "There is a greater acceptance of more tradition-

al American forms of music, such as country and R&B. Toni Braxton, who has sold more than 1 million units in foreign markets, is, despite her pop success, pure R&B, and we've got some interest in Alan Jackson, whose single 'Chattahoochee' will be released in England this summer." Meanwhile, Lott adds, the label's own initiatives added a good deal of sales volume to Ace of Base, not only in foreign markets where the label released the group's product, but in other areas as well. After making its deal with the group, the label requested additional music for the album. Among the additional cuts was "The Sign," which became an international smash.

Arista's international success was summed up by Michael Dornemann, chairman/CEO of parent BMG, who said in a prepared statement, "Every single international territory is sharing in this remarkable creative accomplishment."

Arista executives attribute the label's success in part to its embrace of new marketing technology. "We live in an age of reality, when the facts speak for themselves. This has given us the opportunity to be more strategic and logical in our attack," says Rick Bisceglia, a 14-year Arista veteran who has just been elevated to senior VP after serving as VP of promotion. That reality, the use of SoundScan and BDS, has enabled the industry to focus on local markets and break records again on that basis, Bisceglia adds. "The regional pro-

(Continued on page 135)

Group Plans Global Charity Show For '95

In a massive musical undertaking, a 24-hour global benefit concert, emanating simultaneously from nearly two dozen countries around the globe, is set to take place July 15, 1995, the 10th anniversary of Live Aid. The event is sponsored by World Aid Relief! (WAR!).

Although no acts have been signed yet, organizers say all sorts of artists—rock, country, classical, R&B—will perform at the event, a charity fundraiser that organizers hope to make annual.

While the extravaganza is still in the planning stages, a spokeswoman for WAR! says the organization is talking to MTV and other networks about televising the show.

She says they also hope to release compilation albums from artists who will appear. The albums likely will feature previously released material from the artists and be issued one-per-month leading up to the event, culminating in a boxed set featuring a number of the acts. The idea is to split profits from the projects 50/50, giving artists the performance royalties and letting WAR! keep the mechanical royalties for charity.

WAR! has selected five health concerns (including cancer, AIDS, and heart disease) and five non-health ones (the environment, civil rights) that will benefit from the expected millions raised through tickets sales, (Continued on page 127)



The Best. Vanessa Williams was honored by the music and performing arts unit of B'nai B'rith at the organization's annual awards dinner in New York. The organization gave the creative achievement award to Williams and the humanitarian award to Clint Black, who was unable to attend. Shown, from left, are master of ceremonies Lee Arnold of WQEW-AM New York; Frances Preston, president/CEO of BMI; Toby Pieniek, event co-chairman; Williams; and Al Feilich, event co-chairman.

Ireland's Enya Strikes A Universal Chord Warner Tallies Sales Of 7 Million Worldwide For 'Moons'

BY THOM DUFFY

LONDON—One of the more unlikely signings in the British music business in recent years has emerged as one of its most notable worldwide success stories, and has provided evidence of the continuing strength of Irish repertoire signed through the U.K..

The Irish singer and composer Enya, with an ethereal mix of ancient Celtic influences and modern synthesizer sounds, recently reached a global sales milestone of 7 million copies with her 1991 album "Shepherd Moons," according to Warner Music U.K., which has a

worldwide deal with the artist.

"It doesn't matter where it is—Latin America, Australasia, Europe, North America—there's not one major country where she's not selling records," says Rob Dickins, chairman of Warner Music U.K., who signed Enya and has worked closely with her collaborators and managers. Warner U.K. has released sales figures for "Shepherd Moons" in 25 countries, including

the album's top 10 best-selling markets (see chart, page 119).

Along with its 1988 predecessor, "Watermark," which has sold 6.5 million copies worldwide, according to Warner U.K., "Shepherd Moons" has helped reconfirm the ability of the U.K. to nurture new multiplatinum, international artists at a time when Britain's status as a pop A&R source has been in doubt.

Enya also is one of the most commercially successful examples of the trend toward spiritually rooted, sonically soothing music, a trend that also embraces such internationally acclaimed artists as Enigma, Deep (Continued on page 119)



ENYA

Lord Kitchener Gets Trinidad/Tobago's Stamp Of Approval

BY ISAAC FERGUSSON

According to reports from the Trinidad and Tobago general post office, the 50-cent postal stamp issued in honor of Calypso legend Lord Kitchener has been a rousing success, selling well to both local and foreign philatelists.

"The 100,000 stamps issued have all been sold," says acting T&T postmaster general Annie Scantelbury. "The people love it; all we've had so far is positive feedback." The price of the stamp, in Trinidad & Tobago dollars, is the common local postage, assuring the widest circulation.

The fact that the post office, an (Continued on page 26)



Richie Havens Seeking Woodstock Royalties

BY PAUL VERNA

NEW YORK—Singer/songwriter Richie Havens, the opening act at the original Woodstock festival, is suing Time Warner and three of its subsidiaries for copyright infringement and civil rights violations in connection with their use of Havens' recordings made at the 1969 event.

In an action filed April 27 in the U.S. District Court for the Southern District of New York, Havens charges Time Warner, Warner Bros. Inc., Atlantic Records, and Warner Home Video with nonpayment of royalties and improper use of his name and likeness in Woodstock-related films, albums, and videos.

According to the filing, Warner Bros. released a film of the Woodstock concert that included Havens' performances of his compositions "Handsome Johnny" and "Freedom"; Atlantic Records issued the original soundtrack from Woodstock, which includes "Freedom"; and Warner Home Video released two Woodstock videos that, combined, contain "Handsome Johnny," "Freedom," and Havens' rendition of the Lennon and McCartney composition "Strawberry Fields Forever."

Havens is asking for damages totaling \$50 million, broken down as follows: \$27 million from Time Warner, \$8 million from Warner Bros., \$11 million from Warner Video, and \$7 million from Atlantic. He also seeks to enjoin those companies from releasing any material bearing Havens' Woodstock performances, his name, or his image.

The court papers indicate that in February 1970, Havens granted Warner Bros. "certain rights" to use footage of his performance in the Woodstock film. However, the agreement was contingent on Warner Bros. turning over master tapes of the performance to Havens within 30 days of the agreement, which Havens claims Warner Bros. did not do. Furthermore, Havens claims in the

papers that he has no recollection of signing the agreement.

Havens also claims he granted Atlantic permission to use his Woodstock performance in soundtrack releases, but only in the U.S. and Canada, not in the rest of the world. Atlantic's release of the "Woodstock" soundtrack, which includes Havens' performance, in territories outside the U.S. and Canada constitutes a violation of Havens' copyright and of his civil rights, according to the suit.

Havens' action was precipitated by the current flurry of activity surrounding the 25th anniversary of Woodstock, according to his attorney. (Continued on page 125)



Publishing Fit For A King. BMG Music Publishing celebrates the acquisition of Sounds Of Lucille Inc. (BMI), the catalog of blues artist B.B. King. King also has signed a worldwide co-publishing agreement with the company. "Heart To Heart," King's GRP duet album with Diane Schuur, debuted at No. 1 on Billboard's Jazz chart. Shown at BMG Music Publishing headquarters in New York from left, are King's attorney, Terry Aronoff of Katz, Smith and Cohen; Sidney Seidenberg, King's manager; Carol Lipkin, VP of finance and administration, BMG Music Publishing; Stanley Schneider, VP of legal and business affairs, BMG Music Publishing; King; Floyd Lieberman, King's financial manager; and Joe McClendon, King's personal assistant.

Carey And Sony Dispute C'right Infringement Claim

BY BRETT ATWOOD

LOS ANGELES—A representative for Mariah Carey says that a copyright infringement claim against the singer and Columbia Records is "extremely bizarre and baseless."

Yet attorney Gregory J. Reed, who represents songwriter Kevin McCord in the suit, says multiple settlement sums have been offered and turned down "after we recognized how low the offers were."

Carey is accused of lifting significant musical elements from McCord's "I Want To Thank You," which was written in 1979 and has been recorded by several artists, for her 1992 hit single "Make It Happen."

"The allegations are totally and completely false," says Carey spokesman Dan Klores of New York-based Dan Klores Associates. "[McCord] doesn't even own the copyright to the song."

Meanwhile, Reed accuses EMI Virgin Music, also named in the suit, of "dragging their feet in the settlement."

Klores declined to acknowledge whether or not a settlement offer had been made by Carey or her representatives.

McCord filed his claim June 28 in U.S. District Court in Michigan. He is seeking approximately \$350,000 in damages from lost royalties.

Also named in the claim are Columbia parent Sony Music Entertainment, music producers Robert Clivilles and David Cole, and the publishing and licensing companies Robi-Rob Music, Red Instruction Music, Cole/Clivilles Music, Cole/Clivilles Enterprises, Sony Songs, and M. Carey Songs.

McCord says, "If you listen to the chords at the beginning of the song, the similarity is obvious. It's the exact same chords in a different key."

McCord adds that his song lyric, "I know it's gonna happen," is sung in a similar manner to the vocal delivery (Continued on page 125)

Sony, Philips Under CD-Patent Scrutiny? U.S. Justice Dept. To Conduct Antitrust Investigation

BY BILL HOLLAND and MARILYN A. GILLEN

WASHINGTON, D.C.—The Justice Department has confirmed that it is looking into the licensing practices of several leading companies that own and license patents for the manufacturing of compact discs.

Although official word from Justice does not include the names of the companies, sources close to the Department did not disagree with published reports that say the antitrust investigation primarily centers on the optical disc licensing practices of Sony Corp. and Philips Electronics N.V.

However, officially, the Justice Department, following normal practice, declined to comment on the details of an ongoing investigation.

Justice spokesperson Ana Cobian says, "All I can tell you is that we have opened an investigation into licensing practices in the optical disc area."

A Sony Corp. spokesman in the company's New York offices says the

company "does not comment on matters of this type." A spokesperson for Philips N.V. in that company's Eindhoven, Netherlands, headquarters could not be reached for comment by press time.

Philips and Sony are two of the leading holders of patents for basic CD technology. Early in the development stage of the optical technology in the late '70s, the two companies agreed to cross-license their individual patents, with Philips put in charge of enforcement and collection from licensed manufacturers. The two companies agreed to split the patent proceeds.

It is a significant pie to divide. The Sony and Philips fees amount to about 6 cents a disc and other firms also hold patent rights. In 1993, 495 million CDs were sold in the U.S., according to the Recording Industry Assn. of America and 1.4 billion CDs were sold worldwide, according to international label association IFPI.

"And if you add up what everybody wants, it gets up to about 12 cents a disc," notes James DeVries,

executive VP of Quixote, which owns leading independent CD replicator Disc Manufacturing Inc., based in Los Angeles. "The average manufacturing price is probably down somewhere near 75-80 cents, so it's a pretty big percentage."

DeVries says DMI manufactured about 70 million discs last year.

The key point of the investigation as it appears to be shaping up, however, is not the amounts paid, but rather the agreements underlying the patent-licensing process. "When Anne Bingaman, the head of the antitrust section of the Justice Department, came into office, she and other people in Justice said they were going to look at the impact of foreign cartels on business in the United States, and this falls right into her game plan," DeVries says. "Through these investigations, they will discover the underlying agreements between those companies, and then they can determine if it has been anti-competitive."

DMI is among the CD-patent li- (Continued on page 125)

EXECUTIVE TURN TABLE

RECORD COMPANIES. Rick Bisceglia is promoted to senior VP at Arista Records in New York. He was senior VP of promotion.

A&M Records in Los Angeles names Manny Lehman VP of A&R and Clive Ellis VP and chief financial officer. They were, respectively, director of A&R for A&M and finance director for Phonogram London.

David King is promoted to VP of sales for Priority Records in Dallas. He was national sales manager.

Tom Weatherly is named VP of finance and administration for Sony Classical in New York. He was VP of finance and administration for Sony Classical U.S.A.

Jim Cooperman is promoted to VP of business and legal affairs for Relativity Records and RED Distribution in New York. He was senior director of business and legal affairs.

Tom Senif is named director of operations for newly formed Red Ball



BISCEGLIA



LEHMAN



KING



WEATHERLY



COOPERMAN



SENIFF



HALYARD



GREENE

Records in Montclair, N.J. He was promotions art director at Billboard.

Vaughn Halyard is named senior director/staff producer of A&R for Columbia Records in New York. He was an independent producer.

Warner Bros. Records in Los Angeles promotes Dave Lombardi to national promotion director and Jimmy Dickson to national promotion director for alternative radio. They were, respectively, national album promotion manager and national promotion manager for alternative radio.

Peter Robinson is promoted to associate director of East Coast A&R for RCA Records in New York. He was manager of East Coast A&R.

Blue Note names Steven Schenfeld director of A&R in New York and Keith Thompson director of A&R and marketing in Los Angeles. They were, respectively, associate director of A&R for Blue Note and director of marketing for Capitol.

John Pepe is named national director of radio/club promotion at After Dark Records in New York. He was producer of "Classic Showcase With

Al Bandiero" on WQHT New York.

Pebo Rodriguez is promoted to GM of Thump Records in Pomona, Calif. He was director of marketing and radio promotions.

DISTRIBUTION. Uni Distribution Corp. in Los Angeles promotes Paul West to VP of studio operations, engineering, and quality assurance, and Michael McLeod to senior director of national sales, sell-through. They were, respectively, director of studio operations, engineering, and quality as-

urance, and director of national sales, video sell-through product.

PUBLISHING. Holly Greene is named VP/GM of East Coast operations for PolyGram Music Publishing Group in New York. She was VP/GM of East Coast creative operations at EMI Music Publishing.

Barbara Quinn is promoted to VP of international creative affairs at Warner/Chappell Music Inc. in Los Angeles. She was director of international creative affairs.

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The Essence of New.

American's Platinum Plans For Slayer Can 'Divine Intervention' Get Act On Air?

■ BY CHRIS MORRIS

LOS ANGELES—With the Aug. 30 release of Slayer's album "Divine Intervention," the group's label American Recordings faces the same challenge it has run into in the past: how to market a group whose gore-soaked, extreme music is anathema to radio programmers.

American will first attempt to hit the thrash band's core audience of rabid enthusiasts with a fan-oriented marketing assault.

Bob Bell, new-release buyer for the 350-store Wherehouse Entertainment chain based in Torrance, Calif., says those fans should heat up sales immediately upon the new album's release.

"I would expect it to do huge business right out of the box," Bell says. "They have a very dedicated fan base, and as bands like White Zombie and Danzig have broken out, I think Slayer could do the same thing."

Bassist/vocalist Tom Araya, who is partnered in the group with guitarists Kerry King and Jeff Hanneman and new drummer Paul Bostaph, remains insouciant about radio's acceptance of his group's music.

"Ask me if I care," Araya says bluntly. "It'd be nice, and to some extent I do care, but I never expect it.



SLAYER: Standing, from left, are Paul Bostaph, Jeff Hanneman, and Kerry King. Kneeling is Tom Araya.

We don't expect it, and it's something we never really looked at. We just go in and we do what we do—we write some songs and we come up with material."

At least some of the executives at American care, but the band had an answer for them, according to Araya.

"The other day we were at a meeting with the company," he says, attempting to control his laughter. "One of them said they felt that the album was great, that the songs were great, but that they needed one that was suitable for radio. We looked at them and said, 'What, you want us to go out and write another one and record it? Well, it's just going to be like another one of these. We'll go in the

studio, but you're not going to get anything different, you're going to get Slayer. If you're lookin' for a radio tune, we don't do that."

Acknowledging the conversation, American marketing executive Mike Bone says, "Slayer is going to do what Slayer does, and at such time as it intersects with radio programming, that's great, but if it doesn't, that's OK too, because we've got three gold albums in a row, and we feel like this record is the one that's going to take them from gold to platinum."

However, American will not ignore radio entirely, Bone says. "We're (Continued on page 16)



Devlin Of A Good Time. The Devlins are greeted backstage by Capitol Records staffers after their performance in L.A. opening for Sarah McLachlan. Shown, from left, are Paddy Spinks of Capitol; the Devlins' Peter Devlin; Capitol's Tom Corson; the Devlins' Colin Devlin; Capitol's Greg Seese; KROQ Los Angeles' Gene Sandbloom; and Capitol's Phil Costello.

O'Brian's 'Last Confession' Begets An RCA Debut Album

■ BY JON CUMMINGS

NEW YORK—It's not every day that a new pop artist is given the freedom to produce his own major-label debut—much less one that is replete with dismissals of organized religion and what his label describes as "a whole lot of Catholic angst."

But then, not every new artist carries the industry clout that Dillon O'Brian had amassed by the time RCA won a bidding war for his services a year and a half ago. The label will release the singer/songwriter's debut album, "Scenes From My Last Confession," Aug. 30.

"What we have here is somebody

who is an extremely articulate and intelligent songwriter who has proven himself successful and performs his songs well," says Hugh Surratt, RCA's senior director of artist development. "This is an intimate album that frankly reflects a lot of Dillon's personal experiences and attitudes."

Like several other labels, RCA was drawn to O'Brian by the songs he had written for other artists (under a number of aliases), as well as by the music on a demo tape that circulated through the industry in 1992. A long-time staff writer at Sutton Place Songs in Los Angeles, O'Brian says he had not yet begun writing songs for himself when a demo caught his boss's attention.

"I brought in the demo of 'Something Almost Sacred,' and that's when my publisher started saying it was (Continued on page 19)



O'BRIAN

Scotti Bros. Plans Alternative Imprint: With 'Luck,' Bow Will Be A Heartbreaker

SCOTTI BROS. is hoping to duplicate the success that it has had with its R&B imprint, Streetlife, with a new alternative rock imprint. The imprint, whose name is still being cleared legally, will most likely bow with a Tom Petty tribute album featuring a slew of cool underground bands. "You Got Lucky" will come out this fall and is a collaboration between Scotti Bros. and the Chicago-based indie Alleged Records.

"We've been real successful with our Streetlife imprint, and we want to do the same thing with our alternative department and breathe some fresh [life] into it," says Scotti Bros. director of alternative A&R Michael Roth. Streetlife has had much success with rap act 12 Gauge and its monster hit "Dunkie Butt" as well as R&B singer Sweet Sable, and undoubtedly will score big with the female trio Ashanti, whose single "Something's Wrong (Bump N' Grind)" was written by R. Kelly.

Scotti Bros. act Truck Stop Love, which put out a record earlier this year, will be the first band after the tribute to appear on the imprint, with a new release slated for January. The new label will be run with existing Scotti Bros. staffers.

Scotti Bros. and Alleged's paths crossed via Truck Stop Love, because Alleged principal Joel Mark books the band through his agency, Lovely Booking. "My roommates and I had been putting out some singles of the bands we were friends with, and thought it would be cool to put out a Tom Petty tribute album," says Mark. "Scotti Bros. got involved when I asked Truck Stop Love. I'd been thinking about it for two years, and it all happened in a week. We had so many bands calling, wanting to do it." Alleged will release a vinyl version of the album, while Scotti Bros. will put out the cassette and CD configurations.

When the two labels began assembling bands, many of them were unsigned. Six months later, virtually all of the acts have inked deals. The other bands appearing on the tribute, and the labels they normally record for, are Silkworm (El Record); Edsel (Grass); Red Red Meat (Sub Pop); Figdish (unsigned); Nectarine (Grass); Throneberry (Alias); Punchdrunk (Alleged); a Miniature (Restless); and Engine Kid (C/Z).

Roth says Petty knows about the tribute because the company went through his publishing company to get permission for the album title. "I think he was flattered, and a little taken aback," Roth says.

The album will be serviced to appropriate radio, but Roth adds that each act's hometown will get spe-

cial attention. "We really want to push each band in its own market, to the local radio and through fanzines, and to build from there. We're expecting to have a lot of life on this record."

TO NO ONE'S GREAT surprise, Geffen Records and Don Henley have settled their lawsuit, clearing the way for the new Eagles recording to come out on Geffen. The release, called "Hell Freeze Over," will come out this fall and includes tunes recorded for

MTV's "Unplugged," as well as four new studio tracks. Geffen also will release a longform home video of the "Unplugged" concert that includes documentary footage. Additionally, all pending litigation between Glenn Frey and MCA has been settled. It is also expected that Geffen will release a Henley greatest hits package, although no release date is known.



by Melinda Newman

THIS AND THAT: In the "perfect fit" department, the title of A&M's tribute record to the Carpenters is "If I Were A Carpenter." Upon first listen, the cuts that really caught our attention were Sonic Youth's version of "Superstar" and Johnette Napolitano/Marc Moreland's cover of "Hurting Each Other" . . . Added to the ever-expanding Woodstock '94 lineup are the Band, Blind Melon, Primus, Traffic, Yousou N'Dour, and Salt-N-Pepa. The festival is slated for Aug. 13-14 in Saugerties, N.Y. . . . Big Head Todd & the Monsters are wrapping up their next Giant Records release, due Sept. 20. The band recorded the album in Colorado's Boulder Theater, renting out the venue and bringing in a 32-track board. Until the album's release, fans can enjoy the band on the Epic Soundtrax "Blown Away" soundtrack. They perform the tune "In The Morning" . . . Sheryl Crow has been added to the first month of the H.O.R.D.E. tour, and Cypress Hill has been added to three dates . . . Panacea Entertainment now manages John Lydon, who is working on a solo album for Atlantic Records, pushing his autobiography, and planning a documentary on the Sex Pistols. Busy boy . . . Hot band the Bogmen are Lonn Friend's first signing as West Coast VP of A&R at Arista. The band has also inked a management deal with the Invasion Group . . . Better known as president of music for Warner Bros. Films and the man behind the hit soundtracks for "Batman," "The Big Chill," and others, Gary LeMel has taken time out to record an album of—what else?—movie standards that is being released on Blue Note Records.



Joe Lovano

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Don Hilton-KSOP Salt Lake City, UT**

SEER
NASHVILLE

Mute's Galas Teams With Jones On 'Sporting' Set

■ BY DAVID SPRAGUE

NEW YORK—Rock'n'roll creates strange bedfellows at an even greater rate than politics. But even by the standards of the music world, the pairing of John Paul Jones and Diamanda Galas is a real eyebrow-raiser. Despite that first impression, the collaborative "The Sporting Life" (due from Mute Sept. 6) proves the former Led Zeppelin bassist and the avant-garde diva share plenty of common ground.

The set—which Galas describes as "a collection of homicidal love songs"—bears that out with a venge-



JOHN PAUL JONES AND
DIAMANDA GALAS

ance: Jones' most visceral bass playing (on an eight-string model) since Zep's heyday proves a perfect foil for the singer's octave-leaping wail. The match is so seamless, in fact, that one hardly notices that there's no further instrumentation—other than the drumming of Attractions skinsman Pete Thomas.

"One of the first things we agreed upon was that there would be no guitar," says Jones. "With a voice like Diamanda's, a guitar would simply be a cosmetic device."

The sheer power that imbues songs like "You're Mine" and "Devil's Rodeo," however, make it clear that the album should indeed be filed under rock. Peter Cooper, Mute's director of marketing, says the label is going one step further than that, and will be "canvassing the metal end of press and radio," beginning with service of the first single, "Do You Take This Man?"

"This is brand-new territory for us, but we're having fun with it," says Cooper, who notes that horror maven Wes Craven has expressed interest in lensing a videoclip for the single.

"We're going to be dealing with retailers who've never heard of Diamanda," he adds. "And our usual supporters might have a hard time dealing with the project at first, but it meshes amazingly well."

Neither performer is known for collaborations—Galas is best known for unaccompanied vocal pieces like the acclaimed "Plague Mass," while Jones has concentrated on production and soundtrack work since Led Zeppelin's split. The bassist cites a decadelong admiration of Galas' work as the cata-

(Continued on page 26)

AMERICAN MAKES PLATINUM PLANS FOR SLAYER

(Continued from page 14)

talking about the title track now. There has been some discussion of [releasing] 'Dittohead,' but that could be too hard even for the core roar stations. I think we will go with 'Divine Intervention' first, and that'll probably be what we make the video of."

With radio a secondary or tertiary consideration (at best), the band will begin promotion of the album with what Araya calls "some little off-the-wall shows around the country."

"We usually do that," he continues.

"Whenever we start a tour, we usually go and do like maybe seven club dates, eight club dates. We usually do them in really obscure places, just to get warmed up, just to get in front of a crowd, a small, tight crowd, just to go balls-out and prepare ourselves for the bigger shows... It draws the really hardcore kids, and that's who you really want to play to."

Bone says that these more intimate shows will include Metalfest in Milwaukee and a date in Des Moines,

Iowa; Araya says Davenport, Iowa, and Amarillo, Texas, are possibilities.

To get face-to-face with a public that hasn't seen the band since it toured behind 1990's "Seasons In The Abyss," Araya says, "We're gonna do a massive in-store run, because we've been gone too long. It's time to say 'hi' to the kids and say, 'Yeah, we're still here.'"

Following a run of two in-stores a day, the band will wrap up its pre-release campaign with another warm-

up show Aug. 23 and an Aug. 24 party in Los Angeles, at which the band will be presented with gold records for "Reign In Blood," "South Of Heaven," and "Seasons In The Abyss."

South American dates, with Kiss and possibly Suicidal Tendencies, will follow in September; swings through Asia, Europe, and, in January, the U.S. will follow.

Bone says, "They're now going to (Continued on page 19)

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WARNER BROS. TAKES ARTISTS INTERACTIVE WITH CYBER-TALK

(Continued from page 1)

whom are expected to have albums released in the fourth quarter) in stores before Christmas. In addition, the label is planning to release low-priced "CD-ROM singles" that feature an audio single with additional CD-ROM data, a source says. The audio portions of the discs will be playable on a standard CD player. Prices for the new products have yet to be established.

While those projects are in de-

velopment, Warner Bros. will tap into the America Online network for "Cyber-Talk," an hourlong program that will allow computer users to communicate with various Warner Bros. artists.

The first installment of the series, which will run Mondays at 9:30 p.m. ET (6:30 p.m. PT), will feature Porno For Pyros front man and Lollapalooza mastermind Perry Farrell.

The idea for the show was

spawned by Jim Wagner, VP of advertising and merchandising at Warner Bros., and Laurie Burke, senior director of advertising and merchandise for Warner Bros. Originally, the duo thought of the concept as a way to promote a comedy album by Adam Sandler.

In a meeting to discuss the label's various on-line projects, the idea mutated into a regularly scheduled forum for various Warner Bros. artists, Wagner

says.

Jeff Gold, Warner Bros. senior VP of creative services, says, "We have been doing these on-line things sporadically, but then Jim brought up the notion that we should do this on a regular basis so people will know there is always something interesting happening at a specific time and place."

Todd Steinman, who works on various interactive and multimedia projects for Warner Bros., is opti-

mistic that the established time slot will make "Cyber-Talk" "almost like a TV show" that users tune to on a regular basis.

Warner Bros.' previous on-line activities include electronic bulletin boards on the America Online and CompuServe networks, and interactive conferences with Depeche Mode, New Order, Lou Reed, and Green Day.

"It's interesting and a lot of fun to have a direct connection with the people who are buying our records," Gold says. "We have been getting feedback, both negative and positive, on the bulletin boards, and this is just a natural extension."

While "Cyber-Talk" usually will showcase Warner Bros. acts, it won't be limited to artists signed to the label. Nor will it be restricted only to musicians. Gold says he has had discussions with magic/comedy team Penn & Teller about appearing on the show. "We will make it as much like a talk show as we can, with various celebrity moderators from time to time," he says.

Steinman says that computer users who enter the "digital auditorium" for "Cyber-Talk" will also be able to interact with each other. Files with tour and new-release information, as well as artist TV appearances, will also be available.

Meanwhile, the label is eyeing the retail release of multimedia software that it has used as promotional items. In the past, Warner Bros. has issued press kits on regular computer discs for its Jimi Hendrix tribute album, "Stone Free," Lush, and Jon Hassell.

Warner Bros. VP/chief art director Jeri Heiden calls the new developments exciting. "This is the first time in 12 years that I have been involved in the development of a product, as opposed to just the packaging," she says.

Aside from the screen savers, which will incorporate artist logos and photographs, the label is also investigating the release of CD-ROM titles, including a possible R.E.M. release, a source says.

"We're looking at a mixed-mode release that would be like a maxi-single with some CD-ROM information," says a source. "The idea is to keep the price down so that the consumer can get a taste without spending a lot of money."

Warner Bros. VP of creative enterprises Georgia Bergman confirmed that the label is looking into screen savers and mixed-mode CDs, but would not confirm specific artist involvement.

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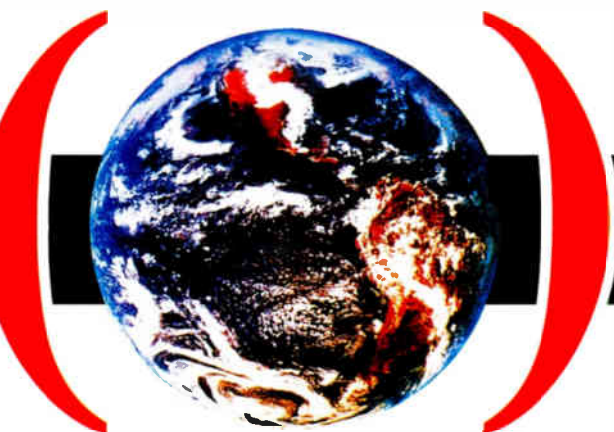
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The correct title of Luscious Jackson's new album on Capitol Records is "Natural Ingredients." An incorrect name for the Aug. 23 release was given in a story in the July 16 issue.

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Artists & Music

A Disappointment Turns Around For Diane Warren

TURNING IT AROUND: Here's the story, from co-writer Diane Warren, of how a discouraging B side finally triumphed—with a few variations. "I wrote 'Don't Turn Around' with Albert Hammond eight years ago. It was first recorded by Tina Turner, with Bryan Adams as the producer. It was a great record, but I always thought it was stupid that they left it off [one of her] albums and used it only as a

B side of her single, 'Typical Male.' "Somehow, Luther Ingram heard it and had [a No. 55 R&B single] with it. Then the reggae group Aswad heard Luther's version and did it reggae, which became a [big] hit all over Europe. Meanwhile, other artists recorded the song as well, including Neil Diamond, who had a top 15 AC hit with it. Next thing I know, Clive Davis called me and told me he wanted to record it

with Ace Of Base [which has a current top 10 single]." Of course, Warren is delighted with the song's renewed success, which she says once again gives life to the old saying that you can't keep a good song down. So, what's left? "I am still waiting for someone to do the country version."

SIGNINGS: EMI Music Publishing has signed a worldwide deal ex-

cluding North America with Tom Kelly, who, with partner Billy Steinberg, has penned hits for Madonna ("Like A Virgin"), Divinyls ("I Touch Myself"), and Cyndi Lauper ("Time After Time"), among others. The first songs to be published under the agreement are on the new Pretenders album, for which Kelly and Steinberg have written five tracks . . . MCA Music has signed a worldwide co-publishing agreement with writer/artist Mary J. Blige, who records for the Uptown/MCA label. She is working on the follow-up disc to her hit 1992



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Our September 3rd spotlight will chronicle the milestones in her 15-album career as well as highlight the future direction of her music.

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by Irv Lichtman

debut, "What's The 411," with MCA Music's Kenny Greene and other writer/producers. In another MCA Music deal, Pat DiNizio, lead singer and main writer for the Smithereens, has signed a worldwide deal with the publisher. The band recently released its first RCA disc, "A Date With The Smithereens," and is on tour in the U.S. . . . Nashville-based Crossfire Entertainment, which has a joint venture publishing arrangement with Rondor Music, has signed a publishing deal with Elektra artist Jimmie Dale Gilmore, whose most recent disc is "Spinning Around The Sun." Crossfire Entertainment is hot as the publisher of the songs of Crash Test Dummies, who have a platinum-selling Arista album, "God Shuffled His Feet" . . . Zomba Music has inked producer/writer Ralph Schuckett, who is credited with signing and co-producing the debut album for Sophie B. Hawkins while a staffer at Columbia Records. He has written material for Belinda Carlisle, is a founding member of Todd Rundgren's Utopia, and was a member of Hall & Oates' band on two of the duo's albums, "X-static" and "Voices."

RETREAT GOES FORWARD: Rounder Records, via its Philo/Rounder logo, is releasing a two-CD set of songs performed last September at the second Martha's Vineyard songwriter conference. Titled "Follow That Road: Highlights Of The Second Annual Martha's Vineyard Singer/Songwriter Retreat," the program is culled from some 300 songs recorded during the three-week event, 30 of which appear on the album. Writer/artists represented include Christine Lavin, who is also executive producer of the event, as well as Jonathan Edwards, Dave Van Ronk, Tom Paxton, Anne Hills, David Bushkin, Diane Ziegler, Buddy Mondlock, Tom Prasada-Rao, Kate Taylor, and Susan Werner. In addition to the Tuesday (19) release of the album, Cherry Lane Music Publishing is marketing the matching
(Continued on next page)

MUSIC PUBLISHING

DILLON O'BRIAN'S 'LAST CONFESSION' BEGETS AN RCA DEBUT

(Continued from page 14)

time for me to become a recording artist," O'Brian says. The song, a celebration of his son's birth, is now the lead track on "Scenes From My Last Confession." "Once that song was written, I started writing more specifically for myself."

O'Brian says he briefly considered writing a straight-ahead pop album. "But then I thought, why should I do that?" he says. "My heroes are the kind of guys who come out spilling their guts, and I'm not really moved by people who don't give up much of themselves."

"I figured, I'll have plenty of opportunities to get other songs covered, so why not write about what's important to me?"

As a result, several of the songs that emerged, including "Catholic Boys" and "The Analytical Mind," trace O'Brian's loss of faith in God and religion. "I was basically trying to show how being brought up Catholic wrecks

havo on your life," he says. "The way the songs are set up is like a journey, following the experiences of one person who loses his faith and then, slowly, makes a connection with another person and comes back to a sense that there is something else out there."

Once the demos were complete and the RCA contract signed, O'Brian went into the studio with David Kershbaum. But when the recording was complete, both artist and label were disappointed. "I don't know why, but when it came time to make the album I thought, 'I can't do it,'" O'Brian says. "But once David and I got into it, I would grab the wheel, then let go, then grab it again—and the car didn't wind up at either of our houses."

"When it was done, everybody was saying they liked the demos better, and I came to the realization that the only person who was going to get the subtleties of what I was trying to do

was me."

Surratt says the album's intense themes—and O'Brian's literate songwriting—will dictate RCA's marketing scheme for "Scenes From My Last Confession." To begin with, instead of sending advance cassettes, the label is printing advance CDs packaged with a special booklet containing the album's lyrics.

"It's a rather elaborate package, but the point is to show the industry that we have an impressive product, lyrically and musically," Surratt says. "We're also going to service triple-A radio with the entire album initially, rather than pull a specific track off of it, and we're going to go for early interviews and reviews in the press."

"It takes a while for this type of adult artist to kick in, so we're not going to try to rush Dillon along or push too hard. As his recognition and popularity increase, we'll start to think about pulling a single. But we'll probably be working this album for a year."

O'Brian admits that he doesn't expect an album as topical as "Scenes From My Last Confession" to have an easy road. "RCA had to be looking to the long term when it signed me, knowing what this record was going to be like," he says. "I mean, we're not exactly playing ball with the powers that be."

WORDS AND MUSIC

(Continued from preceding page)

songbook.

IN STEP WITH PATRIOTISM: The Songwriters Hall of Fame has a new scholarship assistance award, presented with composer Ervin Litkei, to be granted annually to music students who create the best work of a patriotic nature. Litkei himself has composed many patriotic marches, including those paying tribute to all U.S. presidents since Franklin Roosevelt. In addition, Litkei's label, Aurora Records, will present the winning compositions on a CD. Cash awards are: first prize, \$2,500; second, \$1,500; and third, \$1,000. Those who place fourth through 10th will have their works recorded for the CD. Also, each winner will receive a medalion. For more info, call Chris Malone at SHF headquarters in New York . . . Meanwhile, two of Litkei's compositions were included in the documentary "General Omar Bradley" that aired on D-Day on the Arts & Entertainment Network. The works, "The Liberation March" and "The Torch Of Peace," are from Litkei's concert hall pieces "Peace And Remembrance" and "The Atlantic & Pacific Suite," respectively.

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

1. Soundgarden, Superunknown
2. Sepultura, Chaos AD
3. Bonnie Raitt, Longing In Their Hearts
4. Metallica, Riff By Riff
5. Metallica, Selections From Live: Binge & Purge.

'THEY'RE PLAYING MY SONG'

With her new album, "The Speed Of Grace," Matraca Berg has made the move from RCA's country division over to the pop side. But Nashville is still very much the singer/songwriter's home base, and she continues to turn out hit after hit for some of today's top country artists. Her sultry cover of Dolly Parton's country classic "Jolene" has less bounce and more bite than the original, but Berg was determined to include the song as a tribute to one of her first heroes and as a salute to her native city.

Edited By Peter Cronin

JOLENE

Published by Velvet Apple Music (BMI)

"It was a gesture, because I wanted to nod to my roots," Matraca Berg says of her decision to record "Jolene." "I've been encouraged to do a lot of Nashville bashing, but it's not going to work. My version came about by accident. I was noodling around in a rehearsal and playing the chord progression, and I thought, this sounds like 'Jolene.' Actually, it sounds a lot more desperate than Dolly's version. I first heard the song when I was a very small child, and I sang it all the time. You have to understand that there weren't many female role models to draw from in this town back then, as far as singer/songwriters playing guitar. Bobbie Gentry and Dolly Parton. It was pretty limited, and Dolly was the first big impression I ever had as a female songwriter. I remember I was very into that song. It was just catchy. When you're that young, you don't really pay that much attention to lyrics, but I loved her voice, and she was so beautiful to me. I was such a big fan. It's amazing how people are reacting to it. Doing the song in kind of a 'bass-ackwards' way really throws them off. It's something they just don't expect. I've never heard anybody take a song of mine that far out. Maybe that's why Dolly hasn't called . . ."



BERG



AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EAGLES	Texas Stadium Irving, Texas	July 3	\$3,526,010 Gross record \$100/ \$75/ \$60/ \$40	53,177 sellout	462 Concerts
EAGLES MELISSA ETHERIDGE	Rice Stadium Rice University Houston	July 2	\$2,691,145 Gross record \$85/ \$50/ \$35	44,241 sellout	PACE Concerts
EAGLES SHERYL CROW	Exhibition Stadium Toronto	July 11	\$2,542,534 (\$3,532,342 Canadian) \$61.54/ \$43.90/ \$25.55	56,904 sellout	Concert Prods. International
EAGLES SHERYL CROW	Cleveland Municipal Stadium Cleveland	July 7	\$2,313,147 \$85/ \$46	46,103 sellout	Belkin Prods.
EAGLES MELISSA ETHERIDGE	Alamodome San Antonio	June 30	\$2,056,500 Gross record \$75/ \$40/ \$25	41,617 sellout	PACE Concerts
EAGLES SHERYL CROW	Riverport Amphitheatre Maryland Heights, Mo.	July 5-6	\$1,941,045 Gross record \$100/ \$75/ \$60/ \$39.50	39,838 two sellouts	Contemporary Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND THE IGUANAS	Riverbend Music Center Cincinnati	June 14-16	\$1,475,980 \$50/ \$32.50/ \$22.50	54,254 three sellouts	Nederlander Organization
PHIL COLLINS	Madison Square Garden New York	July 6-7	\$1,145,380 \$80/ \$35	28,988 29,200 two shows	Dolsoner/Slater Enterprises
MICHAEL BOLTON CELINE DION	Greek Theatre Los Angeles	June 20,22,24-25	\$1,042,580 \$78/ \$48/ \$43/ \$23	23,157 four sellouts	Nederlander Organization
EAGLES SHERYL CROW	Lakeside Amphitheatre Darion Lake Theme Park Darion Center, N.Y.	July 9	\$968,282 Gross record \$87.50/ \$48.50	19,702 sellout	Metropolitan Entertainment

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AMERICAN MAKES PLATINUM PLANS FOR SLAYER

(Continued from page 16)

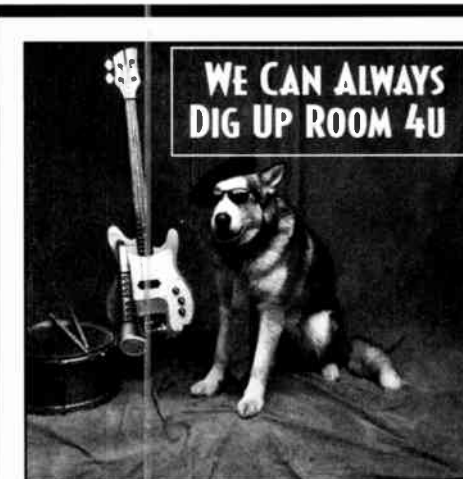
do the right thing from a touring standpoint, not only domestically but internationally—they're going to play a lot, they're going to stay on the road for, hopefully, over a year and take it to the people. I think we'll make a dramatic leap forward."

After the promotional machine gets grinding, "Divine Intervention" will hit the streets in a special package for the first 200,000 units.

The album will be issued in a clear jewel box with a die-cut cardboard O-card; an elaborate 16-page booklet folds out into a poster featuring the cover art.

The CD and the clear CD tray both feature an image reflective of the mania displayed by the group's fans, and exemplary of American's frequently deployed shock tactics: a kid carving the band's name into his arms with a scalpel.

Bone says, "We captured this not only with photography, but with video—him actually doing it. One of the things he said when he was doing it was that he was going to be able to pick up chicks now that he's done this. He has since reported back to us that it indeed has worked, and he's gotten laid because he's done this."



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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	—	1	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98)	CRACKED REAR VIEW
2	2	6	69 BOYZ RIP-IT 6901 (9.98/15.98)	NINETEEN NINETY QUAD
3	1	2	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
4	4	43	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
5	9	19	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE
6	3	38	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
7	8	3	MELVIN RILEY MCA 11016 (9.98/15.98)	GHETTO LOVE
8	16	7	AHMAD GIANT 24548/REPRISE (10.98/16.98)	AHMAD
9	6	19	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
10	10	72	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
11	5	3	THE BEATNUTS VIOLATOR 1179*/RELATIVITY (9.98/16.98)	THE BEATNUTS
12	7	5	BORN JAMERICANS DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98)	KIDS FROM FOREIGN
13	22	2	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98)	CREEPIN ON AH COME UP
14	14	24	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
15	11	5	PRIDE & GLORY GEFENN 24703 (10.98/15.98)	PRIDE & GLORY
16	12	2	M PEOPLE EPIC 64209* (10.98 EQ/15.98)	ELEGANT SLUMMING
17	13	2	LOREENA MCKENITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
18	—	1	REVEREND HORTON HEAT SUB POP/INTERSCOPE 92364/AG (10.98/15.98)	LIQUOR IN THE FRONT
19	18	2	SELENA EMI LATIN 28803 (8.98/12.98)	AMOR PROHIBIDO
20	17	4	BLUR FOOD/SBK 29194/EMI (10.98/15.98)	PARKLIFE

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

21	20	4	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
22	19	30	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
23	15	8	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
24	27	7	CAUSE & EFFECT ZOO 11056 (10.98/15.98)	TRIP
25	28	9	BLACKGIRL KAPER 66359/RCA (9.98/15.98)	TREAT U RIGHT
26	21	2	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119*/SPARROW (9.98/13.98)	KIRK FRANKLIN
27	33	17	12 GAUGE STREET LIFE 75439*/SCOTTI BROS. (9.98/15.98)	12 GAUGE
28	25	2	E-40 SICK WID' IT 41537/JIVE (8.98/11.98)	THE MAIL MAN
29	32	4	FUGEES RUFFHOUSE 57426*/COLUMBIA (9.98 EQ/15.98)	BLUNTED ON REALITY
30	30	13	JIMMIE VAUGHAN EPIC 57202 (10.98 EQ/15.98)	STRANGE PLEASURE
31	29	39	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
32	24	25	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
33	—	1	THE PUPPIES CHAOS 64281*/COLUMBIA (10.98 EQ/15.98)	THE PUPPIES
34	—	1	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU
35	39	11	LINDA DAVIS ARISTA 18749 (9.98/15.98)	SHOOT FOR THE MOON
36	23	2	LALAH HATHAWAY VIRGIN 35942 (9.98/15.98)	A MOMENT
37	34	13	CELLY CEL SICK WID' IT 1724 (8.98/13.98)	HEAT 4 YO AZZ
38	26	4	LUSH 4AD/REPRISE 45578*/WARNER BROS. (9.98/15.98)	SPLIT
39	40	8	MILLA SBK 27984/EMI (10.98/15.98)	THE DIVINE COMEDY
40	31	2	BONEY JAMES WARNER BROS. 45611 (10.98/15.98)	BACKBONE

POPULAR UPRIISINGS

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

POP ROCKS: Priority is dishing out a slew of tasty offerings from Athens, Ga.-based alternative band **Magnapop**, including the 10-inch, red-vinyl "Big Bright Cherry," a five-song EP, and packages of the effervescent, throat-tingling Pop Rocks candies, which were renamed Magnapop-Rocks for the promo.

The array of stuff goes along with the release of the

not been disclosed.

While Magnapop has toured extensively in Europe, this September will mark the act's first extensive U.S. tour. Tour details are still being confirmed, but the band should be out for two months, according to product manager David Jafri.

In the meantime, the coed quartet is playing select European festivals through August.

After a New Music Seminar gig in 1991, Magnapop landed a deal with Caroline, which released the band's "Kiss My Mouth" EP and self-titled debut album in 1992.

The band also performed between Smashing Pumpkins and Sonic Youth on the main stage at "The Year That Punk Broke" festival in Rotterdam in 1991.

"Slowly, Slowly" goes to modern rock radio Aug. 8.

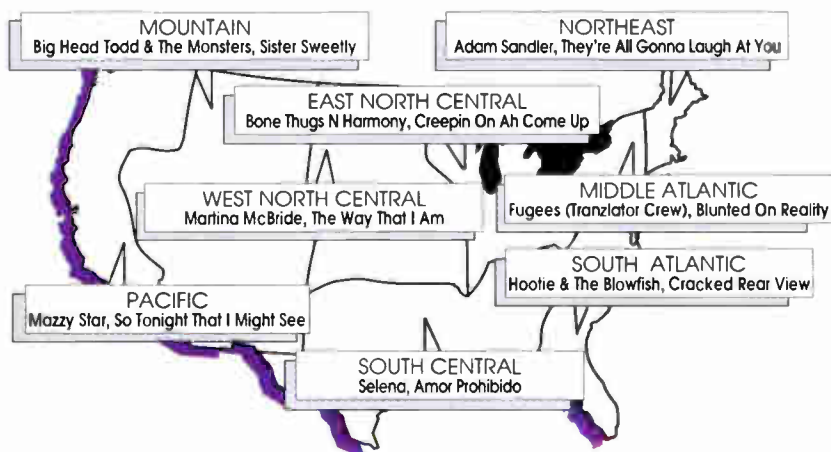
JUNK-ROCK: Priority's campaign for Magnapop and Atlas/A&M's plan for Fretblanket are strikingly similar. For the later band, the label serviced a seven-inch version of first single "Twisted," a four-song EP, and a three-part junk food mailing to tie in with the album's title, "Junkfuel."

For three weeks prior to the July 12 release date of the U.K. alternative rockers' debut, which combines a hard guitar punch with raspy vocals, the label mailed bags of chips and popcorn and a bottle



Crowd Control. Reggae star Beres Hammond is gaining exposure on the Reggae Sunsplash tour, which wraps in September. "No Disturb Sign" is the first single from his major-label debut, "In Control," on Elektra. Hammond was named best male vocalist at the 1993 Jamaica Music Awards.

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. Bone Thugs N Harmony, Creepin On Ah...	1. Hootie & The Blowfish, Cracked Rear View
2. Adam Sandler, They're All Gonna Laugh...	2. 69 Boyz, Nineteen Ninety Quad
3. Martina McBride, The Way That I Am	3. Sounds Of Blackness, Africa To Africa
4. Sounds Of Blackness, Africa To Africa	4. Born Jamericans, Kids From Foreign
5. Mazzy Star, So Tonight That I Might See	5. Rachelle Ferrell, Rachelle Ferrell
6. Pride & Glory, Pride & Glory	6. Kirk Franklin/Family, Kirk Franklin/Family
7. Melvin Riley, Ghetto Love	7. Martina McBride, The Way That I Am
8. Rachelle Ferrell, Rachelle Ferrell	8. Melvin Riley, Ghetto Love
9. Prong, Cleansing	9. The Puppies, The Puppies
10. Big Head Todd/Monsters, Sister Sweetly	10. D.J. Kool, 20 Minute Work Out

of "junk fuel" to key press, radio, and retail representatives.

Rob Gordon, VP of artist development at Atlas, says the setup for the album began in

October with the release of a seven-inch version of the first single, "Twisted," on Neck Mohican/Rockville, to key retailers and college radio.

The four-song EP on Atlas, also featuring "Twisted," was serviced to college radio in March.

"We wanted to really build up the name to college and indie retailers before the album came out," says Gordon. "Our [artist development representatives] and college reps were instrumental in setting this up and keeping it together through all that was going on at PGD here."

Stickers, postcards, T-shirts, and a consumer print advertising campaign center on the lyric "take off my clothes and drag me to the sea," from "Twisted."

Mike Regan, director of product development at A&M, says the band won't tour until August because "we want them to fill a demand, rather than create a demand for them."

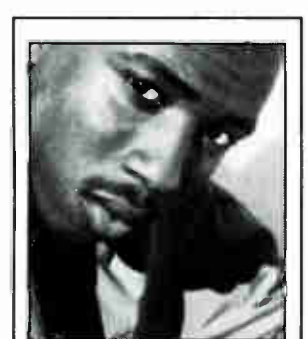
Early believers include modern rock outlets WFNX Boston and WDRE Long Island, N.Y.

JOURNEYMAN: U.K. pop artist Whycliffe is following up his acclaimed 1991 American debut, "Roughside," with "Journeys Of The Mind" on MCA. The album mixes rock, pop, soul, and gospel with lyrically compelling songs.

Glen Lajeski, senior VP of artist development at MCA, says the label is promoting the

singer with a promotional item in the form of a box with graphics containing images of Whycliffe, along with biographical material, the CD, and the videos for the first single "Heaven," "One More Time," and "Whatever It Is."

Retail, radio, and press representatives will be serviced with it in a few weeks. Three weeks after it is serviced, the label will go to top 40 and



Terror Tunes. Jamaican dancehall artist Terror Fabulous is experiencing sales gains in the Middle Atlantic region, where "Yaga Yaga" on EastWest moves 9-6 among Heatseeker titles. The album also debuts at No. 19 in the Northeast region. The album contains "Miss Goody Goody," a duet with Maxi Priest.

R&B radio with "Heaven."

In-store play and distribution of the CD at nonmusic retail outlets, such as coffeehouses, clothing stores, and restaurants, is also in the mix.

Assistance provided by Silvio Pietrolungo.



YOUTH VIOLENCE

THE NATIONAL CONCERT AGAINST YOUTH VIOLENCE

Letter to Artists, Celebrities, Management, Record Companies, and National Organizations

A Public Letter of Invitation to Stevie Wonder and Management

First and foremost, the patience of our efforts have proven to be a virtue.

There were those who thought we should proceed without waiting for the completion of your long awaited "New Album" due out this summer, but we held fast to our faith that your new album would be finished in time to allow you to participate as a performer in the National Concert Against Youth Violence on September 10, 1994 at the Orange Bowl Stadium in Miami, Florida.

Our reasons for waiting are satisfied in that you are and always have been a crusader of social conscience and that what you say as an artist and sing in your songs will be heard by our youth and the rest of the world.

Your presence is needed, Stevie, and your message needs to be heard at a very critical time in our society.

I want to personally thank the management of Stevie Wonder for their patience and understanding relative to our efforts in making this concert a reality and historical in its purpose.

Sincerely,

Frank Cooley/Exec. Prod.
National Concert Against Youth Violence

The Management and Record Companies of the Artists listed below have been contacted for their participation in this event.

Ace of Base	Digable Planets	Phil Collins
Ahmad	Dr. Dre	Maxi Priest
All-4-One	En Vogue	Shabba Ranks
Arrested Development	Hammer	Collin Raye
Aaron Hall	Whitney Houston	Salt "N" Peppa
ASWAD	Ice-T	Shai
Atlantic Starr	Freddie Jackson	Shanice
Mary J. Blige	James Ingram	Snoopp Dog
Toni Braxton	Janet Jackson	Bruce Springsteen
James Brown	Michael Jackson	Jon Secada
Babyface	Jodeci	Selena
Blackgirl	R.J. Kelly	Sounds of Blackness
Michael Bolton	Queen Latifah	Stone Temple Pilots
Boyz II Men	La Mafia	Randy Travis
Garth Brooks	Tracy Lawrence	Third World
Tevin Campbell	Lenny Kravitz	War
Mariah Carey	Michael McDonald	Warren G & Nate Dogg
George Clinton	Shaquille O'Neal	Xscape
Heavy D. & The Boyz	Patra	Zhane
Da Brat	CeCe Peniston	and others

We can only hope that our efforts are not in vain and that in the final analysis the artist management and record companies will get involved.

DID YOU KNOW THAT.....

In one year in the life of American children:

1. 2,240 children and youths under 20 commit suicide.
2. 4,173 children 15-19 years old are killed by firearms.
3. 73,886 under 18 years old are killed by firearms
4. 112,230 children under 18 years old are arrested for violent crimes.

*Calculation by Children's Defense Fund

History has shown us that music has proven to be the instrument of peace, freedom and humanity. Whether we want to acknowledge these facts or not - there exists a "common denominator" between us called "moral obligation", to unify our efforts to deter, or reduce youth violence at all costs, for this is a "stark reality" that will not be wished away with pointless rhetoric.

We have everything to gain, and absolutely nothing to lose from the artists participation, to record companies, national organizations, and sponsors in support of this event.

This is not about a particular problem of one race of a people - it is about humanity, and those who care enough to make a difference in America, to make streets safe again for our children - and let us not forget ourselves.

The facts about the concert are:

1. The proceeds from the concert will benefit over 600 National existing youth programs, grass roots community based youth programs and viable pilot programs that provide alternatives to criminal lifestyles of youths in America.
2. The concert will be broadcast live via radio in the U.S.A. and in Europe, Latin America, and will be taped for a pay per-view event by a major U.S.A. Cable Network that will be aired in November, 1994.
3. As a result of sponsorship, private contributions and donors we are able to provide most of the airplane, lodging and ground transportation for most of the artists and celebrities participating in the event.
4. This concert participation is open to all artists of positive persuasion.
5. This is the first concert of a fifteen (15) city tour, whereby the artist will be paid a performance fee to perform in other cities (except Miami and New York because of the special telecast).
6. For participation in this event on September 10, 1994 at the Orange Bowl Stadium in Miami, FL, please contact our office at 1-800-323-4872 or via Fax at 501-562-7521. (Please include information about the number of members in your band/encourage and technical requirements if any. We ask for your positive response by **July 29, 1994** and your confirmation in writing, by on or before August 8, 1994.
7. Most of you in the entertainment industry have been aware of our efforts for quite sometime to make this event a reality. Our pursuit of this reality remains relentless, our commitment as strong as ever, and our faith unwaivered by any obstacles of un-informed or negative hindrance.

In Conclusion, I know that even in the "12th hour", the "mechanism" of artist interest and commitment, executive/managerial/ and personal decision can be realized - we only need to remember the unified efforts of "We Are The World" and "Live Aid." This is but another effort in a different time and deals with a "New Monster" of our society called:

YOUTH VIOLENCE

THE NATIONAL CONCERT AGAINST YOUTH VIOLENCE 1994 - 1995 NATIONAL TOUR

- | | | | |
|----------------------------|--------------------|----------------------|-------------|
| ** 1. Miami, Florida | September 10, 1994 | 9. Chicago, IL | April, 1995 |
| * 2. Los Angeles, CA | February, 1995 | * 10. Atlanta, GA | April, 1995 |
| * 3. Dallas/Fort Worth, TX | February, 1995 | 11. Baltimore, MD | April, 1995 |
| * 4. Little Rock, ARK | March, 1995 | 12. Washington, D.C. | April, 1995 |
| 5. Memphis, TN | March, 1995 | 13. Philadelphia, PA | April, 1995 |
| 6. St. Louis, MO | March, 1995 | 14. Boston, MASS | May, 1995 |
| * 7. Kansas City, MO | March, 1995 | ** 15. New York, NY | May, 1995 |
| 8. Detroit, MI | April, 1995 | | |

*Denotes Community Based Forums in "Youth Violence" in cities prior to the concert.

**Denotes a "Special Telecast Concert event in the first and last National Tour.

Giant Gets A Finer Cut Of Jade Multiformat Approach Planned For New Set

BY J.R. REYNOLDS

LOS ANGELES—Despite the fact that its debut album, "Jade To The Max," was certified gold and scored two top 10 R&B hits ("Don't Walk Away" and "I Wanna Love You") as well as two more top 20 singles, the three members of Giant act Jade agree that their follow-up, "Mind, Body & Song," is a better set.

The three members of Jade—Tonya Kelly, Joi Marshall, and Di Reed—point to new visual image and tighter harmonies as keys to the new album, which drops Sept. 13.

"We've been working together for quite a while now, and we know where we're going to be on a song when we're harmonizing," says Reed.

"And because we've learned so much about each other, it's easier to pick up on when one of us is going out," adds Kelly.

Cassandra Mills, president of Giant's black music division, says that marketing-wise, "Mind, Body & Song" faces two challenges. The first is to get radio to play the songs on the album one at a time.

Says Mills, "We've got to try and keep radio on the same page so that we can work [selected tracks] as singles. The second challenge is to



JADE

broaden Jade's fan base in the marketplace."

To do that, the first single, "5-4-3-2," which is being released Aug. 2, will be promoted simultaneously at R&B, top 40/rhythm-crossover, and top 40/mainstream radio. "We also want to make a video that will hopefully go up on all those same formats," says Mills.

According to Mills, "Mind, Body & Song" has a bicoastal feel to it, thanks to the use of producers from both New York and Los Angeles. The members of Jade also were involved in the set's production—and co-wrote half of the album.

"It's something we had planned

on doing from the very beginning of our careers," says Jade's Marshall. "But on the first album, we were too busy trying to get to know each other vocally to spend time song-writing. But now that we're more familiar with each other, we'll be doing more and more things behind the scenes."

Describing the overall sound, Reed says "Mind, Body & Soul" has more of an R&B feel to it than the group's last set. "This time, the music is closer to what we listen to at home," she says.

Kelly adds that the group didn't alter its sound to go after a specific demographic. "This album is just
(Continued on next page)



Supernatural Performance. EastWest recording artist Supernatural performed at "Soul Comes To Soho," a charity event sponsored by the Black Girls Coalition. The affair was held at the Puck Building in New York. Proceeds from the benefit are being donated to the Pediatric AIDS Foundation. Pictured, from left, are Warren G, Zhane's Renee Neufville, and Supernatural.

Teen Singer's Debut Set Turns LaFace Into The House Of Usher

BY BRETT ATWOOD

LOS ANGELES—LaFace Records has sniffed out a unique campaign strategy to break 15-year-old soulster Usher, whose self-titled debut album hits the street Aug. 30.

The label is linking with Teen Image deodorant and the 866-store, Minneapolis-based Musicland chain to promote the young artist, whose full name is Usher Raymond.

Under the promotion, 100,000 coupons are being packaged with the deodorant, which can be redeemed at any Musicland location for a sampler cassette containing segments of three songs from Usher's album, as well as four tracks from label mate Toni Braxton's recent quadruple-platinum, self-titled release. A \$2 coupon is included in the sampler, which can be used for a discount on a Musicland purchase of the full-length album.

"There has been a great initial response," says LaFace GM/executive VP Scott Folks, who estimates that "several thousand" samplers have been distributed. "Teen Image is used by female teen-agers, which is

the perfect target audience for Usher," says Folks.

Full-page ads promoting the tie-in are running in the July issues of Sassy, YSB, Seventeen, and Teen magazines.

The lead single, "Can You Get With It," was serviced to R&B radio and dance clubs July 18.

"Usher represents the next generation of R&B soul," says producer L.A. Reid, who co-founded the LaFace label with producer/artist Babyface. "He has a very urban appeal, so breaking him in the streets is important. However, we are equally committed to launching him on a larger domestic and international level."

The slow tempo of the first single isn't stopping LaFace from establishing Usher as an artist with a street edge.

"Even though this is a ballad, we are working it on the streets," says Folks. "Normally, this is an approach we would take with a hip-hop artist. We feel confident that Usher has the ability to succeed across multiple demographics—partially due to the involvement of some established producers with credibility in the street community."

Key producers involved on the Usher debut include Devante Swing (Jodeci, Mary J. Blige), Dave Hall (Mariah Carey), Al B. Sure! (Tevin
(Continued on next page)

Bobby Womack Hopes To Resurrect Career With First Album For Ronnie Wood's Label

THIS IS DEDICATED: Next month, 35-year music veteran Bobby Womack will release his 33rd album. Titled "Resurrection," the set marks the first time the singer/songwriter/producer has issued a solo project since "The Poet II" in 1984.

"Resurrection" and its first single, "Forever Love," will be the first releases from Slide Music, the new label owned by Rolling Stones guitarist Ronnie Wood. Slide Music is marketed and distributed worldwide by New Jersey-based Continuum Records.

Featured on the project are such notables as Wood, the Stones' Keith Richards and Charlie Watts, Stevie Wonder, axe-man Gerald Albright, and female rapper May May. The disc also features the Original Valentinos, a group formed in the late '50s by Womack, his father, and brothers.

The ballad "Forever Love" oozes an R&B warmth and sincerity often lacking in newer R&B artists. Womack, who refers to the album as a musical autobiography, dedicated the single to the late Eddie Kendricks and David Ruffin of the Temptations.

While Womack has not had a solo set since the '80s, he has been busy writing and producing, and recorded with his brothers on the album "Save The Children" in 1990.

The NAACP recently honored Womack with a Lifetime Achievement Award.

RECORD RESEARCH of Menomonee Falls, Wis., has issued "Music Yearbook 1993," a potpourri of Billboard chart-based information, including an alphabetical listing of every R&B album and single that charted last year. Part of an annual series, the book was compiled by Joel Whitburn.

REISSUE MADNESS: The July slate of reissues from Varese Vintage Records, a division of Studio City, Calif.-based Varese Sarabande Records, includes "Ain't It The Truth: The Best Of Mary Wells 1965-1982" and "Nothing Can Stop Me: The Best Of Gene Chandler." Varese Vintage debuted as a label at the beginning of the year, reissuing catalog product from artists of the '50s, '60s, and '70s. Former Motown exec Cary Mansfield heads up the division as director of A&R... Hightone Records of Oakland,

Calif., is launching a reissue series of Testament Records titles that were originally released from 1962-1977. A total of 27 CDs of Chicago and country blues recordings are scheduled, including works from Otis Spann, Johnny Shines, Big Walter Horton, and Fred McDowell. (For more details, see Declarations Of Independents, page 58.)

PRODUCTION NOTES: Producer Nick Martinelli is in the studio with RuPaul to cut four tracks for the Tommy Boy artist's sophomore set. Martinelli also is producing two songs for Phyllis Hyman, whose upcoming album will be released on the Gamble Huff Productions label... Having recovered from a near-fatal car accident, Curt-t-t and Bowlegged Lou are back in the music saddle with Full Force, which is gearing up for its next album, "After All This Time." The

album drops in September on Forceful Records/LLC; it will be preceded in August by the single "Can I Get Your Number."

Meanwhile, rap group Scream has released its debut single and video, "Hot Peas'n'Butter," through Forceful's sister label, HomeGrown Records.

On the acting tip, the members of Full Force are slated to co-star in an episode of the upcoming HBO/Fox television series, "Cosmic Slop"... Zomba Music Publishing has bolstered its rap and R&B roster with NAS, Erick Sermon, Lalah Hathaway, E-40 & The Click, writer/producer Joe "Prins" Matias, and debut Jive act Keith Murray... Compilation/reissue veteran Leo Sacks has produced a three-track sampler of New Orleans gospel act Raymond Myles & Friends through Sacks' own Honey Darling Records.

OPEN FOR BUSINESS: Vinnie of Naughty By Nature has opened a new retail store in Newark, N.J. Naughty Gear carries a clothing line for both adults and children, in addition to merchandise from other manufacturers... Syndicated columnist Kimberly Bailey has published the first issue of Ouch!!, a monthly entertainment magazine based in Las Vegas. Ouch!! is available on the campuses of select black colleges and in 7-Eleven stores.



by J. R. Reynolds



USHER


**TERRI ROSSI'S
RHYTHM
SECTION**

ANY DAY NOW: The top of the Hot R&B Singles chart is static. The songs move around in order, but they are pretty much the same as they have been for the past few weeks. Singles by **Zhane** and **Patti LaBelle** benefit from a strong resurgence in airplay points. "Funkdafied" by **Da Brat** (So So Def) continues its climb, also with a strong increase in airplay points. But the double-sided single by **Janet Jackson** (Virgin) continues to dominate the top, so much so that it is impossible to predict what the next No. 1 will be.

ALL HAIL THE QUEEN: This week's Greatest Gainer/Airplay record is "Weekend Love" by **Queen Latifah** (Motown). It earns the honor by increasing 70% in airplay points. "Weekend" is building at radio and is already No. 4 at WBLN New York. Three other stations give it top 10 rotation: WZFX Fayetteville, N.C. (No. 7), WWVZ Charleston, S.C. (No. 8), and WPLZ Richmond, Va. (No. 9). "Black Hand Side" also makes a strong gain, re-entering the airplay-only chart at No. 65. It holds on the air in New York at WRKS, and is getting top 20 airplay exposure.

FUNKIN' FOR... THE U.S.A.: "Sweet Funky Thing" by **Eternal** is this week's runner-up for the airplay award. It enters the Hot R&B Airplay chart at No. 53 and rises on the overall chart 95-62. Britain's finest R&B quartet is making greater inroads in the States, with seven stations registering top 20 airplay exposure, including WMYK Norfolk, Va. (No. 7), KMJJ Shreveport, La. (No. 11), WRKS New York (No. 17), and WFXA Augusta, Ga. (No. 12).

WILL IT GO ROUND IN CIRCLES: During the past few years, rap has periodically dominated both the pop and R&B singles charts. Rap and the culture of hip-hop have so penetrated the American psyche that the images and sounds of rap are visible in almost any promotion or advertising that is targeted to young adults. (This is not a new phenomenon—I remember disco. I'm not sure which musical era produced worse concepts for media messages. Which 30-second commercial would you rather see—the Pillsbury Doughboy doing the hustle, or a B-boy rap? Hmm.) Think about how many times you heard a new R&B song and were surprised to find some incongruous and annoying rap stuck in the middle of it. The worst ones have been those records for adult artists who sing great, and it's a song you like, and then there's this meaningless rap, adding nothing to the project. Miraculously, I think we may be out of that phase.

There seem to be more R&B albums that are true to the art form and leave out the gimmicks. Lovers of real R&B have to give thanks to all of the four- and five-man doo-wop groups, **Mary J. Blige**, **Toni Braxton**, and all the other *real* vocalists who have given great performances that kept the public's ears tuned. Hopefully, the R&B/Adult chart in the R&B Airplay Monitor has also helped by focusing on artists who make adult music. This week's No. 1, for the fifth week in a row, is "Willing To Forgive" by **Aretha Franklin** (Arista). Just two years ago, this couldn't have happened. Now let's see if adult radio continues to embrace artists the format can claim as its own and who will keep a great music form viable.

GIANT GETS A FINER CUT OF JADE

(Continued from preceding page)

good music, and people of all ages can enjoy it," she says.

Artist imaging is important for Jade, Mills says, because it will help redefine the act with consumers among the multitude of "girl groups" currently on the market.

"Visuals are really important because Jade was trend-setting on their first album with their boots, braids, and dog tags," says Mills. "So we want to be in a position to do that again."

Says Marshall, "This time around, we're emphasizing the natural look. It's more comfortable, but has a sexy feel to it—just like our music. We call it comfortable sensuality."

Jade will be doing some early promotional setup to prepare consumers for the album. "We're planning retail promotions and contests, and at radio we're utilizing 'win it before you can buy it' campaigns," she says. "We'll also try and get a lot of up-front retail coverage in major markets."

Mills says a heavy TV marketing campaign is planned that will include appearances on the talk show circuit and national and regional advertising buys.

Selected singles also will be marketed to the dance community. Mills

says Jade has been involved in AIDS awareness campaigns and has participated in fundraising events.

"We want to do dance-market mixes," she says. "The dance audience was missing the first time, and we want to draw them in on this

project."

Mills says Giant is planning to set up a college tour to get Jade in front of twentysomething consumers beginning in September, with hopes for a full-blown tour in the late fall.

HOUSE OF USHER

(Continued from preceding page)

Campbell), **Eddie F.** (Heavy D. & The Boyz), and **Sean "Puffy" Combs** (Jodeci).

To capitalize on the clout of these producers, LaFace sent out promotional postcards announcing the project and trumpeting its impressive credits. Approximately 8,000 postcards were sent to retail buyers and R&B radio program directors in late May—a full 15 weeks before the release of the album.

"I am very thankful to start with the best on my first record," says Usher. "There were times when I didn't necessarily understand the direction they wanted the music to flow during its recording, but I really understood it after the final mix. It all just came together."

A LaFace street team of regional representatives will target dance clubs, skating rinks, high school campuses, and other popular teen hangouts with promotional stickers and flyers that announce the new release.

In addition, LaFace is readying an extensive fall cross-promotion with Seventeen magazine, according to Folks.

Usher, a native of Chattanooga, Tenn., has a mature sound that transcends his youth. His debut merges a seasoned R&B vibe with the street-smart sensibilities that characterize his generation.

"I feel that my music will appeal to all sorts of crowds, despite my age," says Usher. "I just try to put aside all the distractions and keep my mind on the music."

Usher nabbed his LaFace recording deal immediately after appearing on the television talent show "Star Search." Appropriately, the song that Usher performed on the show was "End Of The Road," which LaFace's Reid and Babyface co-penned.

Billboard

BIG SEVEN

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BUBBLING UNDER

**HOT R&B
SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	25	2	SOMETHING'S WRONG	ASHANTI (STREET LIFE/SCOTTI BROS.)
2	2	4	WHAT CAN I SAY TO YOU...	HI-FIVE (JIVE)
3	9	5	OLD FASHION LOVE	BRIK CITI (MOTOWN)
4	1	11	PROPS OVER HERE	THE BEATNUTS (VIOLATOR/RELATIVITY)
5	6	3	THROUGH THE RAIN	TANYA BLOUNT (POLYDOR/ISLAND)
6	16	2	NO GUNS, NO MURDER	RAYON (VP)
7	8	2	THIS IS FOR THE LOVER IN YOU	GERALD ALBRIGHT (ATLANTIC)
8	11	3	ACTION	TERROR FABULOUS (EASTWEST)
9	3	8	NOBODY RIDES FOR FREE	BIGGY SMALLZ (LIFE/BELLMARK)
10	7	4	DEEP DOWN	LADAE (POLYDOR/ISLAND)
11	4	7	LATE NITE CREEP (BOOTY CALL)	MC BREED (WRAP/HIBAN)
12	12	3	COLOR ME BLUE	TINA MOORE (STREET LIFE/SCOTTI BROS.)
13	—	1	STRESS	ORGANIZED KONFUSION (HOLLYWOOD)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	13	2	GET IT TOGETHER	BEASTIE BOYS (CAPITOL)
15	22	2	I GET THE JOB DONE	BRIGETTE MCWILLIAMS (VIRGIN)
16	14	4	WHY GOODBYE	PEABO BRYSON (COLUMBIA)
17	—	1	NONE OF YOUR BUSINESS	SALT-N-PEPA (NEXT PLATEAU/LONDON)
18	15	3	DON'T FRONT	MISS JONES (STEP SUN)
19	24	4	IF YOU WANNA GROOVE	LIGHTER SHADE OF BROWN (MERCURY)
20	—	5	VISIONS OF NEFERTITI	NEFERTITI (MERCURY)
21	—	1	BLACK SUPERMAN	ABOVE THE LAW (RUTHLESS/RELATIVITY)
22	21	2	IT'S A SUMMER THANG	M. DOC (INDIASOUL)
23	18	2	DISTANT LOVER	BETTY WRIGHT (MSB/SOLAR)
24	23	8	LUV 4 DEM GANGSTA'Z	EAZY-E (MCA)
25	—	1	MONEY IS EVERYTHING	DOMINO (OUTBURST/RAL/COLUMBIA)

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

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ADVERTISING CAMPAIGN**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	9	★ ★ ★ NO. 1 ★ ★ ★ ANY TIME, ANY PLACE/AND ON AND ON J.JAM, T.LEWIS, J.JACKSON (J.JACKSON, J.HARRIS, T.LEWIS)	◆ JANET JACKSON (C) (T) 00 VIRGIN 38435
2	2	2	13	I MISS YOU G.CAUTION (G.CAUTION, A.HALL)	◆ AARON HALL (C) SILEAS 54847/MCA
3	4	4	9	FUNKDAFIED J.DUPRI, M.SEAL (J.DUPRI, DA BRAT)	◆ DA BRAT (C) (T) SO SO DEF/CHAOS 77523/CDLUMBIA
4	3	3	13	BACK & FORTH R.KELLY (R.KELLY)	◆ AALIYAH (C) (T) (X) BLACKGROUND 42174/JIVE
5	5	6	15	WILLING TO FORGIVE BABYFACE, D.SIMMONS (BABYFACE, D.SIMMONS)	◆ ARETHA FRANKLIN (C) (D) (M) (T) ARISTA 1-2680
6	7	7	12	SENDING MY LOVE NAUGHTY BY NATURE (R.NUEFVILLE, NAUGHTY BY NATURE)	◆ ZHANE (C) (D) (T) ILLTOWN 2242/MOTOWN
7	6	5	11	YOUR BODY'S CALLIN' R.KELLY (R.KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42220
8	10	10	10	THE RIGHT KINDA LOVER J.JAM, T.LEWIS (J.HARRIS, T.LEWIS, A.BENNETT-NESEY, J.WRIGHT)	◆ PATTI LABELLE (C) (T) (V) MCA 54673
9	9	9	5	ALWAYS IN MY HEART BABYFACE, D.SIMMONS (BABYFACE, SIMMONS)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18260/WARNER BROS.
10	8	8	4	REGULATE (FROM "ABOVE THE RIM") WARREN G (WARREN G, NATE DOGG)	◆ WARREN G & NATE DOGG (C) DEATH ROW 98280/INTERSCOPE
11	11	11		I'M NOT OVER YOU S.HURLEY (S.HURLEY, J.PRINCIPLE, M.DOC)	◆ CE CE PENISTON (C) (T) (X) A&M 0574/PERSPECTIVE
12	16	19	12	FANTASTIC VOYAGE DOBBS THE WIND (IVEY, DOBBS, ALEXANDER, BEAVERS, CRAIG, MCCAIN, SHELBY)	◆ COOLIO (C) (M) (T) (X) TOMMY BOY 617
13	13	16		90'S GIRL CHRISTIAN T.RILEY, SCOTT SMITH (WARREN, RUSSELL, FOOT, MCCANN, FIELDS, RILEY)	◆ BLACKGIRL (C) (T) (X) KAPER 62865/RCA
14	12	12	16	ANYTHING (FROM "ABOVE THE RIM") B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (T) (V) (X) RCA 62834
15	18	24		WHEN CAN I SEE YOU BABYFACE, L.A.REID, D.SIMMONS (BABYFACE)	◆ BABYFACE (C) (D) (M) (T) (V) (X) EPIC 77590
16	19	23	5	WHAT ABOUT US D.SWING (SWING, D.MOORE, L.TROUTMAN, R.TROUTMAN, S.MURDOCK)	◆ JODECI (C) UPTOWN 54861/MCA
17	17	20		BOOTI CALL T.RILEY, M.RILEY, E.SERMON (RILEY, SERMON, SYLVERS, RILEY, DICKEY, TROUTMAN, TROUTMAN)	◆ BLACKSTREET (C) INTERSCOPE 98255
18	15	13	19	YOU MEAN THE WORLD TO ME L.A.REID, BABYFACE, D.SIMMONS (L.A.REID, BABYFACE, D.SIMMONS)	◆ TONI BRAXTON (C) (D) (M) (V) LAFACE 2-4064/ARISTA
19	14	14	12	I SWEAR D.FOSTER (F.J.MYERS, G.BAKER)	◆ ALL-4-ONE (C) (V) BLITZZ 87243/ATLANTIC
20	22	33	13	BACK IN THE DAY KENDAL (A.A.LEWIS, S.K.GORDY)	◆ AHMAD (C) (M) (T) (X) GIANT 18217/REPRISE
21	29	36	3	WHEN I GIVE MY LOVE K.SWEAT, F.SCOTT, J.JEFFERSON (K.SWEAT, F.SCOTT, J.JEFFERSON)	◆ KEITH SWEAT (C) ELEKTRA 64525
22	25	25	9	ANYTIME YOU NEED A FRIEND W.AFANASIEFF, M.CAREY (M.CAREY, W.AFANASIEFF)	◆ MARIHA CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77528
23	23	21	19	GOT ME WAITING P.ROCK (L.VANDROSS, HEAVY D., P.ROCK, C.L.SMOOTH)	◆ HEAVY D & THE BOYZ (C) (T) UPTOWN 54815/MCA
24	26	22	22	I'M READY BABYFACE, D.SIMMONS (BABYFACE)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18264/WARNER BROS.
25	34	46		TOOTSEE ROLL 95 SOUTH (DA' S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6911
26	31	34	8	THE PLACE WHERE YOU BELONG (FROM "BEVERLY HILLS COP III") M.MARTIN, D.VAN RENSALE, M.GAY, G.BRIGHT (MARTIN, VAN RENSALE, LORENZ, GAY, BRIGHT)	◆ SHAI (C) MCA 54807
27	20	17	18	PART TIME LOVER/I'M STILL IN LOVE WITH YOU SURE, SWING (GREEN, JACKSON, MITCHELL, SWING, PEARSON)	◆ H-TOWN/AL B. SURE! (C) (M) (T) (X) DEATH ROW 98283/INTERSCOPE
28	32	31	13	SOMEONE TO LOVE MINT CONDITION (L.WADDELL)	◆ MINT CONDITION (C) PERSPECTIVE 7454
★ ★ ★ GREATEST GAINER/AIRPLAY ★ ★ ★					
29	43	50	9	WEEKEND LOVE/BLACK HAND SIDE S.I.D., KAY GEE (D.OWENS, S.REYNOLDS, T.REBEL)	◆ QUEEN LATIFAH (C) (T) (X) MOTOWN 2249
30	24	18	17	I BELIEVE JAM, LEWIS (HARRIS, LEWIS, WEBSTER, NOLAN, MORRISON, JONES, BONNER)	◆ SOUNDS OF BLACKNESS (C) (M) (T) (X) PERSPECTIVE 7446
31	27	26	26	BELIEVE IN LOVE CALLOWAY, CALLOWAY, PENDERGRASS (CALLOWAY, CALLOWAY, PENDERGRASS, BECKHAM)	◆ TEDDY PENDERGRASS (C) (T) ELEKTRA 64574
32	38	40	5	NUTTIN' BUT LOVE HEAVY D., KID CAPRI (KID CAPRI, HEAVY D.)	◆ HEAVY D & THE BOYZ (C) UPTOWN 54865/MCA
33	28	29	8	SOMEWHERE K.GRIFFIN, I.LEE, C.WILLIAMS (S.WILSON, C.WILLIAMS, K.GRIFFIN, I.LEE)	◆ SHANICE (C) MOTOWN 2240
34	30	27	12	CAN'T GET ENOUGH BABYFACE (BABYFACE, J.ROBINSON)	◆ EL DEBARGE (C) (D) (V) REPRISE 18155
35	33	28	21	THE MOST BEAUTIFUL GIRL IN THE WORLD RICKY P. (P.)	◆ RICKY P. (C) (D) (T) NPG 72514/BELLMARK
36	44	47	8	INFATUATION J.FOXX (J.FOXX)	◆ JAMIE FOXX (C) FOX 62886
37	40	44	8	LET ME LOVE YOU B.A.MORGAN (B.A.MORGAN)	◆ LALAH HATHAWAY (C) (T) VIRGIN 38430
★ ★ ★ GREATEST GAINER/SALES ★ ★ ★					
38	47	78	3	GIVE IT UP G.G-WIZ, C.RYDER (G.G-WIZ, C.RIDENHOUR, STUDDAH MAN, A.ISBELL, M.THOMAS)	◆ PUBLIC ENEMY (C) (M) DEF JAM/RAL 853 316/ISLAND
39	39	42	13	100% PURE LOVE THE BASEMENT BOYS (C.WATERS, T.DOUGLAS, T.DAVIS, J.STEINHOUS)	◆ CRYSTAL WATERS (C) (M) (T) (X) MERCURY 858 485
40	36	51	10	WHERE MY HOMIEZ? (COME AROUND MY WAY) LG EXPERIENCE, LO RIDER (LG, ILL.A, SKRATCH, TONY P.)	◆ ILL AL SKRATCH (C) (M) (T) MERCURY 858 462
41	21	15	11	EASE MY MIND SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT (C) (M) (T) (V) (X) CHRYSALIS 58158/EMI
42	48	60	5	FUNKY Y-2-C C.MILLS II, C.MILLS (T.HAYES)	◆ THE PUPPIES (C) (M) (T) (X) CHAOS 77461/COLUMBIA
43	37	30	25	BUMP N' GRIND R.KELLY (R.KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42207
44	35	32	18	WORKER MAN C.DILLON, A.KELLY (D.SMITH, A.KELLY)	◆ PATRA (C) (M) (T) EPIC 77289
45	41	41	19	OLD TIMES' SAKE (FROM "ABOVE THE RIM") N.MILLER (MILLER, BRACE, STRONG)	◆ SWEET SABLE (C) (T) (X) STREET LIFE 75380/SCOTTI BROS.
46	46	35	22	TREAT U RITE C.BOOKER (C.BOOKER)	◆ ANGELA WINBUSH (C) (M) (T) ELEKTRA 64562
47	53	48	6	BIGGEST PART OF ME TAKE 6 (D.PACK, A.CHEA, C.V.MCKNIGHT)	◆ TAKE 6 (C) (V) REPRISE 18122
48	42	37	16	LOVE ON MY MIND J.DUPRI, M.SEAL (J.DUPRI, M.SEAL)	◆ XSCAPE (C) (M) (T) (V) (X) SO DEF 77438/COLUMBIA
49	49	49	8	INNER CITY BLUES R.ISLEY, A.WINBUSH (M.GAYE, J.NYX)	◆ ANGELA WINBUSH (C) (D) ELEKTRA 61591

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	52	56	6	WHOSE IS IT? M.RILEY (M.RILEY)	◆ MELVIN RILEY (C) MCA 54849
51	65	65	4	SPEND THE NIGHT R.KELLY (R.KELLY)	◆ N-PHASE (C) MAVERICK/SIRE 18194/REPRISE
52	50	38	10	CROOKLYN (FROM "CROOKLYN") A TRIBE CALLED QUEST (ARCHER, BLAKE, CLEAR, DAVIS, MUHAMMAD)	◆ THE CROOKLYN DODGERS (C) (T) 40 ACRES AND A MULE 54837/MCA
53	51	39	20	FEENIN' D.SWING (D.SWING)	◆ JODECI (C) (T) UPTOWN 54824/MCA
54	45	43	5	OLD TO THE NEW L.VEGA (D.BARNES, G.MAYS, L.VEGA)	◆ NICE & SMOOTH (C) (T) RAL 853 238/ISLAND
55	56	63	3	SOUTHERNPLAYALISTICADILLACMUZIK ORGANIZED NOIZE (A.PATTON, A.BENJAMIN, ORGANIZED NOIZE)	◆ OUTKAST (C) (D) (M) (T) LAFACE 2-4070/ARISTA
56	69	72	4	THE MOON BOOGALOO, CAMILLE (BOOGALOO, CAMILLE, E.ROBERSON)	◆ ERIC ROBERSON (C) WARNER BROS. 18411
57	63	62	7	NAPPY HEADS LIVE (N.JEAN, S.MICHEL, L.HILL, S.SCOTT)	◆ FUGEES (TRANZLATOR CREW) (M) (T) RUFFHOUSE 77431*/COLUMBIA
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
58	NEW ▶		1	THIS D.J. WARREN G (W.GRIFFIN)	◆ WARREN G (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND
59	59	59	20	ROUND AND ROUND G.JONES, R.WATKINS (G.JONES, R.WATKINS)	◆ GLENN JONES (C) ATLANTIC 87265
60	55	67	3	TAKE IT EASY KRS-ONE (MAD LION)	◆ MAD LION (M) (T) WEEDEC 20094*/NERVOUS
61	54	45	12	OUTSIDE YOUR DOOR D.GAMSON, M.NDEGECELO (M.NDEGECELO)	◆ ME'SHELL NDEGECELO (C) MAVERICK/SIRE 18176/REPRISE
62	95	95	3	SWEET FUNKY THING T.FARAGHER, L.GOLDEN (T.FARAGHER, L.GOLDEN, E.KING)	◆ ETHERNAL (C) EMI 58242
63	68	90	3	DON'T STOP T.RILEY (T.RILEY, A.DAVIDSON, M.SMITH, J.DAVIDSON)	◆ HAMMER (C) (M) (T) (X) GIANT 18136/REPRISE
64	57	52	19	PUMPS AND A BUMP BAILLERGEAU, HAMMER (HAMMER, DUECE DUECE, BAILLERGEAU, CLINTON)	◆ HAMMER (C) (D) (T) (V) (X) GIANT 18218/REPRISE
65	77	86	4	EASY TO LOVE J.HESS (J.HESS, N.BRAY)	◆ FOR REAL (C) (T) A&M 0670/PERSPECTIVE
66	73	64	7	PEACE SIGN J.GOLDSTEIN, L.JORDAN, H.SCOTT (H.SCOTT, H.BROWN, M.MYRICK)	◆ WAR (C) (M) AVENUE 74441
67	66	61	19	MY LOVE D.HALL (K.GREENE, D.HALL)	◆ MARY J. BLIGE (C) (T) UPTOWN 54789/MCA
68	58	55	19	HOW DO YOU LIKE IT? K.SWEAT, F.SCOTT (K.SWEAT, F.SCOTT)	◆ KEITH SWEAT (C) (M) (T) (X) ELEKTRA 64555
69	60	54	18	SWEET POTATOE PIE OJ BATTLECAT (DOMINO, K.GILLIAM)	◆ DOMINO (C) (M) (T) OUTBURST/RAL 77350/CHAOS
70	64	66	8	CAPTAIN SAVE A HOE STUDIO TON, E-40 (E.STEVENS)	◆ E-40 (C) (T) SICK WID' IT 42230/JIVE
71	67	57	4	DIARY OF A MADMAN RNS,RZA (P.HUSTON, R.DIGGS, A.BERKELEY, A.HAMILTON, D.COLLINS, W.REED)	◆ GRAVEDIGGAZ (C) (T) GEE STREET 854 062/ISLAND
72	70	82	5	PUMP BAKA BOYS (D.HAWKINS, E.VIDAL, N.VIDAL, A.MILLER, R.TROUTMAN)	◆ VOLUME 10 (C) (T) (X) IMMORTAL 62844/RCA
73	72	74	6	THE WORLD IS YOURS P.ROCK (P.PHILLIPS, N.JONES)	◆ NAS (C) (T) COLUMBIA 77514
74	74	69	7	LOVE WON'T LET ME WAIT A.FISCHER (B.ELLI, V.BARRETT)	◆ NANCY WILSON (C) COLUMBIA 77542
75	71	70	6	I WANNA BE YOURS B.BURRELL (T.DAVIS, B.BURRELL)	◆ TRELLANI (C) (T) LUKE 480
76	78	79	4	SEE ME G.LEVERT, E.NICHOLAS (G.LEVERT, E.NICHOLAS)	◆ DRAMA (C) (T) PERSPECTIVE 7458
77	85	94	3	TONIGHT ORGANIZED NOIZE (B.BENNETT, M.ETHERIDGE, ORGANIZED NOIZE)	◆ XSCAPE (M) (T) SO SO DEF 77304*/COLUMBIA
78	62	58	11	I'LL REMEMBER YOU E.WOLFF, V.BENFORD (E.WOLFF, S.PIERSA)	◆ ATLANTIC STARR (C) (D) ARISTA 1-2678
79	NEW ▶		1	DO YOU WANNA GET FUNKY R.CLIVILLES, D.COLE (R.CLIVILLES, D.COLE, D.RAMOS)	◆ C+C MUSIC FACTORY (C) (M) (T) (X) COLUMBIA 77582
80	99	—	2	NEVER LIE C.STOKES, C.CUENI (C.STOKES, C.CUENI)	◆ IMMATURE (C) MCA 54850
81	81	84	4	I ONLY HAVE EYES FOR FOR YOU D.DARLINGTON (A.DUBBIN, H.WARREN)	◆ FUNKY POETS (C) (V) 550 MUSIC 77517/EPIC
82	89	96	4	CAN IT BE ALL SO SIMPLE PRINCE RAKEEM (WU-TANG CLAN, A.BERGMAN, M.BERGMAN, M.HAMLISCH)	◆ WU-TANG CLAN (C) (T) (X) LOUD 62891/RCA
83	61	53	10	IT'S YOU THAT I NEED M.J.POWELL (M.STOKES, V.LANIER)	◆ GUESS (C) WARNER BROS. 18223
84	76	71	8	PEOPLE MAKE THE WORLD GO ROUND (FROM "CROOKLYN") N.M.WALDEN (T.BELL, L.CREED)	◆ MARC DORSEY (C) 40 ACRES AND A MULE 54812/MCA
85	87	92	4	EASY COME, EASY GO L.JOB, JOE PUBLIC (J.CARTER, J.SAYLES, K.SCOTT, D.WYATT)	◆ JOE PUBLIC (C) (T) COLUMBIA 77504
86	80	80	3	DON'T LET IT GO TO YOUR HEAD/GIVE IT TO YA S.HURLEY, M.DOC, JERE MC (HURLEY, M.DOC, SAVAGE, PRINCIPLE, MCALLISTER, MILLER, MOHR)	◆ CHANTAY SAVAGE (C) (T) (X) I.D. 62788/RCA
87	NEW ▶		1	STROKE YOU UP R.KELLY (R.KELLY)	◆ CHANGING FACES (C) (T) (X) BIG BEAT 98279/ATLANTIC
88	84	85	4	WHAT U DO TO ME P.SCOTT, A.RICHARDSON (N.KIXX, P.SCOTT, A.RICHARDSON)	◆ NIKKI KIXX (C) (X) STREET LIFE 5384/SCOTTI BROS.
89	NEW ▶		1	EVERYTHING IS GONNA BE ALRIGHT J.JAM, T.LEWIS (J.HARRIS, T.LEWIS, B.BACHARACH, H.DAVID)	◆ SOUNDS OF BLACKNESS (C) PERSPECTIVE 7462
90	82	73	11	I'M SO PROUD R.ISLEY, A.WINBUSH-ISLEY (C.MAYFIELD)	◆ THE ISLEY BROTHERS (C) WARNER BROS. 18146
91	88	93	8	CODE OF THE STREETS DJ PREMIER, THE GURU (K.ELAM, C.MARTIN)	◆ GANG STARR (C) (T) (X) CHRYSALIS 58148/EMI
92	75	68	13	I WISH J.DOUGLAS (GABRIELLE, J.DOUGLASS)	◆ GABRIELLE (C) (T) GO/DISCS/LONDON 857 520/ISLAND
93	92	91	18	WHAT GOES UP F.BEVERLY (F.BEVERLY, A.BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18232
94	NEW ▶		1	BOP GUN (ONE NATION) Q.D.III, ICE CUBE (ICE CUBE, Q.D. III, G.CLINTON, JR., G.SHIDER, W.MORRISON)	◆ ICE CUBE (M) (T) (X) PRIORITY 53161*
95	98	—	2	YOU DON'T HAVE TO CRY V.HERBERT (V.HERBERT, J.THOMAS)	◆ NIJU (C) (D) (M) ARISTA 1-2715
96	91	76	6	OH MY GOD A TRIBE CALLED QUEST (J.DAVID, A.MUHAMMAD, M.TAYLOR)	◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42212
97	94	87	11	BUCKTOWN EVIL DEE, MR. WALT (E.DEWARDE, D.YATES, T.WILLIAMS)	◆ SMIF-N-WESSUN (M) (T) WRECK 20069*/NERVOUS
98	83	77	16	I GOT CHA OPIN DJ EVIL DEE, MR. WALT (K.BLAKE, W.DEWARDE, E.DEWARDE)	◆ BLACK MOON (C) (T) WRECK 20083*/NERVOUS
99	96	98	11	WARRIOR'S DRUM RNS (KING JUST)	◆ KING JUST (C) (T) BLACK FIST 27491/SELECT STREET
100	100	99	3	WE ROLL DEEP PARIS (PARIS, CONSCIOUS DAUGHTERS)	◆ CONSCIOUS DAUGHTERS (C) (T) SCARFACE 53850/PRIORITY

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	12	I MISS YOU	AARON HALL (SILAS/MCA) 4 wks at No. 1
2	2	10	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
3	4	11	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)
4	3	14	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
5	5	27	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
6	6	14	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
7	8	32	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
8	9	10	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)
9	7	18	ANYTHING	SWV (RCA)
10	10	13	I'M NOT OVER YOU	CE CE PENISTON (A&M/PERSPECTIVE)
11	11	24	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
12	14	13	WHAT ABOUT US	JODECI (UPTOWN/MCA)
13	12	9	AND ON AND ON	JANET JACKSON (VIRGIN)
14	17	7	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS/COLUMBIA)
15	13	11	90'S GIRL	BLACKGIRL (KAPER/RCA)
16	16	10	BOOTI CALL	BLACKSTREET (INTERSCOPE)
17	22	7	WHEN CAN I SEE YOU	BABYFACE (EPIC)
18	15	23	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
19	19	19	GOT ME WAITING	HEAVY D & THE BOYZ (UPTOWN/MCA)
20	26	6	SLOW WINE	TONY! TONY! TONE! (WING/MERCURY)
21	18	18	PART TIME LOVER	H-TOWN (DEATH ROW/INTERSCOPE)
22	24	5	WHEN I GIVE MY LOVE	KEITH SWEAT (ELEKTRA)
23	20	24	BELIEVE IN LOVE	TEDDY PENDERGRASS (ELEKTRA)
24	21	17	I BELIEVE	SOUNDS OF BLACKNESS (PERSPECTIVE)
25	28	12	SOMEONE TO LOVE	MINT CONDITION (PERSPECTIVE)
26	23	15	REGULATE	WARREN G & NATE DOGG (DEATH ROW)
27	32	14	CAN'T GET ENOUGH	EL DEBARGE (REPRISE)
28	33	23	TREAT U RITE	ANGELA WINBUSH (ELEKTRA)
29	35	7	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
30	31	9	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)
31	40	8	THE PLACE WHERE YOU BELONG	SHAI (MCA)
32	39	4	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)
33	56	2	WEEKEND LOVE	QUEEN LATIFAH (MOTOWN)
34	27	8	SOMEWHERE	SHANICE (MOTOWN)
35	34	16	OLD TIMES' SAKE	SWEET SABLE (STREET LIFE/SCOTTI BROS.)
36	37	21	THE MOST BEAUTIFUL GIRL...	♠ (NPG/BELLMARK)
37	47	9	BACK IN THE DAY	AHMAD (GIANT/REPRISE)

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

HOT R&B RECURRENT AIRPLAY

1	1	4	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE)
2	2	3	AND OUR FEELINGS	BABYFACE (EPIC)
3	7	12	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
4	4	19	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
5	3	3	COMIN' ON STRONG	SUDDEN CHANGE (EASTWEST)
6	6	4	GONNA LOVE YOU RIGHT	AFTER 7 (BEACON/FOX)
7	8	21	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
8	9	12	NEVER KEEPING SECRETS	BABYFACE (EPIC)
9	5	8	GROOVE THANG	ZHANE (ILLTOWN/MOTOWN)
10	10	9	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
11	19	38	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
12	20	8	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONY! TONE! (WING/MERCURY)
13	13	11	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)

14	—	7	I'M IN THE MOOD	CE CE PENISTON (A&M/PERSPECTIVE)
15	16	19	ANNIVERSARY	TONY! TONY! TONE! (WING/MERCURY)
16	11	19	SNOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)
17	15	7	STAY	ETERNAL (EMI)
18	18	21	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
19	23	13	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)
20	17	25	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
21	—	7	RIBBON IN THE SKY	INTRO (ATLANTIC)
22	14	11	CRY FOR YOU	JODECI (UPTOWN/MCA)
23	—	13	BETCHA'LL NEVER FIND	CHANTAY SAVAGE (I.D./RCA)
24	—	14	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
25	12	47	I'M SO INTO YOU	SWV (RCA)

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

39	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
13	90'S GIRL (Louis St., BMI/Scrap Pyle, BMI/Truteazin' Type Nite, ASCAP/Donril, ASCAP/Zomba, ASCAP/Mr. Peanut Butter, ASCAP/Smokin' Sound, ASCAP/WB, ASCAP) CPP/WBM	9 ALWAYS IN MY HEART (Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
14	ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM	1 ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
22	ANYTIME YOU NEED A FRIEND (Sony Songs, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM	4 BACK & FORTH (Zomba, BMI/R. Kelly, BMI) CPP
20	BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM	31 BELIEVE IN LOVE (Ted-On, BMI/Beck, BMI/K-Rob, BMI/Caloco, BMI/EMI, BMI/Sony, BMI/Screen Gems-EMI, BMI) WBM
47	BIGGEST PART OF ME (Windswept Pacific, ASCAP/Longitude, BMI) WBM	17 BOOTI CALL (Donril, ASCAP/Zomba, ASCAP/Enck Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Troutman, BMI) CPP/HL/WBM
94	BOP GUN (ONE NATION) (Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP)	97 BUCKTOWN (Stolen Souls, ASCAP/Bucktown, ASCAP/Bootcamp, ASCAP/Misam, ASCAP)
43	BUMP N' GRIND (Zomba, BMI/R. Kelly, BMI) CPP	82 CAN IT BE ALL SO SIMPLE (Colgems-EMI, ASCAP)
34	CAN'T GET ENOUGH (Ecaf, BMI/Sony Songs, BMI/BrownTown Sound, BMI/Yab Yum, BMI/Sony, BMI)	70 CAPTAIN SAVE A HOE (Zomba, BMI/E-Forty, BMI) CPP
91	CODE OF THE STREETS (Gifted Pearl, ASCAP/III Kid, ASCAP/EMI April, ASCAP)	52 CROOKLYN (FROM CROOKLYN) (Special Ed, BMI/Misam, ASCAP/Target Practice, ASCAP/Vary White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
71	DIARY OF A MADMAN (Prince Paul, BMI/Berkeley, ASCAP/Wu-Tang, BMI/Hamilton, BMI/Collins, BMI/Reed, BMI)	86 DON'T LET IT GO TO YOUR HEAD/GIVE IT TO YA (Last Song, ASCAP/Third Coast, ASCAP)
63	DON'T STOP (Donril, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP/EMI, BMI/Smokin' Sound, BMI/EMI April, ASCAP) CPP	79 DO YOU WANNA GET FUNKY (Cole-Civilles, ASCAP/Durman, ASCAP/EMI Virgin, ASCAP)
41	EASE MY MIND (EMI Blackwood, BMI/Arrested Development, BMI) HL	85 EASY COME, EASY GO (Harrindur, BMI/Jo Public, BMI/Ensign, BMI) CPP
65	EASY TO LOVE (WB, ASCAP/EMS, ASCAP/Almo, ASCAP/Fourth Power, ASCAP) CPP/WBM	89 EVERYTHING IS GONNA BE ALRIGHT (Flyte Tyme, ASCAP/New Hidden Valley, ASCAP/Casa David, ASCAP)
12	FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP)	53 FEENIN' (EMI April, BMI/DeSwing Mob, ASCAP) WBM/HL
3	FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)	42 FUNKY Y-2-C (No Hassle, ASCAP)
38	GIVE IT UP (Suburban Funk, BMI/Bring The Noise, BMI/Def American, BMI)	23 GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL
68	HOW DO YOU LIKE IT? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM/HL	30 I BELIEVE (Flyte Tyme, ASCAP/Bridgeport, BMI) WBM
98	I GOT CHA OPIN (Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP)	78 I'LL REMEMBER YOU (Eliot Wolf, ASCAP/EMI Virgin, ASCAP/Stacy Pierra, BMI/Chrysalis, BMI) CPP
2	I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL	11 I'M NOT OVER YOU (Last Song, ASCAP/Third Coast, ASCAP)
24	I'M READY (Ecaf, BMI/Sony, BMI) HL	90 I'M SO PROUD (Warner-Tamerlane, BMI) WBM
36	INFATUATION (Foxhole, BMI)	49 INNER CITY BLUES (Jobete, ASCAP) CPP
81	I ONLY HAVE EYES FOR FOR YOU (Warner Bros., ASCAP) WBM	19 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
83	IT'S YOU THAT I NEED (Desert Rain, ASCAP/Willow Girl, BMI)	75 I WANNA BE YOURS (Pac Jam, BMI)
92	I WISH (Perfect, BMI/SPZ, BMI/Rondor, PRS/Irving, BMI) CPP	37 LET ME LOVE YOU (Bam Jams, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
48	LOVE ON MY MIND (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM	74 LOVE WON'T LET ME WAIT (Warner-Tamerlane, BMI/WIMOT, ASCAP) WBM
56	THE MOON (Smoke Effects, ASCAP)	35 THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy, ASCAP/WB, ASCAP) WBM
67	MY LOVE (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/MCA, ASCAP) WBM	57 NAPPY HEADS (Tete San Ko, ASCAP/Diverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL
80	NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP)	32 NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duz-It, ASCAP) HL
96	OH MY GOD (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP	45 OLD TIMES' SAKE (FROM ABOVE THE RIM) (Nikke Duz It, ASCAP/MCA, ASCAP/Tabracadabra, ASCAP) HL
54	OLD TO THE NEW (Nice & Smooth, ASCAP/Phat Kat, BMI/EMI Blackwood, BMI) HL	61 OUTSIDE YOUR DOOR (Warner-Tamerlane, BMI/Revolutionary Jazz Giant, BMI/Nomad-Nomad, BMI) WBM
27	PART TIME LOVER/I'M STILL IN LOVE WITH YOU (Ivings, BMI/AI Green, BMI/Swing Mob, BMI/EMI, ASCAP/EMI April, ASCAP/DeSwing Mob, ASCAP) HL/WBM/CLM	66 PEACE SING (TMC, ASCAP/Far Out, ASCAP/Polygram Int'l, ASCAP)
26	THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp. Of America, BMI/Gasoline Alley, BMI/Vandy, ASCAP/MCA, ASCAP/Petrol Lane,	

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	8	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS) 5 wks at No. 1
2	4	12	REGULATE	WARREN G & NATE DOGG (DEATH ROW)
3	2	8	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
4	3	13	I MISS YOU	AARON HALL (SILAS/MCA)
5	8	10	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
6	5	13	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
7	6	14	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
8	9	11	I SWEAP	ALL-4-ONE (BLITZZ/ATLANTIC)
9	11	8	TOOTSEE ROLL	69 BOYZ (RIP-IT)
10	7	9	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
11	10	11	BACK IN THE DAY	AHMAD (GIANT/REPRISE)
12	28	2	GIVE IT UP	PUBLIC ENEMY (DEF JAM/RAL/ISLAND)
13	13	9	THE RIGHT-KINDA LOVER	PATTI LABELLE (MCA)
14	12	13	I'M NOT OVER YOU	CE CE PENISTON (A&M/PERSPECTIVE)
15	14	8	90'S GIRL	BLACKGIRL (KAPER/RCA)
16	16	10	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)
17	18	6	FUNKY Y-2-C	THE PUPPES (CHAOS/COLUMBIA)
18	15	4	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
19	19	5	WHERE MY HOMIEZ?	ILL AL SKRATCH (MERCURY)
20	22	5	BOOTI CALL	BLACKSTREET (INTERSCOPE)
21	21	11	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
22	45	5	WHEN CAN I SEE YOU	BABYFACE (EPIC)
23	20	10	CROOKLYN	THE CROOKLYN DODGERS (40 ACRES/MCA)
24	37	8	INFATUATION	JAMIE FOXX (FOX)
25	24	3	SOUTHERNPLAYALISTICADILLACMUZIK	OUTKAST (LAFACE/ARISTA)
26	33	17	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
27	26	4	DIARY OF A MADMAN	GRAVEDIGGZ (GEE STREET/ISLAND)
28	23	21	THE MOST BEAUTIFUL GIRL IN...	♠ (NPG/BE.LMARK)
29	25	7	PLACE WHERE YOU BELONG	SHAI (MCA)
30	17	4	OLD TO THE NEW	NICE & SMOOTH (RAL/PGD)
31	29	16	WORKER MAN	PATRA (EPIC)
32	39	6	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)
33	36	7	NAPPY HEADS	FUGEES/TRANZLATDR CREW (RUFFHOUSE)
34	35	14	ANYTHING	SWV (RCA)
35	30	19	PUMPS AND A BUMP	HAMMER (GIANT/REPRISE)
36	42	4	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
37	34	18	GOT ME WAITING	HEAVY D & THE BOYZ (UPTOWN/MCA)

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

25	TOOTSEE ROLL (Downlow Quad, BMI)
46	TREAT U RITE (Big Giant, BMI/Count Chuckula, BMI/Warner-Tamerlane, BMI) WBM
72	PUMP (Troutman, BMI/Saja, BMI/Rubber Band, BMI) WBM
99	WARRIOR'S DRUM (Two Six Horror, BMI)
29	WEEKEND LOVE/BLACK HAND SIDE (Queen Latifah, ASCAP/S.I.D. ASCAP)
100	WE ROLL DEEP (Scarface, ASCAP)
16	WHAT ABOUT US (EMI April, BMI/DeSwing Mob, BMI/Saja, BMI/Troutman, BMI/DeVell-Up-Mo, BMI) WBM
93	WHAT GOES UP (Amazement, BMI)
88	WHAT U DO TO ME (PLS, ASCAP/AI Rich, ASCAP)
15	WHEN CAN I SEE YOU (Sony, BMI/Ecaf, BMI)
21	WHEN I GIVE MY LOVE (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM
40	WHERE MY HOMIEZ? (COME AROUND MY WAY) (Brian-Paul, ASCAP/Gabz, ASCAP/11C, ASCAP)
50	WHOSE IS IT? (MCA, ASCAP/Deedie Dee, ASCAP)
5	WILLING TO FORGIVE (Ecaf, BMI/Sony, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) HL/WBM
44	WORKER MAN (Tony Kelly, ASCAP/Zomba, ASCAP/Aunt Hilda, ASCAP) CPP
73	THE WORLD IS YOURS (Pete Rock, ASCAP/III Will, ASCAP/Skematics, ASCAP/Zomba, ASCAP) CPP
95	YOU DON'T HAVE TO CRY (3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Zomba, ASCAP/Black Hand, ASCAP)
18	YOU MEAN THE WORLD TO ME (Stiff Shirt, BMI/Warner-Tamerlane, BMI/Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI) HL/WBM
7	YOUR BODY'S CALLIN' (Zomba, BMI/R. Kelly, BMI) CPP

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	8	FUNKDAFIED (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA	DA BRAT 6 weeks at No. 1
2	2	2	12	REGULATE (C) DEATH ROW/INTERSCOPE 98280/AG	WARREN G & NATE DOGG
3	3	3	12	FANTASTIC VOYAGE (C) (M) (T) (X) TOMMY BOY 617	COOLIO
4	5	6	8	TOOTSEE ROLL (C) (M) (T) (X) RIP-IT 6911	69 BOYZ
5	4	4	12	BACK IN THE DAY (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	AHMAD
				*** GREATEST GAINER ***	
6	13	—	2	GIVE IT UP (C) (M) DEF JAM/RAL 853 316/ISLAND	PUBLIC ENEMY
7	7	13	6	FUNKY Y-2-C (C) (M) (T) (X) CHAOS 77461/COLUMBIA	THE PUPPIES
8	8	20	9	WHERE MY HOMIEZ? (C) (M) (T) MERCURY 858 463	ILL AL SKRATCH
9	9	5	10	CROOKLYN (C) (T) 40 ACRES AND A MULE 54837/MCA	THE CROOKLYN DODGERS
10	10	14	3	SOUTHERNPLAYALISTICADILLACMUZIK (C) (D) (M) (T) LAFACE 2-4070/ARISTA	OUTKAST
11	11	8	4	DIARY OF A MADMAN (C) (T) GEE STREET 854 062/ISLAND	GRAVEDIGGAZ
12	6	7	4	OLD TO THE NEW (C) (T) RAL 853 238/ISLAND	NICE & SMOOTH
13	14	11	19	WORKER MAN (C) (M) (T) EPIC 77289	PATRA
14	18	15	8	NAPPY HEADS (M) (T) RUFFHOUSE 77431*/COLUMBIA	FUGEES (TRANZLATOR CREW)
15	15	9	20	PUMPS AND A BUMP (C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS.	HAMMER
16	22	24	4	NUTTIN' BUT LOVE (C) UPTOWN 54865/MCA	HEAVY D & THE BOYZ
17	17	12	18	GOT ME WAITING (C) (T) UPTOWN 54815/MCA	HEAVY D & THE BOYZ
18	12	17	9	CAPTAIN SAVE A HOE (C) (T) SICK WID' IT 42230/JIVE	E-40
19	23	19	34	DUNKIE BUTT (PLEASE PLEASE PLEASE) (C) (T) (X) STREET LIFE 75373/SOOTHY BROS.	12 GAUGE
20	20	26	15	PUMP (C) (M) (T) IMMORTAL 62844/RCA	VOLUME 10
21	25	18	26	PLAYER'S BALL (C) (M) (T) (X) LAFACE 2-4060/ARISTA	OUTKAST
22	19	23	3	TAKE IT EASY (M) (T) WEDED 20094*/NERVOUS	MAD LION
23	16	10	9	EASE MY MIND (C) (M) (T) (X) CHRYSALIS 58158/EMI	ARRESTED DEVELOPMENT
24	24	16	18	SWEET POTATOE PIE (C) (M) (T) OUTBURST/RAL 77350/CHAOS	DOMINO
25	26	21	25	BORN TO ROLL (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG	MASTA ACE INCORPORATED
26	37	—	2	WEEKEND LOVE/BLACK HAND SIDE (C) (T) (X) MDTOWN 2249	QUEEN LATIFAH
27	34	35	5	CAN IT BE ALL SO SIMPLE (C) (T) (X) LOUD 62891/RCA	WU-TANG CLAN
28	30	22	6	OH MY GOD (C) (T) (X) JIVE 42212	A TRIBE CALLED QUEST
29	29	31	11	WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET	KING JUST
30	27	25	12	BUCKTOWN (M) (T) WRECK 20069*/NERVOUS	SMIF-N-WESSUN
31	36	32	4	WE ROLL DEEP (C) (T) SCARFACE 53850/PRIORITY	CONSCIOUS DAUGHTERS
32	21	30	23	C.R.E.A.M. (C) (M) (T) (X) LOUD 62829/RCA	WU-TANG CLAN
33	35	—	2	DON'T STOP (C) (M) (T) (X) GIANT 18136/REPRISE	HAMMER
34	28	29	24	GIN AND JUICE (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG	SNOOP DOGGY DOGG
35	31	27	21	COMIN' ON STRONG (C) (T) EASTWEST 98334/AG	SUDDEN CHANGE
36	40	36	5	NOBODY RIDES FOR FREE (C) (T) (X) LIFE 79521/BELLMARK	BIGGY SMALLZ
37	32	28	16	I GOT CHA OPIN (C) (T) WRECK 20083/NERVOUS	BLACK MOON
38	41	39	32	FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 5837/ISLAND	DOUG E. FRESH
39	38	33	6	THE WORLD IS YOURS (C) (T) COLUMBIA 77514	NAS
40	39	46	8	CODE OF THE STREETS (C) (T) (X) CHRYSALIS 58148/EMI	GANG STARR
41	42	34	23	YOU KNOW HOW WE DO IT (C) (T) PRIORITY 53847	ICE CUBE
42	NEW	1		NONE OF YOUR BUSINESS (C) NEXT PLATEAU/LONDON 857 578/ISLAND	SALT-N-PEPA
43	NEW	1		GET IT TOGETHER (M) (T) (X) CAPITOL 58185	BEASTIE BOYS
44	43	37	20	SOMETHING TO RIDE TO (C) (T) SCARFACE 53851/PRIORITY	CONSCIOUS DAUGHTERS
45	NEW	1		IF YOU WANNA GROOVE (C) (T) MERCURY 858 747	LIGHTER SHADE OF BROWN
46	NEW	1		VISIONS OF NEFERTITI (C) (T) MERCURY 858 598	NEFERTITI
47	RE-ENTRY	5		LATE NITE CREEP (BOOTY CALL) (C) (M) (T) (X) WRAP 94225/CHIBAN	MC BREED
48	NEW	1		BLACK SUPERMAN (C) (T) RUTHLESS 5516/RELATIVITY	ABOVE THE LAW
49	47	43	46	WHOOPI! (THERE IT IS) A 4 (C) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
50	50	44	8	LOVE 4 DEM GANGSTA'Z (C) (D) (V) MCA 54870	EAZY-E

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.

R&B

ARTISTS & MUSIC

The Sweetest Sounds Of Summer 1994; TV Raps Leave Viewers Thirsty For More

SUMMERTIME: It's a time when city folk cool out to the rarefied air from pumping speaker cones. Here's a short list of things that have been blowing a steady breeze on me this season:

1. Mad Lion, "Take It Easy" (Weeded/Wreck). This single, produced by KRS-One, is the rude-boy anthem everywhere, especially in "Crooklyn," where the artist lives. Over taut, march-like beats with haunting keyboards thrown in, Mad Lion roars like a caged jungle cat, shooting verbal bullets at whomever. Like he says in the track, he's "wicked and bad!"

2. The Lady Of Rage, "Afro Puffs" (Death Row/Interscope). This remixed outtake from the "Above The Rim" motion picture soundtrack is slippery and magnetic. It features a fly freestyle by Snoop Doggy Dogg, but he doesn't steal the show from Rage, who attacks the track with locomotive oomph. Sample line: "I kick lyrics so dope that the brothers call 'em headspinnners/I got the tongue that has outdone anyone/From the rising to the setting of the sun/Or the moon I consume the room with doom."

3. Da Bush Babees, "It's Like This" (Warner Bros.). As produced by Ali Shaheed of A Tribe Called Quest, this brisk, jazzy jam is artful butter. It has the effect of gas and a lit match on rap's paper-thin walls.

DIAMANDA GALAS

(Continued from page 16)

lyst behind the teaming.

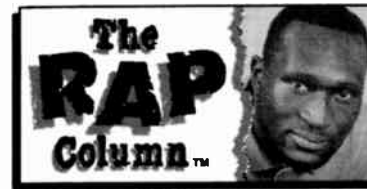
For her part, Galas insists she has long wanted to capture "that power that Zeppelin is so famous for," adding, "It's the sound I've been training—like a fighter—to sing with all my life. It was definitely worth the wait."

Galas and Jones worked long-distance on the album's seven originals (augmented by a moody cover of "Dark End Of The Street") before settling in for a two-month session at Jones' home studio—a session dominated, Jones says, by first-take recordings. "Our engineer was absolutely shaking on the floor the first time he recorded Diamanda's vocal," he laughs. "But honestly, the interaction was very, very natural, very simple."

"The only thing I wish is that people could hear every demo we recorded: there's just so much good stuff."

Those craving further exposure will be able to sate themselves come fall, when Galas and Jones will undertake a full-scale tour of the United States and Europe. And while naysayers have suggested that the performers' respective audiences might have a bit of trouble integrating, Galas and Jones wax confident about the forthcoming dates.

"People may say that just because there hasn't been anything out there like this," says Jones. "There's the energy of a rock record—more than on most rock records. To my mind, this is how rock should be done."



by Havelock Nelson

The MCs (including Babe-Face Kaos, Y-Tee, and Mr. Man) tell the masses they aren't concerned with posing, just their own soulful vision. As Mr. Man rhymes, "It's been a while since ya heard somebody rhyme like dis/The fortified mental giant that ya can't dismiss... It's a must that I create to elevate from the abyss."

4. Ill Al Scratch, "Where My Homiez (Creep Wit Me)" (Mercury). A vitamin-enriched beat, a Snoop Doggy Dogg sample, soulful singing, machine-gun raps, and that drunken-sounding chorus: This jam is all that!

5. Da Brat, "Funkdafied" (So So Def/Columbia). The artist isn't a runt who screams demands and sticks her tongue out at strangers. She's the newest protégé of producer Jermaine Dupri. Her flow is slickery over a satin-smooth "Between The Sheets" sample. This cut feels like a pimp slap on the butt.

BLACK HAND SIDE: The other night, as I chatted on the late-night hotline, the television was playing softly and watching me. Things flipped when a "Parents Just Don't Understand"—sounding anti-pollution spot came on. It was a dated PSA by DJ Jazzy Jeff & Fresh Prince. It

caused me to think, "Are times so hard they can't rent a fresh PG MC?"

On the flip side, blackadelic thoughts greeted the Sprite soft drink advert, featuring A Tribe Called Quest and its boho brand of hip-hop. And I felt funkdefied after viewing Snoop Doggy Dogg's endorsement of a malt liquor brand. It left me hungry for more of its g'd-up soundtrack, not thirsty to become a disciple who prays at the altar of St. Ides, the boulevard brew in question.

How long will it take before ghetto youth begin appropriating the Lady Of Rage's Africanized coif? My guess is not very... Heard a couple of home demos for songs on the upcoming Smif & Wesson album, "The Shining"—it's due in September. They're all gonna terrorize listeners, especially "Catch A Wreck," whose chorus contains the phrase "I am what I am," which could easily end up on lips and T-shirts from Bucktown to Compton. According to sources at Gee Street Records, Price Be is working on tracks for a new PM Dawn release. The artist himself isn't talking.

DFC's next single will be "Things In Tha Hood," the title track of its Assault/Big Beat/Atlantic album. This g-funk gem hops and drops like a mack as it offers technicolor glimpses of ghetto goings-on. It was originally produced by Warren G., and has been remixed by Chris Taylor. Its street date is Aug. 16.

Parrish Smith's solo debut album, "Shadè Business," will be released on his RCA-distributed PMD imprint, not RAL.

LORD KITCHENER GETS STAMP OF APPROVAL

(Continued from page 11)

international organization with tentacles around the globe through direct-post and philatelic activities, would view a calypso singer as valuable enough to place on a stamp is a victory for Kitchener, a globally acclaimed calypso grandmaster whose career has produced 50 years of calypso and steelpan music. It also is testimony to the strides of the art form, an outlaw ghetto music in its own homeland 20 years ago.

"The Stamp Advisory Committee received a request [from the Tribute Year For Kitchener Committee] for a Lord Kitchener stamp, and they studied it," Scantelbury says. "They asked, 'Does it have local cultural or political significance? Will it appeal to international philatelists?' They found that it was a good idea to honor Lord Kitchener."

The Kitchener stamp, T&T's first honoring an entertainer, follows two sold-out series of stamps honoring the steelpan. The two series included the \$1 (T&T) Tenor Pan stamp, the \$2.25 Six Pan stamp, the \$2.50 Rocket Pan, and the Quadrophonic Pan stamp, which, like Kitchener's, went for 50 cents.

The Feb. 11, 1994, launch of the

Kitchener stamp took place, most fittingly, at the pan yard of the panorama champions, Witco Desperadoes Steel Orchestra, and coincided with the second series of steelpan stamps. In 1944, Kitchener's "The Beat Of The Steelpan" became the first tune written especially for pan. Since then he has won Roadmarch King honors at Carnival 10 times.

The Tribute Year For Kitchener Committee, an organization of music and business professionals, also succeeded in getting a statue of Kitchener erected at the St. James roundabout in Port Of Spain. The statue is the first to be erected on the island for anyone still living.

"I can't say this is the fulfillment of a dream, because I never dreamed anything like this could ever happen," says Kitchener. "I feel marvelous, I feel proud."

FOR THE RECORD

Contrary to a headline in the July 16 issue of Billboard, the R&B duo Changing Faces is on the Big Beat label, which is distributed through Atlantic Records.

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING JULY 23, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	—	2	KEITH SWEAT	GET UP ON IT	1
2	2	—	2	DA BRAT	FUNKAFIED	2
3	3	1	5	WARREN G	REGULATE...G FUNK ERA	1
4	4	—	2	BIG MIKE	SOMETHIN' SERIOUS	4
5	5	3	7	AALIYAH	AGE AIN'T NOTHING BUT A NUMBER	3
6	7	6	35	R. KELLY	12 PLAY	1
7	6	2	16	SOUNDTRACK	ABOVE THE RIM	1
8	8	5	11	OUTKAST	SOUTHERNPLAYALISTICADILLACMUZIK	3
9	9	4	7	HEAVY D & THE BOYZ	NUTTIN' BUT LOVE	1
10	10	7	5	PATTI LABELLE	GEMS	7
11	11	8	3	BLACKSTREET	BLACKSTREET	8
12	14	9	41	AARON HALL	THE TRUTH	7
13	12	—	2	HOUSE OF PAIN	SAME AS IT EVER WAS	12
14	15	10	52	TONI BRAXTON	TONI BRAXTON	1
15	16	14	37	TEVIN CAMPBELL	I'M READY	3
GREATEST GAINER						
16	29	31	6	69 BOYZ	NINETEEN NINETY QUAD	16
17	19	16	13	ALL-4-ONE	ALL-4-ONE	12
18	13	—	2	NICE & SMOOTH	JEWEL OF THE NILE	13
19	17	13	33	SNOOP DOGGY DOGG	DOGGY STYLE	1
20	18	—	2	TAKE 6	JOIN THE BAND	18
21	20	15	5	MC BREED	FUNKAFIED	9
22	24	17	9	SOUTH CENTRAL CARTEL	'N GATZ WE TRUSS	4
23	22	18	6	EIGHTBALL & MJG	ON THE OUTSIDE LOOKING IN	11
24	21	12	6	BEASTIE BOYS	ILL COMMUNICATION	2
25	30	20	12	NAS	ILLMATIC	2
26	28	23	22	ZHANE	PRONOUNCED JAH-NAY	8
27	26	24	60	JANET JACKSON	JANET.	1
28	36	22	30	PATRA	QUEEN OF THE PACK	15
29	23	11	4	ANT BANKS	THE BIG BADASS	10
30	27	21	12	SOUNDS OF BLACKNESS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
31	37	29	3	MELVIN RILEY	GHETTO LOVE	29
32	31	25	45	MARIAH CAREY	MUSIC BOX	1
33	25	30	20	ARETHA FRANKLIN	GREATEST HITS (1980-1994)	23
34	33	19	8	JERU THE DAMAJA	THE SUN RISES IN THE EAST	5
35	39	39	47	BABYFACE	FOR THE COOL IN YOU	2
36	32	33	8	NORMAN BROWN	AFTER THE STORM	21
37	35	27	29	JODECI	DIARY OF A MAD BAND	1
38	34	40	76	RACHELLE FERRELL	RACHELLE FERRELL	34
39	38	35	6	EL DEBARGE	HEART MIND & SOUL	24
PACESETTER						
40	49	98	3	BONE THUGS N HARMONY	CREEPIN ON AH COME UP	40
41	41	34	35	WU-TANG CLAN	ENTER THE WU-TANG (36 CHAMBERS)	8
42	42	32	19	HAMMER	THE FUNKY HEADHUNTER	2
43	45	43	17	ANGELA WINBUSH	ANGELA WINBUSH	11
44	56	41	6	VARIOUS ARTISTS	OLD SCHOOL VOLUME II	35
45	44	45	24	TOP AUTHORITY	SOMETHIN' TO BLAZE TO	21
46	51	51	24	CE CE PENISTON	THOUGHT 'YA KNEW	20
47	40	28	3	THE BEATNUTS	THE BEATNUTS	28

48	46	37	9	SWV	THE REMIXES (EP)	9
49	53	48	5	BORN JAMERICANS	KIDS FROM FOREIGN	36
50	54	49	39	SALT-N-PEPA	VERY NECESSARY	6
51	43	26	4	ARRESTED DEVELOPMENT	ZINGALAMADUNI	20
52	48	47	7	AL JARREAU	TENDERNESS	25
53	55	55	5	WAR AVENUE	PEACE SIGN	52
54	58	53	32	ICE CUBE	LETHAL INJECTION	1
55	74	78	7	AHMAD	AHMAD	55
56	60	56	86	KENNY G	BREATHLESS	2
57	50	46	3	SHANICE	21...WAYS TO GROW	46
58	52	42	6	VARIOUS ARTISTS	MTV PARTY TO GO VOLUME 5	42
59	57	50	8	NPG	THE BEAUTIFUL EXPERIENCE (EP)	29
60	47	36	9	SOUNDTRACK	CROOKLYN	10
61	63	54	29	VARIOUS ARTISTS	OLD SCHOOL	35
62	62	59	41	E-40	THE MAIL MAN	13
63	72	74	40	TEDDY PENDERGRASS	A LITTLE MORE MAGIC	13
64	61	58	86	SOUNDTRACK	THE BODYGUARD	1
65	73	90	9	BLACKGIRL	TREAT U RIGHT	46
66	79	65	39	BLACK MOON	ENTA DA STAGE	33
67	65	52	5	DAVID SANBORN	HEARSAY	39
68	67	57	49	WILL DOWNING	LOVE'S THE PLACE TO BE	24
69	75	61	34	QUEEN LATIFAH	BLACK REIGN	15
70	77	70	16	CELLY CEL	HEAT 4 YO AZZ	34
71	68	62	20	VARIOUS ARTISTS	A TRIBUTE TO CURTUS MAYFIELD	17
72	83	68	35	A TRIBE CALLED QUEST	MIDNIGHT MARAUDERS	1
73	64	44	3	BIG MELLO	WEGONEFUNKWICHAMIND	44
74	69	79	88	SADE	LOVE DELUXE	2
75	90	80	16	INCOGNITO	POSITIVITY	59
76	66	67	6	LALAH HATHAWAY	A MOMENT	40
77	70	—	2	SWEET SABLE	OLD TIMES' SAKE	70
78	80	69	27	ME'SHELL NDEGECELLO	PLANTATION LULLABIES	35
79	87	72	18	GANG STARR	HARD TO EARN	2
80	86	87	3	TERROR FABULOUS	YAGA YAGA	80
81	76	66	39	XSCAPE	HUMMIN' COMIN' AT 'CHA	3
82	71	71	16	DFC	THINGS IN THA HOOD	7
83	78	63	10	NANCY WILSON	LOVE, NANCY	63
84	88	82	20	GERALD ALBRIGHT	SMOOTH	25
85	92	95	37	ZAPP & ROGER	ALL THE GREATEST HITS	9
86	94	77	82	DR. DRE	THE CHRONIC	1
87	84	85	37	TOO SHORT	GET IN WHERE YOU FIT IN	1
88	85	83	46	MAZE FEATURING FRANKIE BEVERLY	BACK TO BASICS	3
89	89	93	4	FUGEES (TRANZLATOR CREW)	BLUNTED ON REALITY	89
90	59	38	3	TERMINATOR X AND THE GODFATHERS OF THREATT	SUPER BAD	38
91	95	73	31	DOMINO	DOMINO	10
92	RE-ENTRY	5	SEAGRAM	REALITY CHECK	53	
93	99	86	11	BLAC MONKS	SECRETS OF THE HIDDEN TEMPLE	65
94	93	76	32	US3	HAND ON THE TORCH	21
HOT SHOT DEBUT						
95	NEW	1	D.J. KOOL	20 MINUTE WORK OUT	95	
96	81	60	4	LITTLE BRUCE	EXXXTRA MANISH	60
97	RE-ENTRY	37	EAZY-E	IT'S ON (DR. DRE 187UM) KILLA (EP)	1	
98	91	92	19	VARIOUS ARTISTS	RHYTHM COUNTRY & BLUES	15
99	100	94	5	BARRY WHITE	ALL TIME GREATEST HITS	82
100	97	—	38	MINT CONDITION	FROM THE MINT FACTORY	18

Albms 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.

ROCK THE VOTE LAUNCHES HEALTH CARE INITIATIVE

(Continued from page 11)

tures articles by writers from such publications as Sassy and The Wall Street Journal. They discuss seven major health care bills pending in Congress, with a focus on AIDS, sexually transmitted diseases, pregnancy, substance abuse, mental health concerns, and violence and its effects on physical and mental health.

"Since health care was being debated and would serve as one of the most significant pieces of social legislation to pass since the New Deal, we thought it was an important issue to address," Weiss says. "As we looked

around while the debate was beginning to take shape, we realized that young people were being left out, when they were the ones that would inherit the results of the legislation."

As in past campaigns, Rock The Vote has turned to the music and entertainment industries to reach its audience. The organization will distribute the free booklets from point-of-purchase displays at Tower Records stores. Rock The Vote is talking to other retailers about similar arrangements, Weiss says.

The booklets also will be distributed

at the New Music Seminar and at select sites on the summer Lollapalooza tour, as well as at limited East Coast sites of the WOMAD tour, she says.

In addition, Rock The Vote will mail the booklets to subscribers of Rolling Stone, Spin, the Source, Out, and Sassy. Specific demographic strains, which match the demographics of Rock The Vote's membership, will be pulled from each magazine's subscription list to receive the booklets.

The music-oriented PSAs, directed in early July by Graying & Balding's Jim Gable, are set to hit television in

the next several weeks. A radio PSA campaign also is scheduled, says Weiss.

At the same time, the 15,000 members of Rock The Vote automatically will receive a free booklet, and any person who phones the organization's toll-free hotline also will receive a copy. The publication also will be distributed through health clinics, college campus organizations, and other youth groups. Versions of the booklet also will be made available via the Internet and the Altermet computer online services.

The album "Propaganda! The New

Voice In Alternative Music" features music by such acts as Daniel Cartier, three walls down, Two Pound Planet, the Spectres, and Thee Misfit Toys, among others. Phisst will donate 25% of the proceeds from album sales to Rock The Vote's ongoing registration/education efforts.

The album was conceived by Phisst president George Telegadis after working with Rock The Vote on a 1992 presidential inaugural event.

For information on the Rock The System booklet, call 800-ROCK-VOTE.

Kristine W.: Feeling Good About What She Wants

KRISTINE W. has been preparing for stardom since she raised eyebrows belting a precocious rendition of the Jesus Christ Superstar classic "I Don't Know How To Love Him" in a kiddie beauty pageant at the age of 8.

As she basks in the victorious glow of her Champion/EastWest debut,



KRISTINE W.

"Feel What You Want," deservedly topping Billboard's Club Play Chart this week, the charismatic singer has apparently reached the end of a colorful road of show biz dues payment. Peppering her memories with a quick, brassy giggle, Kristine recalls how anxious she was to grow up and follow in her mother's performing footsteps.

"Mom was an entertainer for 30 years—mostly with jazz bands—and I loved to watch her put on her make-up and these wonderful wigs before a show," she says. "My siblings were repulsed by the whole thing, but I was absolutely riveted. I would copy her, paint myself up, and go to school like that. I got sent home a lot."

A childhood of dress-up led to an adolescence on the pageant circuit. "It was more than rebellion from 'the right thing'; it was my ticket to freedom," Kristine says, proudly noting that she won more times than not. "When I was 18 years old, I packed my bags and headed toward the desert. My family was horrified."

It was not long before Kristine found herself singing and working in the casinos of Las Vegas, while juggling a full slate of college classes. In fact, she often spent her scholarship money to buy sound equipment for the band she was fronting.

Still happily entrenched in Vegas and casino life, Kristine caught the ear of a Champion Records A&R rep after a Lennox Lewis boxing match last year. A brief trip to the label's U.K. headquarters resulted in a recording agreement and a collaboration with producers Rollo and Rob D. One of the 10 tracks they cut was "Feel What You Want."

Overseas club success was instant, and the stateside bidding war began. There was hardly a major label that did not momentarily claim signing victory. A U.S. distribution deal for the entire Champion roster with EastWest brought the war to an end.

"It's an honor to be the object of so much attention," Kristine says. "I never expected it to happen, but I guess that's exactly when something really big does."

As EastWest begins its effort to transfer the dancefloor success of "Feel What You Want" to top 40 and crossover radio airplay, the singer is wrapping up her first album. Due out this fall, the set will combine Kristine's own productions with contributions from Rollo and Rob D., Johnny Jay, and Stonebridge.

"Stone and I did two songs in one

day, which was incredibly exhausting but thrilling," she says. "At first, I couldn't understand him through his [Swedish] accent, but we overcame that. In fact, the song 'Language Of Love' was born out of that. He's a sweet and gentle guy who gives so much to his music. It was an inspiring experience."

Before the as-yet-untitled album hits retail racks, Kristine will embark on a U.S. club trek that she hopes will be as compact as a standard track tour, but with a flash of Vegas spice.

"I want to call it 'Kristine & The Feel It Follies,'" she laughs. "I have a lot of friends who are killer drag queens, who would be fierce to have on stage with me. I'd love to dress them in period costumes—you know, Marie Antoinette and stuff like that. It would be great to capture the glamour and excitement that performers from my mother's era used to generate. They were larger than life. That's what I want to be."

PAPA DISCO BEAR: One of the better-kept secrets in the New York underground is the continued impact that venerable producer/mixer Tom Moulton has on its cooler 12-inch singles. The man whose golden studio touch contributed to elevating hits by Gloria Gaynor, Grace Jones, and Loleatta Holloway, among numerous others, has been lending a guiding hand to many a budding producer in recent months. Check the label copy of your fave new indie record, and chances are good that it was either mixed or mastered by Moulton—which means he has helped smooth out some rough edges in an arrangement, or strengthened a break.

He wears the role of papa disco bear comfortably, downplaying his presence as merely helping a friend or boosting a developing talent. At a

time when young turks are strutting like know-it-all veterans, and pioneers are languishing in faint memories, we enjoy taking every opportunity to give credit where it is due.

Moulton is not totally content to hang in the background. His career as a producer in his own right is once again flourishing. Focused mostly on bright hi-NRG ditties, he has transformed the politically posturing theme to the film "Zero Patience" into an empowering queer anthem, while "Don't Stop It" by Eve (Ichiban), "Give Me Love," by Holly Oas, and "Power Of Love" by Panorama (both on Spinner Records) are now sprawling journeys paved with catchy synth passages and loops. Ample proof that age does not remove you from the loop. It gives you invaluable seasoning.

TURNTABLE TREATS: Sophie B. Hawkins previews her sophomore Columbia set, "Whaler," with "Right Beside You," which benefits tremendously from the remix hands of Curt Frasca and Bobby D'Ambrosio. They improve upon the poppy downtempo original version by laying a soulful house foundation that does not sacrifice the strong melody or Hawkins' nice vocal.



by Larry Flick

Hopefully, the label will issue an edit of the remix to radio to supplement the overall single and album campaign—it's that good.

The latest tune to be in the middle of a cover war is the Rufus tune "Ain't Nobody." Though Gwen Dickey and Paris Red's versions are getting some play, the best version (and the best bet for across-the-board props) is by the long-silent Jaki Graham. She proves that her pipes are still in top form, and she is surrounded by a flurry of fierce disco/house beats. A plethora of remixes are circulating, though the Development Corporation is getting the highest marks (and rightly so) with a mix that deftly blends aggressive rhythms with flavorful synths. Harder heads should get ready for stunning, promo-only versions by the ever-fab Teri Bristol and Mark Picchiotti.

Eric "E-Smoove" Miller's Chicago indie, Focus Records, is likely to grab DJ interest with the onset of "Hide-A-Way" by Kelli Rich. She purrs and preens like an overheated temptress accompanied by a saucy R&B/house groove, courtesy of Dewey B. Miller offers a reliably powerful remix, in which the track builds from a steamy and subdued intro into a full-bodied throwdown, giving Rich plenty of room to flex her notable range. The key to this mix,



Fem With Nails. Critique/BMG group Fem 2 Fem recently completed a stint opening for Interscope/TVT act Nine Inch Nails, a trek that took the group across the U.S. Fem 2 Fem is on a club tour in support of its new single, "Waiting In Tangier." Look for the act to return to the studio shortly to begin cutting its second album. Pictured, center, is Trent Reznor of Nine Inch Nails, surrounded by Fem 2 Fem members (clockwise from top) Lynn Pompey, L.D., Julie Park, Christina Minna, and Alitazah.

as with any Miller production, is a brain-numbing vocal loop/beat break that leaves you gagging with glee. Factor in the song's sturdy melody, infectious hook, and romantic lyrics, and you have the makings of smash. Not to be missed.

BEATS'N'PIECES: Madonna completists are advised to pick up Sire's new "Just Say Roe," a compilation that aims to elevate awareness of women's reproductive rights. Her track is the long-lost "Erotica" outtake "Goodbye To Innocence," a forceful Shep Pettibone house production that meditates on the price of living at the center of a controversial media storm. La M is at her most blunt and philosophical. Portions of the track were previously heard via the "Up Down Suite" featured on the B side of "Rain." We hope that does not preclude at least a promotional 12-inch of remixes. If we may be so bold as to make a public suggestion, a double-pack with interpretations by Phillip Damien, DJ Muggs of Cypress Hill fame, the Beloved, and Maurice Joshua. We're sweating at the mere fantasy... After untangling a few legal knots, More Protein Records is now free to release "Shine On" by producer/musician Amos. The oh-so-festive trance/house jam, which nicks a portion of its hook from John Lennon's "Instant Karma," will soon be out overseas on the EMI-distributed Positiva Records. It's still up for grabs here, though... Speaking of EMI, the label's Dome subsidiary is about to put some muscle behind Lulu's new single, "Goodbye Baby And Amen," a delicious disco adios to a tired lover, produced by Brothers In Rhythm. Hope it gets a shot at success in the U.S. *Hint, hint*... The promo blitz

behind Jim Carrey's upcoming movie, "The Mask," is taking an unexpected detour through clubland, thanks to Robert Clivilles and David Cole's giddy tribal production of the Chaos soundtrack's first single, "Cuban Pete." Carrey sounds like he's having a blast with the tune made famous by Desi Arnaz, while C + C give punters plenty of room to boogie. *Love* that "Boriqua Mambo" mix... The members of guitar-driven modern rock outfit *Love & Rockets* have bravely reinvented themselves as moody, ambient groovemeisters for their American recording debut, "Hot Trip To Heaven." The set owes a tip of the inspirational hat to *Orbital* in many places, though the band succeeds in mining interesting new ground on cuts like the single-worthy "Body & Soul." Good chill-out fare... *Butch Quick*, who scored last year on *Strictly Rhythm* with "Higher," is back in action with "My Love," a gospel-tinged disco anthem recorded with *Scotty Deep*. Available on Aztonk Records, this track is well worth a spin... Be sure to give a call of congrats to Phillip Mataragas, who has been upped to director of promotion at Relativity Records in New York. He was previously an associate director of the department at the Sony-owned label... Singer/composer David Crawford has the potential to burst from his Washington, D.C., homebase into national prominence now that he has hooked up with equally intriguing Baltimore producer DJ Pope. He is working on his first double A-sided single for Poji Records, "Stronger Together"/"In & Out Of Love." Both cuts are spirited housers that derive depth from Crawford's thoughtful lyrics. A single well worth seeking out.

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

FOR WEEK ENDING JULY 23, 1994
CLUB PLAY

1. DEEP FOREST DEEP FOREST 550 MUSIC
2. AIN'T NOBODY JAKI GRAHAM AVEX
3. LET THE MUSIC (LIFT YOU UP) LOVELAND BIG BEAT
4. DANGER ROCHELLE FLEMING CUTTING
5. ALL IT TAKES F.O.D. PLANET EARTH

MAXI-SINGLES SALES

1. MONEY IS EVERYTHING DOMINO OUTBURST
2. BEND OVER (OOH LORDY) 12 GAUGE STREET LIFE
3. IT'S YOUR BIRTHDAY LUKE LUKE
4. A WORLD OF LOVE DARE 2 B DIF'RENT ZYX
5. BROWN SUGAR EXTRA PROLIFIC JIVE

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★ ★ ★ No. 1 ★ ★ ★					
1	4	8	6	FEEL WHAT YOU WANT CHAMPION 95899/EASTWEST	◆ KRISTINE W
2	3	7	6	CAUGHT IN THE MIDDLE REPRISE 41573/WARNER BROS.	◆ JULIET ROBERTS
3	5	9	6	THE RIGHT KINDA LOVER MCA 54851	◆ PATTI LABELLE
4	9	17	5	BRING ME YOUR LOVE ELEKTRA 66223	DEE-LITE
5	6	10	7	THAT SOUND MIAMI SOUL 004	RALPH FALCON FEATURING DOROTHY MANN
6	1	5	8	WHEN YOU MADE THE MOUNTAIN EASTWEST 95906	◆ OPUS III
7	2	4	9	LOVE COME HOME CHAMPION 95907/EASTWEST	OUR TRIBE FEATURING FRANKE PHAROAH
8	10	15	6	EMERGENCY ON PLANET EARTH COLUMBIA 77529	◆ JAMIROQUAI
9	13	18	6	ANYTHING 550 MUSIC 77495/EPIC	◆ CULTURE BEAT
10	7	1	9	MISLED 550 MUSIC 77451/EPIC	◆ CELINE DION
11	18	30	4	LIFTED BY LOVE SIRE 41379/WARNER BROS.	K.D. LANG
12	16	21	5	HOLIDAY DEEP CRAP 30060/CRAP	URBAN MOTION PROJECT II
13	20	26	4	BOMBADIN TOMMY BOY 629	808 STATE
14	8	3	8	(MEET) THE FLINTSTONES (FROM "THE FLINTSTONES") MCA PROMO	◆ THE B.C. 52'S
15	15	19	7	NO LOVE LOST GROOVE ON 06/STRICTLY RHYTHM	CE CE ROGERS
16	12	2	12	I'M NOT OVER YOU A&M 0575	◆ CE CE PENISTON
17	11	6	11	IN DE GHETTO MERCURY 858 657	DAVID MORALES & THE BAD YARD CLUB
18	23	33	4	FEEL LIKE MAKING LOVE 550 MUSIC 77556/EPIC	◆ PAULINE HENRY
19	21	24	6	YOU WON'T SEE ME CRY ATLANTIC 85657	B-TRIBE
20	24	32	22	JUMP TO IT ARISTA 1-2702	ARETHA FRANKLIN
★ ★ ★ Power Pick ★ ★ ★					
21	31	49	3	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
22	25	28	5	I CAN'T LET YOU GO EIGHT BALL 041	THE MACK VIBE FEATURING JACQUELINE
23	28	40	3	IS IT ALL OVER MY FACE? CAJUAL 213	DAJAE
24	19	11	9	RENEGADE SOUNDWAVE MUTE PROMO/ELEKTRA	◆ RENEGADE SOUNDWAVE
25	30	47	3	RIGHT IN THE NIGHT EPIC 77544	◆ JAM & SPOON FEATURING PLAVKA
26	27	37	4	NEW YORK EXPRESS STRICTLY RHYTHM 12254	HARDHEAD
27	22	12	11	ALWAYS MUTE 66225/ELEKTRA	◆ ERASURE
28	32	46	3	SO CONFUSED GREAT JDNES 530 630/ISLAND	COLONEL ABRAMS
29	17	14	10	NEVER LEAVE YOU LONELY RADIKAL Q 15002	DIVA CONVENTION FEAT. MICHELLE WEEKS
30	35	39	5	ACTIVATOR (YOU NEED SOME) VICIOUS MUZIK 004/EPIC	WHATEVER GIRL
31	14	13	15	WORKER MAN EPIC 77290	◆ PATRA
32	29	25	7	TREE FROG ZYX 7228	◆ HOPE
33	36	43	4	CLOSER TO GOD NOTHING/TVT/INTERSCOPE 95905/ATLANTIC	◆ NINE INCH NAILS
34	49	—	2	EL BAILE DE LA VELA EPIC PROMO	CHEITO
35	46	—	2	EVERYBODY UP A&M 8294	UNCANNY ALLIANCE
★ ★ ★ Hot Shot Debut ★ ★ ★					
36	NEW	1	1	LOVE SO STRONG IMAGO 25067	WILD PLANET
37	42	48	3	HOW GEE NEXT PLATEAU 120 023/FFRR	BLACK MACHINE
38	NEW	1	1	TROUBLE EIGHT BALL 040	JOI CARDWELL
39	26	22	12	IF 60'S WAS 90'S CONTINUUM 13315	◆ BEAUTIFUL PEOPLE
40	38	38	5	ONE 4 LOVE ASTRALWERKS 6118/CAROLINE	MELLOW MELLOW
41	NEW	1	1	ARE YOU SATISFIED? TRIBAL AMERICA 58142/IRS	THE DAOU
42	34	29	7	RHYTHM OF LIFE IMAGO 25063	◆ CAPTAIN HOLLYWOOD
43	39	36	7	VOILA VOILA FFRR 120 021	RACHID TAHA
44	33	23	11	I'VE GOT THE MUSIC MOONSHINE MUSIC 88400	MOUNT RUSHMORE
45	NEW	1	1	IT'S OVER NOW (IT'S ALRIGHT) ZOO 14138	◆ CAUSE & EFFECT
46	NEW	1	1	INNER CITY BLUES C-FOUR 1010	GARY
47	NEW	1	1	BELLS OF N.Y. COLUMBIA 77490	SLO MOSHUN
48	47	—	2	DO IT SMASH 445 815/ISLAND	YELLO
49	40	31	8	REACH POSITIVA IMPORT	◆ JUDY CHEEKS
50	44	34	6	FREE, GAY, & HAPPY PERFECT PAIR 02-94	THE COMING OUT CREW

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	4	TAKE IT EASY (M) (T) WEEDEE 20094/NERVOUS	◆ MAD LION
2	2	2	9	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
3	4	10	6	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	◆ DA BRAT
★ ★ ★ Greatest Gainer ★ ★ ★					
4	38	—	2	GIVE IT UP (M) (T) (X) DEF JAM/RAL 853 317/ISLAND	◆ PUBLIC ENEMY
5	22	—	2	GET IT TOGETHER (M) (T) (X) CAPITOL 58171	◆ BEASTIE BOYS
6	5	9	13	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
7	3	3	4	CROOKLYN (FROM "CROOKLYN") (T) 40 ACRES 54883/MCA	◆ THE CROOKLYN DODGERS
8	12	11	13	BACK & FORTH (T) (X) BLACKGROUND 42173/JIVE	◆ AALIYAH
9	10	8	9	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617	◆ COOLIO
10	7	4	8	ANY TIME, ANY PLACE/TROB (T) (X) VIRGIN 38435	◆ JANET JACKSON
11	9	7	12	BUCKTOWN (M) (T) WRECK 20069/NERVOUS	◆ SMIF-N-WESSUN
12	8	6	6	OH MY GOD (T) (X) JIVE 42211	◆ A TRIBE CALLED QUEST
13	14	14	3	THE RIGHT KINDA LOVER (T) MCA 54851	◆ PATTI LABELLE
14	6	5	3	OLD TO THE NEW (T) RAL 853 239/ISLAND	◆ NICE & SMOOTH
15	11	12	3	DIARY OF A MADMAN (T) GEE STREET 854 063/ISLAND	◆ GRAVEDIGGAS
16	26	32	8	90'S GIRL (T) (X) KAPER 62882/RCA	◆ BLACKGIRL
17	19	33	3	SOUTHERNPLA ALISTICADACMUZIK (M) (T) LAFACE 2-6010/ARISTA	◆ OUTKAST
18	16	13	12	WHAT'S UP (T) (X) ZYX 6691	◆ DJ MIKO
19	27	21	8	BACK IN THE DAY (M) (T) (X) GIANT/REPRISE 41416/WARNER BROS.	◆ AHMAD
20	18	—	2	BLACK HAND SIDE/WEEKEND LOVE (T) (X) MOTOWN 4857	◆ QUEEN LATIFAH
21	15	16	8	WILLING TO FORGIVE/JUMP TO IT (M) (T) ARISTA 1-2702	◆ ARETHA FRANKLIN
22	36	22	10	WHERE MY HOMIEZ? (M) (T) MERCURY 858 463	◆ ILL AL SKRATCH
23	30	36	3	TOOTSEE ROLL (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
24	13	15	17	MOVING ON UP (T) (X) EPIC 77417	◆ M PEOPLE
25	20	27	34	FREAKS/I-LIGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
★ ★ ★ Hot Shot Debut ★ ★ ★					
26	NEW	1	1	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161	◆ ICE CUBE
27	24	17	5	CAN IT BE ALL SO SIMPLE (T) (X) LOUD 62890/RCA	◆ WU-TANG CLAN
28	17	28	14	I'M NOT OVER YOU (T) (X) A&M 0575	◆ CE CE PENISTON
29	21	20	6	ANYTIME YOU NEED A FRIEND (M) (T) (X) COLUMBIA 77499	◆ MARIAH CAREY
30	28	—	2	FUNKY Y-2-C (M) (T) (X) CHAOS 77462/COLUMBIA	◆ THE PUPPIES
31	25	25	10	SENDING MY LOVE (T) ILLTOWN 4854/MOTOWN	◆ ZHANE
32	23	29	15	WORKER MAN (M) (T) EPIC 77290	◆ PATRA
33	32	18	9	YOUR BODY'S CALLIN' (T) (X) JIVE 42221	◆ R. KELLY
34	33	43	4	LIFTED BY LOVE (T) (X) SIRE 41379/WARNER BROS.	K.D. LANG
35	RE-ENTRY	14	1	I BELIEVE (M) (T) (X) PERSPECTIVE 7447/A&M	◆ SOUNDS OF BLACKNESS
36	42	35	9	CODE OF THE STREETS (T) (X) CHRYSALIS 58147/EMI	◆ GANG STARR
37	RE-ENTRY	13	1	ANYTHING (FROM "ABOVE THE RIM") (T) (X) RCA 62823	◆ SWV
38	29	—	2	RIGHT IN THE NIGHT (T) (X) EPIC 77544	◆ JAM & SPOON FEATURING PLAVKA
39	NEW	1	1	WHEN CAN I SEE YOU (M) (T) (X) EPIC 77599	◆ BABYFACE
40	RE-ENTRY	19	1	BUMP 'N' GRIND (T) (X) JIVE 42206	◆ R. KELLY
41	49	—	4	CLOSER TO GOD (X) NOTHING/TVT/INTERSCOPE 95905/AG	◆ NINE INCH NAILS
42	37	39	12	GOOD TIME (T) (X) LOGIC 62839/RCA	◆ SOUND FACTORY
43	34	23	9	EASE MY MIND (M) (T) (X) CHRYSALIS 58157/EMI	◆ ARRESTED DEVELOPMENT
44	44	26	12	ALWAYS (T) (X) MUTE 66225/ELEKTRA	◆ ERASURE
45	43	49	8	MISLED (T) (X) 550 MUSIC 77451/EPIC	◆ CELINE DION
46	41	24	6	THE WORLD IS YOURS (T) COLUMBIA 77513	◆ NAS
47	NEW	1	1	CAUGHT IN THE MIDDLE (T) (X) REPRISE 41573/WARNER BROS.	◆ JULIET ROBERTS
48	RE-ENTRY	3	1	ZOOMIN' (M) (T) (X) SCOTTI BROS. 78005	NOMAR
49	31	30	11	WARRIOR'S DRUM (T) BLACK FIST 27491/SELECT STREET	◆ KING JUST
50	RE-ENTRY	17	1	SWEET POTATOE PIE (M) (T) OUTBURST/RAL 77349/CHAOS	◆ DOMINO

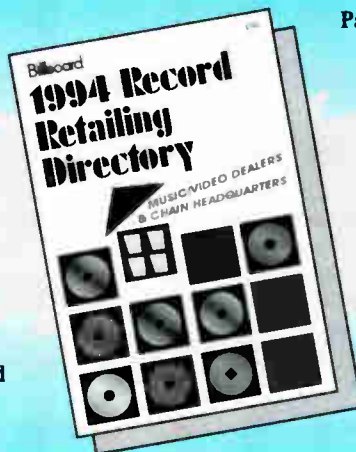
○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability.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

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Wright Has Her 'Reasons' At Last Arista Hopes TV, Roadwork Overcome Absence

BY JIM BESSMAN

NEW YORK—By country standards, it's been a long time between records for Michelle Wright, but her prolonged absence from the marketplace has hardly affected the Canadian singer's visibility. Arista Nashville hopes her high public profile will strengthen stateside sales of her long-awaited third album and help put her over in America as big as she is in the North Country.

"The Reasons Why," led by the debut single "One Good Man"—which shipped to radio June 30—is due in stores Sept. 13, more than three years after the release of "Now And Then," Wright's last project. But recent TV appearances, along with a spate of Canadian awards (four 1993 Canadian Country Music Association awards, including entertainer of the year, and a 1993 Juno for country female vocalist of the year) and heavy tour activity have helped the singer maintain higher exposure than an artist without current radio play generally commands.

"It's really strange, but the concert dates haven't slowed, the records keep selling, and I've kept a profile instead of getting lost during the time between albums," says Wright, who now lives in Nashville.

"Her public [profile] has increased even without new records," adds Arista Nashville president Tim DuBois. "She's been a presenter on almost every award show, co-hosted the TNN/Music City News Awards, had a couple of TV specials in Can-



WRIGHT

ada, and won award after award there. It's amazing how much belief there is in Michelle as a star, given the rather limited success we had at radio last time out. There's been no new product in the marketplace since early '93."

DuBois says that after Wright received the Academy of Country Music's 1992 top new female vocalist award last year, "the temptation to hurry out" the follow-up to "Now And Then" was immense, "but we held our ground and kept working and working because we wanted to get the great album that we knew Michelle was capable of doing instead of settling for a very good album."

Production of "The Reasons Why" began in April last year. "We actually had over 10 sides cut quite a while back, but we felt that there were a couple of pieces missing, so we cut more material using three different producers," DuBois says. "It's the first time we've gone through something like this at Arista Nashville."

DuBois says that after the first songs were cut, he, A&R manager Joe Tassi, the producers, and Wright listened to hundreds more.

"Some of the stuff didn't come out as great in the studio as we had in mind," he says, adding that much of the original song lineup still made the final cut.

Four of the new songs were produced by Steve Bogard, who previously co-produced Wright's albums with Rick Giles, and Mike Clute, her longtime engineer.

Two additional tracks were cut with pop producer Val Garay. "I felt the need to work with someone else, so I chose Val, who challenged me to put my voice in places I never went before," says Wright. "He brought some songs up a key and others down in some places and really stretched my range beyond where I thought it was."

After Garay's sessions, Linda Da-
(Continued on page 34)



Read On. Liberty Records artists John Berry, left, and Charlie Daniels, right, join actor Danny Glover and Coors representative Phyllis Coors in announcing the establishment of "Literacy. Pass It On." Co-sponsored by Liberty and Coors, the new program draws attention to the extent of illiteracy in America and offers funds to support successful literacy projects.

Gillian Welch The New Talk Of Music Row Publisher, Artists Wowed By New Singer/Songwriter

This week's column was written by Peter Cronin with additional material by Edward Morris.

GILLIAN'S RAINBOW: As VP for Almo Irving/Nashville, David Conrad listens to more songs—good and bad—in a week than most people hear in a year. So when 26-year-old Gillian Welch walked through his office door with her acoustic guitar to perform a few of her own compositions, he was prepared for anything—except what he got.

"As soon as she began to play," Conrad says, "there was not a doubt in my mind that [she] was one of the freshest, most unusual, most special songwriters I had ever heard. She's got what Randy Newman or James Taylor have got. To me, Gillian sounds like a Woody Guthrie for the '90s and thereafter."

Conrad immediately signed Welch to a staff writing deal. But the publisher is far from alone in his enthusiasm. Welch's frequent appearances in Nashville clubs (with her partner and guitarist David Rawlings) have evoked similar over-the-top responses from some of the most influential song people in town. "[Songwriter] Paul Kennerley says Gillian's got more soul than Otis Redding," says Conrad with a laugh. "And if you know Paul, you know he doesn't say that lightly."

While Kennerley is on the money regarding the California native's from-the-heart approach, Welch is no soul shouter. Her vocal delivery is as straightforward as a Kansas highway and is cut from the same plain cloth as the Carter Family and the prebluegrass brother teams that are so close to her heart. "That's the way I like to sing," Welch says. "I could ornament it more, but then our harmonies wouldn't do what they do. We like that Ralph Stanley kind of sound, where the notes just kind of sail out over the top and stick to the back of the wall."

She does draw freely from bluegrass traditions, but Welch's songs forgo that genre's breakneck pace in favor of more laid-back Southern cadences. And she updates her rural influences with an uncanny sense of craft and an unflinching eye for detail that is totally contemporary. Acoustic artists from Peter Rowan to Del McCoury to Tim O'Brien are already lining up to cut her material. But when it comes to making her own record, Welch is in no hurry.

"We're so minimal that we have to be careful that people don't see us as an act they can 'do something' with," she says. "I don't listen to the radio, but professional people—

who, for all kinds of reasons, should be concerned with what is selling—seem to like my stuff. And they're not asking me to start 'writing hits.'"

Amid the twang and clatter of the biggest boom country music has even seen, where fitting music into a narrow radio format seems to be everyone's first priority, it's good to know that Nashville is still the kind of place where a big-but-not-so-programmable talent like Welch's can be nurtured and developed. In Conrad, the singer has found a creative executive who understands her need for a measured, long-term approach to the music business.

"I really do like it here in Nashville," says Welch. "Besides, I drive this big old stupid truck that doesn't lock—so I have to live somewhere where I can park it."

MAKING THE ROUNDS: See Life magazine's new "The Roots Of Country Music" edition for some argument-inducing opinions and great old photos... John Hartford and Laurie Lewis will host the International Bluegrass Music Assn. awards show Sept. 22 at River Park Center in Owensboro, Ky. Lewis was voted IBMA's top female vocalist in 1992. In the running this year for induction into the organization's Hall Of Honor are dobroist Burkett "Josh" Graves,

Jimmy Martin, the Osborne Brothers, Charlie Waller (founder and lead singer of the Country Gentlemen), and fiddler Robert "Chubby" Wise... The Center For Popular Music at Middle Tennessee State University has acquired the Kenneth S. Goldstein Collection Of American Song Broad-sides. The broadsides—printed lyrics to songs about common or current occurrences—were especially popular among the lower economic classes until the advent of sound recordings. More than 3,000 broadsides are in the new acquisition. They were collected by Dr. Kenneth S. Goldstein, who headed the folklore department at the University Of Pennsylvania.

MARK YOUR CALENDAR: The Nashville chapter of NARAS will confer its Governors Award on famed producer/musicians Chet Atkins and Owen Bradley Aug. 31 at the Loews Vanderbilt Plaza Hotel in Nashville. Brenda Lee will host the festivities. Profits from the \$100-a-ticket event will go to MusiCares.

SIGNINGS: Jimmie Dale Gilmore to an exclusive publishing deal with Crossfire Entertainment, a joint venture with Rondor Music.

Keebler Comes Aboard Black's 'Unbeatable' Tour

NASHVILLE—The Keebler food company will spend \$6.5 million on a wide-ranging country music promotion extending into 1995. It centers on RCA artist Clint Black but involves several other established and developing acts.

The promotion began in June with the distribution to food stores of specially marked packages of Keebler's "Wheatables" snack crackers. It will expand significantly in September, however, with the launch of the "Unbeatable Wheatables Country Tour '94" and Black's debut in a TV commercial. (The commercial, which mixes live action with animation, has Black interacting with "Ernie, the Keebler elf.")

Among the other features in the promotion are a sweepstakes, in-store displays, newspaper inserts, the sale of Keebler-monogrammed tour merchandise and a low-priced country compilation album, a discount on membership in Black's fan club, radio advertising, and local ties in tour cities.

Black's photo graces the front of the Wheatables boxes involved in the promotion and is wreathed by

the slogan "Clint Black & Friends Country CD Offer."

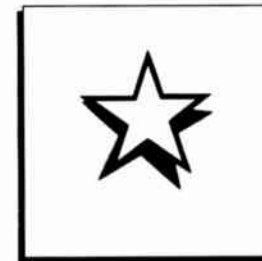
The line of merchandise includes black-and-white caps, T-shirts, bandanas, denim tour jackets, belt buckles, and bolo ties.

Keebler will underwrite segments of Black's 1994-95 tour (in the top 35 major markets).

From Sept. 11 through Dec. 31, the company will also back selected concert dates for Suzy Bogguss, Little Texas, Tim McGraw, Blackhawk, Toby Keith, the Gibson Miller Band, and Sawyer Brown.

Represented on the "Top 10 Top Country Hits" album (which sells for \$2.99, plus a proof of purchase seal) are Black ("State Of Mind"), Aaron Tippin ("I Wouldn't Have It Any Other Way"), Alabama ("Forever's As Far As I'll Go"), Lari White ("What A Woman Wants"), Vince Gill ("I Never Knew Lonely"), Lorrie Morgan ("Something In Red"), Little Texas ("First Time For Everything"), the Judds ("Have Mercy"), Toby Keith ("He Ain't Worth Missin'"), and Blackhawk ("Goodbye Says It All").

EDWARD MORRIS



3 Artists Ride A New Country Current At River North Records

BY EDWARD MORRIS

NASHVILLE—With the appointment of industry veteran Eddie Mascolo as its VP/GM and the signing of Holly Dunn as its first big-name act, River North Records Nashville is finally getting off the ground as a country label.

Distributed by PolyGram, River North made its official country bow in April with the release of newcomer S. Alan Taylor's first single and album (both titled "Forever Dance"). But Dunn, who recently left Warner Bros., will provide the new label with a known voice, face, and track record. She will co-produce her album, which is expected to be out early next year, with label president Joe Thomas. Singer Steve Kolander rounds out the current artist roster.

Mascolo comes to River North Nashville from his former post as senior VP for Jeff McClusky & Associates. Before that, he was senior VP of country promotion at RCA Records.

Bobby Young, the new VP of promotion and artist development for the label, also moved there from McClusky, where he was VP of promotion. Prior to his term at McClusky, Young was VP of country promotion for Mercury.

Although River North is new to Nashville, it is part of an established and sizable Chicago-based holding company, Platinum Entertainment. Also under the Platinum umbrella are River North Records, a contemporary music and jazz label to which Peter Cetera is signed; CGI, a black gospel label; Light Records, a contemporary Christian music label; and the River North Studios recording complex.

Steve Devick, Platinum's CFO, oversees financial matters for all the labels, including royalty accounting and distribution.

Unlike Platinum's other labels, which are channeled through PolyGram, Light is distributed through Riverside Book & Bible. This link has led to an agreement under which River North Nashville is distributing Mercury artist Kathy Mattea's Grammy-winning Christmas

album, "Good News," to Christian bookstores.

Thomas started CGI (Chicago Gospel International) four years ago and has seen it grow into what he describes as "the largest distributor of black gospel music in the country."

He says he plans to limit the country roster to between five and seven acts. "I don't see it growing any larger than that," he adds. "The thing that makes us different, I

think, is that we want to keep the roster kind of boutique and small."

Thomas co-produced Taylor's album with Ira Antelis and wholly produced Kolander's collection.

Mascolo describes Taylor's music as "pretty country," and notes that Kolander is "a little more toward the Lyle Lovett sound, but not quite that eclectic."

River North Nashville has just released Taylor's second single and video, "Black And White." Ko-

lander's first single and music video, "Listen To Your Woman," will be out Aug. 15.

While PolyGram/Mercury's Nashville staff will not provide support services to River North Nashville, Thomas stresses that "[Mercury president] Luke Lewis has been very instrumental in helping us out. For instance, S. Alan Taylor at Fan Fair was in the Mercury booth signing autographs." He cites the Mattea distribution agreement

as the kind of reciprocity that will exist between the two labels.

River North Nashville is in the first stages of hiring a staff, one that Mascolo estimates will top out at seven to 10 people. Currently, the search is on for three to four regional radio reps.

Michelle Brown, who earlier was with AristoMedia, has been hired as River North Nashville's project coordinator.



"No songs are as popular as the ones that tell the stories"

The Country Realm

A Billboard Spotlight

Country music has established itself by interweaving everyday triumphs and sorrows into a rich and expressive tradition. This musical genre continues to soar to new heights and gratify audiences worldwide.

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The Crying Game. Columbia Records' Rick Trevino, seated, celebrates the chart success of his new single, "She Can't Say I Didn't Cry," with the song's writers and publisher. From left are co-writers Troy Martin and Tony Martin, Stroudavarious Music's professional manager Chip Hardy, and co-writer Reese Wilson.

TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1/Greatest Gainer ★★★						
1	2	—	2	ALAN JACKSON ARISTA 18759 (10.98/15.98) 1 week at No. 1	WHO I AM	1
2	1	1	16	TIM MCGRAW ▲ ² CUR8 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
3	3	2	5	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
4	4	4	24	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
5	5	3	11	REBA MCENTIRE ● MCA 10994 (10.98/15.98)	READ MY MIND	2
6	6	6	9	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
7	7	5	8	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	4
8	8	12	4	DAVID BALL WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	8
9	14	35	3	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
10	12	11	92	ALAN JACKSON ▲ ¹ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
11	9	8	45	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
12	10	7	72	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
13	13	28	23	THE MAVERICKS MCA 10961 (9.98/15.98) CS	WHAT A CRYING SHAME	13
14	15	13	106	MARY CHAPIN CARPENTER ▲ ¹ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
15	11	9	19	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
16	17	10	9	LORRIE MORGAN 8NA 66379 (9.98/15.98)	WAR PAINT	7
17	16	14	24	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
18	18	16	22	NEAL MCCOY ATLANTIC 82568 (10.98/15.98) CS	NO DOUBT ABOUT IT	13
19	21	23	23	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	17
20	24	22	35	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) CS	TAKE ME AS I AM	7
21	20	20	61	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
22	22	17	41	REBA MCENTIRE ▲ ¹ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
23	19	15	11	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
24	27	26	49	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) CS	CLAY WALKER	8
25	25	24	95	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
26	30	33	68	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
27	26	19	18	JOHN BERRY LIBERTY 80472 (9.98/13.98) CS	JOHN BERRY	13
28	23	18	64	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9
29	28	29	200	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
30	39	45	43	MARTINA MCBRIDE RCA 66288 (9.98/15.98) CS	THE WAY THAT I AM	30
31	29	21	16	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
32	32	34	11	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
33	31	32	97	VINCE GILL ▲ ¹ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
34	37	38	41	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
35	34	31	39	VARIOUS ARTISTS ▲ ¹ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
36	33	25	39	ALABAMA ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
37	35	30	5	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	26
38	38	43	55	JOHN ANDERSON ● 8NA 66232 (9.98/15.98)	SOLID GROUND	12

Albms with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,00 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
39	40	37	48	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
40	42	36	152	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
41	43	42	52	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
42	36	27	8	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
43	41	40	6	HAL KETCHUM CUR8 77660 (10.98/15.98)	EVERY LITTLE WORD	31
44	45	44	271	GARTH BROOKS ▲ ² LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
45	44	41	64	TOBY KEITH ● MERCURY 514421 (9.98 EQ/15.98) CS	TOBY KEITH	17
46	46	46	87	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) CS	LIFE'S A DANCE	4
47	48	49	20	RICK TREVINO COLUMBIA 53560/SONY (9.98 EQ/15.98) CS	RICK TREVINO	23
48	51	50	61	WYNONNA ▲ CUR8 10822/MCA (10.98/15.98)	TELL ME WHY	1
49	49	48	148	GARTH BROOKS ▲ ¹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
50	50	47	115	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) CS	CONFEDERATE RAILROAD	7
51	47	39	11	JOHNNY CASH AMERICAN 45520/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	23
★★★ Pacesetter ★★★						
52	59	62	165	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
53	56	58	35	TANYA TUCKER ● LIBERTY 89048 (10.98/15.98)	SOON	18
54	52	51	4	BILLY DEAN LIBERTY 27760 (10.98/15.98)	MEN'LL BE BOYS	51
55	54	63	3	LARI WHITE RCA 66395 (9.98/15.98)	WISHES	54
56	53	52	26	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) CS	YOU MIGHT BE A REDNECK IF...	49
57	57	54	64	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
58	55	53	18	BILLY DEAN LIBERTY 28357 (10.98/15.98)	GREATEST HITS	29
59	58	60	26	BOY HOWDY CUR8 77656 (6.98/9.98) CS	SHE'D GIVE ANYTHING	19
60	61	59	70	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
61	60	57	126	JOHN ANDERSON ▲ 8NA 61029 (9.98/13.98)	SEMINOLE WIND	10
62	70	—	203	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
63	62	66	112	BILLY RAY CYRUS ▲ ² MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
64	68	69	46	SHENANDOAH RCA 66267 (9.98/15.98) CS	UNDER THE KUDZU	38
65	67	67	11	LINDA DAVIS ARISTA 18749 (9.98/15.98) CS	SHOOT FOR THE MOON	28
66	63	55	55	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	6
67	64	68	15	HANK WILLIAMS, JR. CUR8 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	62
68	65	56	25	SOUNDTRACK MCA 10927 (10.98/16.98)	8 SECONDS	3
69	69	65	70	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
70	71	72	119	WYNONNA ▲ ³ CUR8 10829/MCA (10.98/15.98)	WYNONNA	1
71	75	—	30	DOUG STONE EPIC 97273/SONY (9.98 EQ/15.98)	MORE LOVE	20
★★★ Hot Shot Debut ★★★						
72	NEW	—	1	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	72
73	72	71	99	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
74	66	61	6	SOUNDTRACK EPIC SOUNDTRAX 64379/SONY (10.98/16.98)	THE COWBOY WAY	56
75	74	64	9	VARIOUS ARTISTS K-TEL 6120 (8.98/14.98)	TODAY'S GREATEST COUNTRY	50

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING JULY 23, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98) 144 weeks at No. 1	GREATEST HITS	166
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	166
3	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	164
4	5	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	151
5	4	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	166
6	6	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	164
7	8	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	42
8	7	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	55
9	9	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	165
10	19	THE JUDDS ▲ ² CUR8 8318/RCA (9.98/15.98)	GREATEST HITS	49
11	16	KEITH WHITLEY RCA 52277 (9.98/13.98)	GREATEST HITS	25
12	20	ALABAMA RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	27
13	14	TANYA TUCKER CAPITOL 91814 (9.98/13.98)	GREATEST HITS	5

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	12	WAYLON JENNINGS ▲ ⁴ RCA 3378* (8.98)	GREATEST HITS	50
15	11	GEORGE STRAIT MCA 10450 (9.98/15.98)	TEN STRAIT HITS	13
16	18	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	136
17	15	MARY CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	39
18	21	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	39
19	17	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	164
20	13	THE JUDDS ● CUR8 2278*/RCA (3.98/No CD)	COLLECTOR'S SERIES	86
21	—	WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	33
22	24	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	41
23	10	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	7
24	—	DWIGHT YOAKAM ● REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	116
25	22	KENNY ROGERS ▲ LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	71

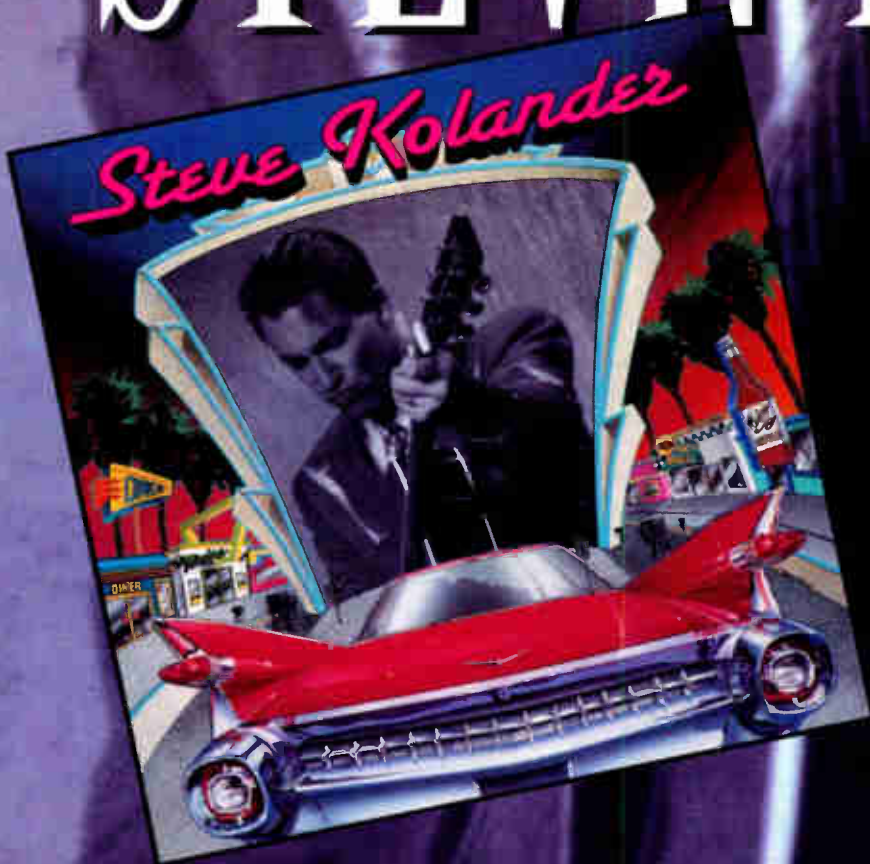
Catalog albums are older titles which are registering significant sales. © 1994, Billboard/BPI Communications and SoundScan, Inc.

River North Nashville
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STEVE KOLANDER

His debut album
available August 23

The first single
"Listen To Your Woman"
goes to radio
September 8



RIVER
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by Lynn Shulds

STORMING TO THE TOP of the singles chart in just six weeks is Alan Jackson's "Summertime Blues" (5-1). Eddie Cochran and Jerry Capehari wrote the warm-weather standard, and Keith Stegall produced Jackson's version of it. The tune is Jackson's eighth No. 1 and his 15th top five single on Billboard's Hot Country Singles & Tracks chart since he debuted in October 1990. Prior to Jackson's cover, Cochran's original version, which peaked at No. 8 on the Hot 100 in September 1958, had earned the highest position for the song on any chart. The only other time it appeared on the country chart was in July 1977, via Jim Mundy's recording, which peaked at No. 70. The song has made two other appearances on the Hot 100, thanks to covers by Blue Cheer in April 1968 and the Who in August 1970.

Summer themes don't always work. And songwriters wince when they hear that old, throwaway, kiss-of-death line from their publishers—or, even worse, from a record producer: "Sounds like a summertime record to me." In Jackson's case, he has struck summertime gold two years in a row. "Chattahoochee" sat atop the country singles chart for four consecutive weeks in July 1993, and early indications are that "Summertime Blues" may camp out in the No. 1 position for more than just one or two weeks.

THE MOST ACTIVE SINGLE on the Hot Country Singles & Tracks chart is Vince Gill's "What The Cowgirls Do" (54-38), followed by Jackson's "Summertime Blues" (5-1); Trisha Yearwood's "XXX's And OOO's" (51-41); Joe Diffie's "Third Rock From The Sun" (53-45); Tim McGraw's "Down On The Farm" (67-56); Confederate Railroad's "Elvis And Andy" (55-49); Sammy Kershaw's "National Working Woman's Holiday" (13-9); John Michael Montgomery's "Be My Baby Tonight" (16-11); Randy Travis' "Whisper My Name" (26-22); and John Berry's "What's In It For Me" (43-36).

A NEW KING IS CROWNED on the Top Country Albums chart, as Alan Jackson's "Who I Am" moves 2-1. Jackson's move ends the 16-week reign of Tim McGraw's double-platinum album "Not A Moment Too Soon" (1-2). In making its move to No. 1, Jackson's album also earns the week's Greatest Gainer award, and his "Don't Rock The Jukebox" (59-52) is the week's Pacesetter album.

SUMMERTIME HAS AN EFFECT on Music City that is hard to describe. It is actually rather difficult to talk about, and it makes me nervous to write about it. The annual spell begins to creep in around April and continues through September. This is the time of year when, as RCA president Thom Schuyler says in one of his more famous lines, "the girls and boys who make the noise on 16th Avenue" start taking little breaks.

AS SCHMOOZING IS A BIG PART of the entertainment industry, what better way to do your job than to "network" with 25 or so of "the Row's" most creative people for two or three days on a houseboat in the middle of Center Hill Lake, surrounded by Mother Nature's beauty, three or four powerful ski boats, an ample supply of beverages, a wide array of music, a good craps game on the top deck of the boat, a guitar pull, dancing under the stars, and enough food to feed 100. After all, this is what being country is all about. There is no printed manual. It's just a way to enhance one's creativity—country style.

MICHELLE WRIGHT HAS HER 'REASONS' AT LAST

(Continued from page 30)

vis' producer, John Guess, was brought in for four songs. Guess then worked with Garay, Bogard, and Clute to ensure the project's overall consistency.

"It's edgy in places where it needs to be, and soft and traditional or contemporary where it needs to be," says Wright. "I'm all of these things, and they're all on the record."

A particularly dynamic performer and vocalist, Wright says that she was better able to verbally express herself to her producers this time around regarding her use of dynamics within the individual songs. Having had more time than ever to make an album, the constantly touring "road hog" says that the atypical opportunity to work so long in the studio has paid off in her best outing yet.

"Every one of these songs I love and feel attached to," she says, adding that "Where Do We Go From Here" was especially satisfying because she co-wrote the song with Jill Colucci and Randy Sharp.

"I'm an unknown songwriter, and they're two of the best songwriters in the industry [and] have helped me believe in my ability to write," says Wright, who has since written several songs to be pitched elsewhere. Coincidentally, "One Good Man,"

'Everything is timing. You can be swept away by the wrong single at the wrong time, and it's very hard to get back'

written by Bogard and Giles, carries over "that man thing" from the title of her previous hit, "Take It Like A Man," from the "Now And Then" album. It's supported by a video directed by Steven Goldmann, who also directed clips for Wright's hits "Take It Like A Man" and "He Would Be Sixteen."

"There were some great songs on the 'Now And Then' album, but maybe the order of the singles didn't work," says DuBois. According to SoundScan, the album has sold 288,000 copies in the U.S. to date. Canadian sales are over the 200,000 (double platinum) mark.

"Everything is timing," says DuBois. "Things are so tough out there right now that you can be swept away by the wrong single at the wrong time and lose momentum, which is very hard to get back."

By releasing the initial single well in advance of the album, Arista Nashville hopes to generate radio activity ahead of what DuBois calls a "full-blown marketing priority" on Wright's behalf.

"I believe very strongly in this lady, as I did the very first time I heard her on tape and flew to Toronto to see her in a club," he says. "I closed the deal in the parking lot at four in the morning, which I've never done with any other artist. That belief is still there."

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	Songwriters Ink, BMI/Regular Joe, BMI/Sony Tree, BMI) HL
67 ALL FIRED UP (Little Shop Of Morgansongs, BMI/Sixteen Stars, BMI) HL		
57 BEEN THERE (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) CPP		
46 BEFORE YOU KILL US ALL (Careers-BMG, BMI/Breaker Maker, BMI/Famous Island Bound, ASCAP) HL/CPP		
11 BE MY BABY TONIGHT (New Haven, BMI/Music Hill, BMI/O, ASCAP)		
37 BUT I WILL (WB, ASCAP/East 64th, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI/Yasa, BMI)		
65 BY THE WAY SHE'S LOOKIN' (Nocturnal Eclipse, BMI/Minneltonka, BMI/More Songs, BMI/De Burgo, BMI) HL		
53 THE CHEAP SEATS (Careers-BMG, BMI/Longitude, BMI) WBM/HL		
35 COWBOY BAND (Careers-BMG, BMI/Conasauga Troubadors, BMI) HL		
66 COWBOYS DON'T CRY (Jim's Alkings, BMI/16 Stars, BMI) HL		
47 DADDY NEVER WAS THE CADILLAC KIND (Maypop, BMI/Colgems-EMI, ASCAP) WBM/HL		
31 DON'T TAKE THE GIRL (Eric Zanotis, BMI) CPP		
56 DOWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI)		
13 DREAMING WITH MY EYES OPEN (Famous, ASCAP/Pookie Bear, ASCAP/Bug, ASCAP) HL/CPP		
49 ELVIS AND ANDY (Almo, ASCAP)		
2 EVERY ONCE IN A WHILE (EMI Blackwood, BMI/Stroudacaster, BMI/WB, ASCAP) CPP/WBM/HL		
3 FOOLISH PRIDE (Post Oak, BMI) HL		
18 GIRLS WITH GUITARS (EMI April, ASCAP/Getarealjob, ASCAP) HL		
19 HALF THE MAN (Blackened, BMI) CPP		
20 HANGIN' IN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) CPP		
73 HARD LUCK WOMAN (Honi Productions America, ASCAP/Polygram Int'l, ASCAP)		
34 HARD TO SAY (Travelin' Zoo, ASCAP) HL		
61 HE'S A GOOD OLE BOY (Sony Tree, BMI) HL		
44 HOW CAN I HELP YOU SAY GOODBYE (Reynsong, BMI/Burton B. Collins, BMI/W.B.M., SESAC/K.T. Good, SESAC/Howe Sound, BMI) HL		
70 IF YOU CAME BACK FROM HEAVEN (Englishtown, BMI/BMG, BMI) HL		
48 I'LL GO DOWN LOVING YOU (Sony Tree, BMI/Careers-BMG, BMI) HL		
25 INDEPENDENCE DAY (Sony Cross Keys, ASCAP) HL		
62 IN MY OWN BACKYARD (Texas Wedge, ASCAP/Songwriters Ink, BMI/Regular Joe, BMI/Sony Tree, BMI) HL		
8 I TAKE MY CHANCES (EMI April, ASCAP/Getarealjob, ASCAP/Oon Schlitz, ASCAP/Almo, ASCAP) HL/CPP		
55 IT WON'T BE OVER YOU (MCA, ASCAP/Kicking Bird, BMI) HL		
4 I WISH I COULD HAVE BEEN THERE (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Colter Bay, BMI) CPP		
63 LABOR OF LOVE (Polygram Int'l, ASCAP/St. Julien, ASCAP/Mommy's Getar, BMI)		
5 LIFESTYLES OF THE NOT SO RICH & FAMOUS (MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP/MCA, ASCAP) HL		
24 LITTLE ROCK (Sony Tree, BMI) HL		
17 LOVE A LITTLE STRONGER (Great Cumberland, BMI/Diamond Struck, BMI/Circle Of Life, BMI/Heart Doctor, ASCAP/Angela DeLugo, ASCAP/Storm Front, BMI/John Juan, BMI/Ensign, BMI) CPP/HL		
58 LOVE AND LUCK (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI) HL		
60 LOVE DIDN'T DO IT (BMC, ASCAP) HL		
52 MAMMAS DON'T LET YOUR BABIES GROW UP TO BE... (Sony Tree, BMI) HL		
27 THE MAN IN LOVE WITH YOU (Boots And Spurs, BMI/Spurs And Boots, ASCAP)		
33 MORE LOVE (That's A Smash, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL		
9 NATIONAL WORKING WOMAN'S HOLIDAY (Murray, BMI/Castle Street, BMI/Ears Last, ASCAP/On The Mantel, ASCAP) CPP		
71 NOBODY'S GONNA RAIN ON OUR PARADE (Longitude, BMI/Rio Zen, BMI/Reynsong, BMI/Howe Sound, BMI)		
7 ONE NIGHT A DAY (MCA, ASCAP/Gary Burr, ASCAP/Foreshadow, BMI/Uncle Pete, BMI) CLM/HL		
42 O WHAT A THRILL (Musique Chanteclair, ASCAP/Bug, ASCAP)		
40 POCKET OF A CLOWN (Coal Dust West, BMI/Warner-Tamerlane, BMI)		
68 RADIO ACTIVE (Sony Tree, BMI/Bucknote, BMI/Sony Cross Keys, ASCAP) HL		
16 RENEGADES, REBELS AND ROGUES (Sony Tree, BMI/Sony Cross Keys, ASCAP/Tracy Lawrence, ASCAP) HL		
51 ROPE THE MOON (Almo, ASCAP/Bamatuck, ASCAP/Just A Dream, ASCAP/Pearl Dancer, ASCAP) CPP		
26 SHE CAN'T SAY I DIDN'T CRY (Starstruck Angel, BMI/Stroudacaster, BMI) CPP		
64 SHE DREAMS (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass		
Ring, ASCAP)		
54 SHE LOVES ME LIKE SHE MEANS IT (EMI April, ASCAP/JKids, ASCAP/Stroudavarious, ASCAP/Polygram Int'l, ASCAP) HL/CPP		
43 SPILLED PERFUME (Ben's Future, BMI/Sony Tree, BMI/Acuff-Rose, BMI) HL/CPP		
59 STATE FAIR (Alabama Band, ASCAP/Wildcountry, ASCAP)		
15 STOP ON A DIME (Square Lake, ASCAP/Howlin' Hits, ASCAP) CPP		
1 SUNMERTIME BLUES (Warner-Tamerlane, BMI)		
23 TAKE THESE CHAINS FROM MY HEART (Milene, ASCAP) CPP		
30 THAT AIN'T NO WAY TO GO (Sony Tree, BMI/Bufalo Prairie Songs, BMI/Don Cook, BMI) HL		
10 THAT'S MY BABY (Almo, ASCAP/LaSongs, ASCAP/Taste Auction, BMI/Wacissa River, BMI) CPP		
14 THEY DON'T MAKE 'EM LIKE THAT ANYMORE (Farren Curtis, BMI/Mike Curb, BMI/Full Reel, ASCAP/Farrenuff, ASCAP/CurbSongs, ASCAP) WBM		
6 THINKIN' PROBLEM (New Court, BMI/Low Country, BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI April, ASCAP) CPP/HL		
45 THIRD ROCK FROM THE SUN (Major Bob, ASCAP/Rio Bravo, BMI/Stroudacaster, BMI/Baby Mae, BMI)		
74 THIS HEART (Millhouse, BMI/Songs Of PolyGram, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP)		
21 (TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN (AI Andersongs, BMI/Mighty Nice, BMI/Heckstone, BMI/Foreshadow, BMI) CLM		
32 WALKING AWAY A WINNER (Great Cumberland, BMI/Diamond Struck, BMI/Little Big Town, BMI/American Made, BMI) WBM/CPP		
72 WESTERN FLYER (BMC, BMI/Careers-BMG, BMI)		
36 WHAT'S IN IT FOR ME (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL		
38 WHAT THE COWGIRLS DO (Benefit, BMI/Englishtown, BMI)		
28 WHENEVER YOU COME AROUND (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM		
22 WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP)		
50 WHOLE LOTTA LOVE ON THE LINE (Acuff-Rose, BMI) CPP		
29 WHY HAVEN'T I HEARD FROM YOU (Bash, ASCAP/Life Of The Record, ASCAP) HL		
75 WILD LOVE (EMI Blackwood, BMI/Linde Manor, BMI)		
12 WINK (Little Big Town, BMI/American Made, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBM/CPP		
39 WISH I DIDN'T KNOW HOW (Songs Of PolyGram, BMI/Tokeco, BMI) HL		
69 WOMAN, SENSUOUS WOMAN (Acoustic, BMI) CPP		
41 XXX'S AND OOO'S (AM AMERICAN GIRL) (Sony Tunes, ASCAP/Mother Dixie, ASCAP/August Wind, BMI/Great Broad, BMI/Longitude, BMI)		

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	5	9	6	SUMMERTIME BLUES K. STEGALL (E. COCHRAN, J. CAPEHART)	★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1 ◆ ALAN JACKSON (C) (V) ARISTA 1-2697
2	3	6	15	EVERY ONCE IN A WHILE M. BRIGHT, T. DUBOIS (H. PAUL, V. STEPHENSON, D. ROBBINS)	◆ BLACKHAWK (C) (V) ARISTA 1-2668
3	1	5	14	FOOLISH PRIDE G. BROWN (T. TRITT)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 1818D
4	7	8	14	I WISH I COULD HAVE BEEN THERE J. STROUD, J. ANDERSON (J. ANDERSON, K. ROBBINS)	◆ JOHN ANDERSON (V) BNA 62795
5	6	10	13	LIFESTYLES OF THE NOT SO RICH & FAMOUS J. CRUTCHFIELD (B. HILL, W. TESTER)	◆ TRACY BYRD (C) (V) MCA 54778
6	9	12	15	THINKIN' PROBLEM B. CHANCEY (D. BALL, A. SHAMBLIN, S. ZIFF)	◆ DAVID BALL (C) (V) WARNER BROS. 18250
7	10	11	12	ONE NIGHT A DAY A. REYNOLDS (G. BURR, P. WASNER)	GARTH BROOKS (V) LIBERTY 17972
8	2	3	13	I TAKE MY CHANCES J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY CHAPIN CARPENTER (V) COLUMBIA 77476
9	13	15	10	NATIONAL WORKING WOMAN'S HOLIDAY B. CANNON, N. WILSON (R. MURRAH, P. TERRY, J. D. HICKS)	◆ SAMMY KERSHAW (C) (V) MERCURY 858 722
10	12	14	16	THAT'S MY BABY G. FUNDIS (L. WHITE, C. CANNON)	◆ LARI WHITE (C) (V) RCA 62764
11	16	27	10	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87236
12	8	1	14	WINK B. BECKETT (B. DIPIERO, T. SHAPIRO)	◆ NEAL MCCOY (C) (V) ATLANTIC 87247
13	15	20	7	DREAMING WITH MY EYES OPEN J. STROUD (T. ARATA)	◆ CLAY WALKER (C) (V) GIANT 18139
14	4	2	17	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C. FARREN (J. STEELE, C. FARREN)	BOY HOWDY CURB ALBUM CUT
15	14	16	10	STOP ON A DIME J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
16	17	18	9	RENEGADES, REBELS AND ROGUES T. LAWRENCE, C. ANDERSON (P. NELSON, L. BOONE, E. CLARK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
17	18	19	9	LOVE A LITTLE STRONGER M. POWELL, T. DUBOIS (C. JONES, B. CRITTENDEN, G. SWINT)	◆ DIAMOND RIO (C) (V) ARISTA 1-2693
18	20	21	8	GIRLS WITH GUITARS T. BROWN (M. C. CARPENTER)	◆ WYNONNA (C) (V) CURB 54875/MCA
19	25	31	8	HALF THE MAN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62878
20	24	29	9	HANGIN' IN J. CRUTCHFIELD (S. BOGARD, R. GILES)	◆ TANYA TUCKER (V) LIBERTY 79033
21	21	22	14	(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN A. REYNOLDS, J. ROONEY (A. ANDERSON, H. KETCHUM)	◆ HAL KETCHUM (C) CURB 76922
22	26	33	7	WHISPER MY NAME K. LEHNING (T. BRUCE)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18153
23	22	23	10	TAKE THESE CHAINS FROM MY HEART S. HENDRICKS (F. ROSE, H. HEATH)	LEE ROY PARNELL (C) (V) ARISTA 1-2695
24	11	4	16	LITTLE ROCK J. HOBBS, E. SEAY, P. WORLEY (T. DOUGLAS)	◆ COLLIN RAYE (V) EPIC 77436
25	27	34	12	INDEPENDENCE DAY P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE (C) (V) RCA 62828
26	32	36	8	SHE CAN'T SAY I DIDN'T CRY S. BUCKINGHAM (T. MARTIN, T. MARTIN, R. WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77535
27	33	43	5	THE MAN IN LOVE WITH YOU T. BROWN, G. STRAIT (S. DORFF, G. HARJU)	◆ GEORGE STRAIT (C) (V) MCA 54854
28	23	13	15	WHENEVER YOU COME AROUND T. BROWN (V. GILL, P. WASNER)	VINCE GILL (C) (V) MCA 54833
29	19	7	16	WHY HAVEN'T I HEARD FROM YOU T. BROWN, R. MCENTIRE (S. KNOX, T. W. HALE)	◆ REBA MCENTIRE (C) (V) MCA 54823
30	28	25	16	THAT AIN'T NO WAY TO GO D. COOK, S. HENDRICKS (R. DUNN, K. BROOKS, D. COOK)	◆ BROOKS & DUNN (V) ARISTA 1-2669
31	30	28	17	DON'T TAKE THE GIRL J. STROUD, B. GALLIMORE (C. MARTIN, L. W. JOHNSON)	◆ TIM MCGRAW (C) (V) CURB 76925
32	29	17	18	WALKING AWAY A WINNER J. LEO (T. SHAPIRO, B. DIPIERO)	◆ KATHY MATTEA (C) (V) MERCURY 858 464
33	36	46	6	MORE LOVE J. STROUD (D. STONE, G. BURR)	DOUG STONE (C) (V) EPIC 77549
34	40	47	5	HARD TO SAY M. MILLER, M. MCANALLY (M. MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
35	41	44	8	COWBOY BAND J. BOWEN (M. POWELL, J. MEDDERS)	◆ BILLY DEAN (C) LIBERTY 79034
36	43	51	5	WHAT'S IN IT FOR ME C. HOWARD (J. JARRARD, G. BURR)	JOHN BERRY (C) (V) LIBERTY 79035
37	37	42	8	BUT I WILL S. HENDRICKS (T. SEALS, E. SETSER, L. STEWART)	◆ FAITH HILL (C) (V) WARNER BROS. 18179
38	54	71	3	WHAT THE COWGIRLS DO T. BROWN (V. GILL, R. NIELSEN)	◆ VINCE GILL (C) (V) MCA 54879

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39	35	32	19	WISH I DIDN'T KNOW NOW N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (V) MERCURY 858 290
40	47	53	4	POCKET OF A CLOWN P. ANDERSON (D. TERRY, A. P.)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
41	51	73	3	XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	TRISHA YEARWOOD (C) (V) MCA 54898
42	46	49	11	O WHAT A THRILL D. COOK (J. WINCHESTER)	◆ THE MAVERICKS (C) (V) MCA 54780
43	34	24	18	SPILED PERFUME S. FISHELL, P. TILLIS (F. TILLIS, D. DILLON)	◆ PAM TILLIS (V) ARISTA 1-2676
44	38	35	19	HOW CAN I HELP YOU SAY GOODBYE E. GORDY, JR. (B. B. CCLLINS, K. TAYLOR-GOOD)	◆ PATTY LOVELESS (V) EPIC 77416
45	53	—	2	THIRD ROCK FROM THE SUN J. SLATE, J. DIFFIE (J. GREENEBAUM, S. WHIPPLE, T. MARTIN)	◆ JOE DIFFIE (C) (V) EPIC 77577
46	44	40	20	BEFORE YOU KILL US ALL K. LEHNING (K. FOLLESE, M. T. BARNES)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18208
47	45	38	20	DADDY NEVER WAS THE CADILLAC KIND B. BECKETT (B. NELSON, D. GIBSON)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87273
48	52	54	5	I'LL GO DOWN LOVING YOU D. COOK (C. HARTFORD, S. HOGIN, M. POWELL)	◆ SHENANDOAH (V) RCA 62867
49	55	67	3	ELVIS AND ANDY B. BECKETT (C. WISEMAN)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87229
50	31	30	14	WHOLE LOTTA LOVE ON THE LINE S. HENDRICKS (A. TIPPIN, D. KEES)	AARON TIPPIN (V) RCA 62832
51	48	41	19	ROPE THE MOON S. HENDRICKS (J. BRUNN, J. DENTON, A. BROWN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87248
52	50	50	9	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE... D. JOHNSON (E. BRUCE, P. BRUCE)	◆ GIBSON/MILLER BAND (C) (V) EPIC 77488
53	49	39	15	THE CHEAP SEATS J. LEO, L. M. LEE, ALABAMA (M. HUMMON, R. SHARP)	◆ ALABAMA (V) RCA 62623
54	56	56	4	SHE LOVES ME LIKE SHE MEANS IT L. PETERZELL, R. E. ORRALL, C. WRIGHT, J. STROUD (R. E. ORRALL, B. SPENCER, ANGELO)	◆ ORRALL & WRIGHT (C) (V) GIANT 18162
55	42	26	16	IT WON'T BE OVER YOU S. HENDRICKS (T. BRUCE, T. MCHUGH)	STEVE WARINER (V) ARISTA 1-2672
56	67	—	2	DOWN ON THE FARM J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	◆ TIM MCGRAW CURB ALBUM CUT
57	58	59	4	BEEN THERE J. LEO (D. SCHLITZ, B. LIVSEY)	◆ TERRY MCBRIDE & THE RIDE (C) (V) MCA 54853
58	59	58	5	LOVE AND LUCK T. BROWN, M. STUART (M. STUART, B. DIPIERO)	◆ MARTY STUART (C) (V) MCA 5484D
59	62	63	4	STATE FAIR R. LANDIS (M. CATES)	◆ DOUG SUPERNOW (V) BNA 62851
60	60	62	6	LOVE DIDN'T DO IT J. HOBBS, E. SEAY, D. JONES, B. TOMBERLIN	◆ LINDA DAVIS (C) (V) ARISTA 1-2701
61	64	66	5	HE'S A GOOD OLE BOY B. BECKETT, H. SHEDD (H. HOWARD)	◆ CHELY WRIGHT (C) (V) POLYDOR 853 056
62	61	57	20	IN MY OWN BACKYARD J. SLATE, B. MONTGOMERY (A. SPOONER, K. K. PHILLIPS, J. DIFFIE)	◆ JOE DIFFIE (V) EPIC 77380
63	66	69	3	LABOR OF LOVE S. FISHELL, R. FOSTER (R. FOSTER, C. BULLENS)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2716
64	NEW	1	1	SHE DREAMS M. WRIGHT (G. HARRISON, T. MENSY)	◆ MARK CHESNUTT (C) (V) DECCA 54887
65	65	68	6	BY THE WAY SHE'S LOOKIN' B. BECKETT (J. HUNTER, R. M. BOHRKE)	◆ JESSE HUNTER (V) BNA 62857
66	57	45	15	COWBOYS DON'T CRY J. STROUD, J. CARLTON (J. ALLISON, J. RAYMOND, B. SIMON, D. GILMORE)	◆ DARON NORWOOD (C) (V) GIANT 18216
67	70	74	4	ALL FIRED UP J. CRUTCHFIELD (D. MORGAN, S. DAVIS, B. L. SPRINGFIELD)	◆ DAN SEALS (C) (V) WARNER BROS. 18192
68	63	64	9	RADIO ACTIVE K. STEGALL (B. JONES, D. LEWIS, K. WILLIAMS)	◆ BRYAN AUSTIN (C) (V) PATRIOT 79024
69	68	65	17	WOMAN, SENSUOUS WOMAN M. WRIGHT (G. S. PAXTON)	MARK CHESNUTT (C) (V) MCA 54822
70	69	60	10	IF YOU CAME BACK FROM HEAVEN R. LANDIS (L. MORGAN, R. LANDIS)	◆ LORRIE MORGAN (V) BNA 62864
71	NEW	1	1	NOBODY'S GONNA RAIN ON OUR PARADE J. LEO (B. PARKER, W. RAMBEAUX)	◆ KATHY MATTEA (C) (V) MERCURY 858 800
72	NEW	1	1	WESTERN FLYER R. PENNINGTON, R. BALL (D. MYRICK, T. WOOD)	◆ WESTERN FLYER (V) STEP ONE 479
73	72	—	2	HARD LUCK WOMAN A. REYNOLDS (P. STANLEY)	GARTH BROOKS MERCURY ALBUM CUT
74	74	—	2	THIS HEART G. FUNDIS, B. BUSH (T. HASELDEN, T. MENSY)	◆ JON RANDALL (C) (V) RCA 62833
75	73	75	3	WILD LOVE B. CHANCEY, F. WORLEY (D. LINDE)	◆ JOY LYNN WHITE (C) (V) COLUMBIA 77565

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

HOT COUNTRY RECURRENTS

1	—	—	1	A GOOD RUN OF BAD LUCK J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
2	1	1	4	YOUR LOVE AMAZES ME C. HOWARD (A. HUFF, C. JONES)	◆ JOHN BERRY LIBERTY
3	2	2	4	PIECE OF MY HEART S. HENDRICKS (B. HENNING, J. FAGAVOY)	◆ FAITH HILL WARNER BROS.
4	3	3	4	IF BUBBA CAN DANCE (I CAN TOO) D. COOK (M. WATSON, M. MCGUIRE, B. MCDILL)	◆ SHENANDOAH RCA
5	5	5	12	I SWEAR S. HENDRICKS (F. J. MYERS, G. BAKER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
6	4	4	5	IF THE GOOD DIE YOUNG J. STROUD (P. NELSON, C. WISEMAN)	◆ TRACY LAWRENCE ATLANTIC
7	6	6	8	MY LOVE J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS, T. BARNES)	◆ LITTLE TEXAS WARNER BROS.
8	7	7	12	NO DOUBT ABOUT IT B. BECKETT (J. S. SHERRILL, S. SESKIN)	◆ NEAL MCCOY ATLANTIC
9	10	8	9	I'M HOLDING MY OWN S. HENDRICKS (T. ARATA)	◆ LEE ROY PARNELL ARISTA
10	8	9	13	I JUST WANTED YOU TO KNOW M. WRIGHT (G. HARRISON, T. MENSY)	MARK CHESNUTT MCA
11	9	—	2	ADDICTED TO A DOLLAR J. STROUD, D. STONE (D. STONE, R. HOOD, R. MADDOX, K. TRIBBLE)	◆ DOUG STONE EPIC
12	16	12	17	A LITTLE LESS TALK AND A LOT MORE ACTION N. LARKIN, H. SHEDD (A. HUNTER, J. STEWART)	◆ TOBY KEITH MERCURY
13	11	10	12	HE THINKS HE'LL KEEP HER J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY CHAPIN CARPENTER COLUMBIA

14	12	14	13	ROCK MY WORLD (LITTLE COUNTRY GIRL) D. COOK, S. HENDRICKS (B. LABOUNTY, S. O'BRIEN)	◆ BROOKS & DUNN ARISTA
15	13	18	19	LIVE UNTIL I DIE J. STROUD (C. WALKER)	◆ CLAY WALKER GIANT
16	17	17	21	WILD ONE S. HENDRICKS (P. BUNCH, J. KYLE, W. RAMBEAUX)	◆ FAITH HILL WARNER BROS.
17	19	11	43	CHATTANOOGA K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON ARISTA
18	18	22	13	I'VE GOT IT MADE J. STROUD, J. ANDERSON (M. BARNES)	JOHN ANDERSON BNA
19	14	15	25	FAST AS YOU P. ANDERSON (D. TERRY, A. P.)	◆ DWIGHT YOAKAM REPRISE
20	15	16	12	STANDING OUTSIDE THE FIRE A. REYNOLDS (J. JONES, G. BROOKS)	◆ GARTH BROOKS LIBERTY
21	20	21	16	STATE OF MIND J. STROUD, C. BLACK (C. BLACK)	◆ CLINT BLACK RCA
22	22	—	2	LOVEBUG T. BROWN, G. STRAIT (C. WAYNE, W. KEMP)	◆ GEORGE STRAIT MCA
23	25	—	30	MY BABY LOVES ME P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE RCA
24	—	13	7	I CAN'T REACH HER ANYMORE B. CANNON, N. WILSON (M. PETERSEN, B. THEIEN)	SAMMY KERSHAW MERCURY
25	23	19	16	GOODBYE SAWS IT ALL M. BRIGHT, T. DUBOIS (J. MACRAE, C. BLACK, B. FISCHER)	◆ BLACKHAWK ARISTA

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

Latin Notas



by John Lannert

LET'S TALK RADIO: The inaugural Billboard/Airplay Monitor Radio Seminar & Awards are set to take place Sept 8-10 at the New York Hilton & Towers in New York. The three-day confab will feature a Latin radio session Sept. 10 with Gerry Villacres, general manager of the CBS Americas Radio Network, and I serving as co-facilitators. The facilitator format is designed to spark more interaction among attendees.

Several timely topics will be discussed during the Latin radio session, including inadequate advertising rates for Latino stations, inconsistent ratings information, and the need for a trade organization to represent Latino radio stations. Capping the seminar will be the Billboard/Airplay Monitor Radio Awards, featuring a performance by bilingual SBK pop star Jon Secada.

VILLACRES

440'S DATE TO REMEMBER: July 19. Not only is Tuesday (19) the scheduled release date of "Fogaraté!" by Juan Luis Guerra y 440 (Karen/BMG), but "July 19th" also is the title of the band's lone English-language track—a positively irresistible, bachata/bolero lament of lost love adorned with a soaring call-and-response chorus that faintly recalls a Lennon & McCartney ballad. Karen is readying a marketing campaign for Anglo radio.

Backed by a proper radio/TV promo thrust, this single will be most large, and Guerra finally will gain a widespread Anglo audience.

The rest of "Fogaraté!" is typically sparkling, as Guerra visits his folkloric roots via the hyper-rapid merengue called "perico ripiao" and delves further into the sly, West African soukous groove. An appetizing sprinkling of bachata, son, and salsa tracks completes 440's latest package. Though the perico ripiao leadoff single, "La Cosquillita," debuts this week at No. 33, the stronger single picks are "Los Pajaritos," "Viviré," and "El Beso De La Ciguatera."

TWO FOR ONE . . . PLACIDO: In an unusual co-promotion between two record labels, EMI Latin and its classical sister imprint, Angel Records, will both be working "De Mi Alma Latina," a Spanish-language pop album by opera superstar Placido Domingo. Produced by Bebu Silveti, the album will contain duet performances with Ana Gabriel, Patricia Sosa, Daniela Romo, and Pandora.

"The idea of having Angel and EMI Latin jointly release the record," says EMI Latin president José Béhar, "is to reach every possible Placido fan out there, be it Latino or opera." The album is due in August.

GETTING CAUGHT UP: EMI Latin's hotter-than-hot Tejana star Selena has just finished filming her part in the upcoming movie "Don Juan And The Centerfold," starring Marlon Brando and Faye Dunaway . . . Selena's star Tejana label mate Emilio Navaira, who recently inked a developmental deal with Liberty Records, has finished recording several sides for the Liberty with producer Barry Beckett . . . Cuban composer Eduardo Davidson, creator of the early-'60s dance craze "La Pachanga," died June 10 in New York of a cardiac infection . . . Anchored by several sizzling remixes from Ralphie Rosario, Cheito's 12-inch (Continued on page 38)

JUAN LUIS GUERRA 440



BMG
U. S. LATIN



21110 4/2

First there was
BACHATA ROSA
then
AREITO
and after
8 Million Records
Worldwide
Juan Luis Guerra
Brings Us
FOGARATÉ!
which will
surprise his fans
and add many
more.



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THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
*** GREATEST GAINER/NO. 1 ***					
1	1	55	GLORIA ESTEFAN	▲ EPIC 53807/SONY	MI TIERRA
2	2	16	SELENA	EMI LATIN 28803	AMOR PROHIBIDO
3	6	4	RAUL DI BLASIO	ARIOLA 20238/BMG	PIANO DE AMERICA 2
4	5	14	LA MAFIA	SONY 81215	VIDA
5	3	35	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA	LOVE & LIBERTE
6	4	2	JUAN GABRIEL	ARIOLA 21898/BMG	GRACIAS POR ESPERAR
7	10	2	JON SECADA	SBK 29683/EMI LATIN	SI TE VAS
8	8	55	GIPSY KINGS	● ELEKTRA 60845	GIPSY KINGS
9	9	55	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
10	7	55	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS
11	12	32	BRONCO	FONOVISA 6015	PURA SANGRE
12	11	55	LUIS MIGUEL	● WEA LATINA 75805	ROMANCE
13	15	46	M. A. SOLIS Y LOS BUKIS	● FONOVISA 6002	INALCANZABLE
14	14	8	LOS TIGRES DEL NORTE	FONOVISA 6017	DOS PLEBES
15	13	55	LINDA RONSTADT	ELEKTRA 60765	CANCIONES DE MI PADRE
16	18	22	LOS TEMERARIOS	AFG SIGMA 3006	TU ULTIMA CANCION
17	20	55	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE
18	21	55	LUIS MIGUEL	WEA LATINA 90893	ARIES
19	16	55	JULIO IGLESIAS	SONY 38640	JULIO
20	28	2	RICARDO MONTANER	EMI LATIN 29936	UNA MANANA Y UN CAMINO
21	22	14	VARIOUS ARTISTS	ROOVEN 3093	MERENGUE EN LA CALLE 8 '94
22	17	37	JERRY RIVERA	SONY 81150	CARA DE NINO
23	19	55	GIPSY KINGS	ELEKTRA 61390	LIVE!
24	26	34	MAZZ	EMI LATIN 27738	QUE ESPERABAS
25	24	46	EMILIO NAVAIRA	EMI LATIN 42838	SOUTHERN EXPOSURE
26	38	8	LOS FANTASMAS DEL CARIBE	ROOVEN 3095	MAS Y MAS
27	25	20	BANDA MACHOS	FONOVISA 6012	LOS MACHOS TAMBIEN LLORAN
28	23	55	SELENA	EMI LATIN 42770	LIVE!
29	35	36	GARY HOBBS	EMI LATIN 27412	TE VAS A ACORDAR
30	41	27	LOS PALOMINOS	SONY 81174	CORAZON DE CRISTAL
31	32	16	LA TROPA F	MANNY 13034/WEA LATINA	OTRO DIA
32	29	24	LIBERACION	FONOVISA 6014	LIBERACION
33	36	28	RICK TREVINO	SONY 81105	DOS MUNDOS
34	40	8	LOS FUGITIVOS	ROOVEN 3051	VANIDOSA
*** HOT SHOT DEBUT ***					
35	NEW		LOS FUGITIVOS	ROOVEN 3112	TE CONQUISTARE
36	27	40	FAMA	SONY 81134	EN GRANDE
37	RE-ENTRY		LUCERO	MELODY 9162/FONOVISA	CARINO DE MIS CARINOS
38	34	55	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
39	37	40	VICENTE FERNANDEZ	SONY 81070	LASTIMA QUE SEAS AJENA
40	45	4	VARIOUS ARTISTS	SONY 81304	SALSA MAGIC
41	49	24	REY RUIZ	SONY 81185	MI MEDIA MITAD
42	31	55	GIPSY KINGS	ELEKTRA 61179	ESTE MUNDO
43	33	20	THE BARRIO BOYZZ	SBK 27344/EMI LATIN	DONDEQUIERA QUE ESTES
44	RE-ENTRY		CARLOS VIVES	POLYGRAM LATINO 518 884	CLASICOS DE LA PROVINCIA
45	39	28	EROS RAMAZZOTTI	ARISTA 14742/BMG	TODO HISTORIAS
46	RE-ENTRY		LA SOMBRA	FONOVISA 9157	CALIENTE DULCE AMOR
47	44	14	MANA	WEA LATINA 72173	FALTA AMOR
48	43	54	LA MAFIA	SONY 80925	AHORA Y SIEMPRE
49	42	54	JON SECADA	SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE
50	RE-ENTRY		TONY VEGA	RMM 81283/SONY	SI ME MIRAS A LOS OJOS
			POP	TROPICAL/SALSA	REGIONAL MEXICAN
1	RAUL DI BLASIO	ARIOLA/BMG	1	GLORIA ESTEFAN	EPIC/SONY
2	LA MAFIA	SONY VIDA	2	SOUNDTRACK	ELEKTRA
3	GIPSY KINGS	ELEKTRA MUSICIAN	3	VARIOUS ARTISTS	ROOVEN
4	JUAN GABRIEL	ARIOLA/BMG	4	JERRY RIVERA	SONY
5	JON SECADA	SBK/EMI LATIN	5	VARIOUS ARTISTS	SONY
6	GIPSY KINGS	ELEKTRA	6	REY RUIZ	SONY
7	MANA	WEA LATINA	7	TONY VEGA	RMM/SONY
8	LUIS MIGUEL	WEA LATINA	8	OLGA TANON	WEA LATINA
9	M. A. SOLIS Y LOS BUKIS	FONOVISA	9	MARC ANTHONY	RMM/SONY
10	GIPSY KINGS	ELEKTRA	10	JUAN LUIS GUERRA Y 440	KAREN/BMG
11	LUIS MIGUEL	WEA LATINA	11	EL GENERAL	RCA/BMG
12	JULIO IGLESIAS	SONY	12	VARIOUS ARTISTS	RMM/SONY
13	RICARDO MONTANER	EMI	13	JUAN LUIS GUERRA Y 440	KAREN/BMG
14	GIPSY KINGS	ELEKTRA	14	OSCAR D'LEON	SONY
15	LOS FANTASMAS DEL CARIBE	ROOVEN	15	JERRY RIVERA	SONY
1	SELENA	EMI LATIN	1	SELENA	EMI LATIN
2	BRONCO	FONOVISA	2	BRONCO	FONOVISA
3	LOS TIGRES DEL NORTE	FONOVISA	3	LOS TIGRES DEL NORTE	FONOVISA
4	LINDA RONSTADT	ELEKTRA	4	LINDA RONSTADT	ELEKTRA
5	LOS TEMERARIOS	AFG	5	LOS TEMERARIOS	AFG
6	MAZZ	EMI LATIN	6	MAZZ	EMI LATIN
7	EMILIO NAVAIRA	EMI LATIN	7	EMILIO NAVAIRA	EMI LATIN
8	BANDA MACHOS	FONOVISA	8	BANDA MACHOS	FONOVISA
9	SELENA	EMI LATIN	9	SELENA	EMI LATIN
10	GARY HOBBS	EMI LATIN	10	GARY HOBBS	EMI LATIN
11	LOS PALOMINOS	SONY	11	LOS PALOMINOS	SONY
12	LA TROPA F	MANNY/WEA	12	LA TROPA F	MANNY/WEA
13	LIBERACION	FONOVISA	13	LIBERACION	FONOVISA
14	RICK TREVINO	SONY	14	RICK TREVINO	SONY
15	LOS FUGITIVOS	ROOVEN	15	LOS FUGITIVOS	ROOVEN

○ 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.



**JUAN
LUIS
440
GUERRA**

JULY 19th

FOGARATE!



Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					
★ ★ ★ NO. 1 ★ ★ ★					
1	1	1	14	SELENA EMI LATIN	◆ AMOR PROHIBIDO 7 weeks at No. 1
2	2	4	9	JON SECADA SBK/EMI LATIN	◆ SI TE VAS
3	4	9	6	RICARDO MONTANER EMI LATIN	◆ QUISIERA
4	3	2	16	LA MAFIA SONY	◆ VIDA
5	6	7	8	RICARDO ARJONA SONY	◆ TE CONOZCO
6	8	17	3	JUAN GABRIEL ARIOLA/BMG	◆ PERO QUE NECESIDAD
7	5	3	10	LOS FANTASMAS DEL CARIBE RODVEN	◆ MAS Y MAS
8	9	10	9	THE BARRIO BOYZZ SBK/EMI LATIN	◆ UNA NOCHE DE AMOR
9	10	14	5	TONY VEGA RMM/SONY	ELLA ES
10	7	5	12	LUIS MIGUEL WEA LATINA	TU Y YO
11	17	19	5	JULIO IGLESIAS COLUMBIA/SONY	◆ CRAZY
12	18	21	4	KAIRO SDI/SONY	◆ EN LOS ESPEJOS DE UN CAFE
13	12	18	5	LORENZO ANTONIO WEA LATINA	◆ CUANDO, COMO Y PORQUE
14	14	16	4	VICEVERSA MAX MUSIC	◆ ELLA
15	11	6	12	GLORIA ESTEFAN EPIC/SONY	◆ AYER
16	16	15	7	PANDORA EMI LATIN	EL CANALLA
★ ★ ★ POWER TRACK ★ ★ ★					
17	25	39	3	LOS FUGITIVOS RODVEN	DIABLO
18	19	34	3	M. A. SOLIS Y LOS BUKIS FONOVISIA	A AQUELLA
19	21	—	2	LISA LISA PENDULUM/EMI	CUANDO ME ENAMORE
20	15	12	10	ALVARO TORRES EMI LATIN	TU MEJOR AMIGO
21	20	37	3	ANTONIO AGUILAR, HIJO EMI LATIN	POR TI NO VOY A LLORAR
22	26	31	3	INDUSTRIA DEL AMOR UNICO/FONOVISIA	DOS ENAMORADOS
23	23	—	2	VARIOUS ARTISTS MAX MUSIC	MERENGUE MIX
24	29	40	3	WICHY CAMACHO WEA LATINA	DARIA EL ALMA
25	13	8	13	ANA GABRIEL SONY	HABLAME DE FRENTE
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
26	NEW ▶	1	1	EDGAR JOEL RODVEN	LO QUE NO HARIAS POR AMOR
27	24	25	4	VERONICA CASTRO POLYGRAM LATINO	TU LA TIENES QUE PAGAR
28	NEW ▶	1	1	MARCOS LLUNAS POLYGRAM LATINO	PARA OLVIDAR
29	22	13	12	MARC ANTHONY Y INDIA RMM/SONY	◆ VIVIR LO NUESTRO
30	32	—	2	CARLOS VIVES POLYGRAM LATINO	ALICIA ADORADA
31	NEW ▶	1	1	LOS TIRANOS DEL NORTE FONOVISIA	EXTRANA MANERA
32	30	22	5	BRONCO FONOVISIA	PASTILLAS DE AMOR
33	NEW ▶	1	1	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	◆ LA COSQUILLITA
34	34	—	2	GRACIELA BELTRAN EMI LATIN	PILARES DE CRISTAL
35	NEW ▶	1	1	PIMPINELA POLYGRAM LATINO	HAY AMORES QUE MATAN
36	NEW ▶	1	1	RAUL DI BLASIO ARIOLA/BMG	◆ HASTA QUE TE CONOCI
37	27	27	4	LOS TIGRES DEL NORTE FONOVISIA	LOS DOS PLEBES
38	28	11	12	OLGA TANON WEA LATINA	◆ PRESENCIE TU AMOR
39	31	36	3	LALO Y LOS DESCALZOS WEA LATINA	EL HIJO DEL AMOR
40	36	—	2	LOS INVASORES DE NUEVO LEON FONOVISIA	PLAYA SOLA

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

Artists & Music

LATIN NOTAS

(Continued from page 36)

single "El Baile De La Vela" (Crescent Moon/Epic) soars 49-34 this week on Billboard's Club Play chart.

BRASILEIRA-NOTAS: So far, Warner's Milton Nascimento is the sole Brazilian artist invited to the upcoming Woodstock Festival. Nascimento is slated to perform Aug. 14... In a move to exploit the nascent home video market in Brazil, Warner Music Vision has released five exercise videos, including Jane Fonda's "Yoga Exercise Workout" and six erotic titles... For its upcoming album, due in September, Warner Music Brazil act Rappa and noted sambandito poet Bezerra da Silva have cut a reggae version of da Silva's 1992 hit "Candidato Cão."

ROADWORK: Argentinian-born, Brazilian-reared guitarist Victor Biglione is due to play July 18 at the Blue Note in New York. The axeman extraordinaire will be joined by gifted Canadian saxophonist Jean-Pierre Zanella... Juan Valentin and Beatriz Adriana are booked to headline the ninth annual Viva Mexico Festival July 23-24 at the Plaza Garibaldi in Chicago. Rounding out the festival/rodeo lineup are Banda Movil, Los Humildes, Arkangel R-15, Los Traileros Del Norte, and Banda Tunera. Producing the event is Cárdenas/Fernández & Associates... Selena is set to top the bill at the inaugural Tejano Music Fest, Aug. 21 at the Colorado State Fair in Pueblo. Other Tejano notables scheduled to perform are Culturas, Ram Herrera, Roberto Pulido, Hometown Boys, Oscar G., and Los Pekaderez. The concert is being staged by Anahuac Entertainment Corp., a Houston-based promotion/marketing company... Green Linnet's Conjunto Céspedes, a superb Afro-Cuban outfit from San Francisco, is slated to headline the third edition of Salsa L.A. Aug. 27 at the John Anson Ford Amphitheatre. Also booked to appear are talented Latin jazz guitarist Marcos Loya and Francisco Aguabella, a highly regarded virtuoso of Afro-Cuban drumming.

RELEASE UPDATE: First it was the Benedictine Monks of Santo Domingo de Silos scoring a celestial ascent up The Billboard 200 with "Chant." Now Spanish imprint Max Music is hoping for a similar chart performance from Pope John Paul II via a two-volume rosary recitation set entitled "El Rosario Del Papa"... Dominican merengero Sergio Vargas has switched gears and put out a solid ballad album of classics for Vedisco Records, entitled "Como Un Bolero."

DISC SPINNING Em Portugues: One of the best albums to come out of Brazil this year is Zélia Duncan's self-titled second album for Warner. Wrapping her folk soul inside of meaty funk, rock, and reggae arrangements, this punky, 29-year-old singer/songwriter from Niterói ignites passionate accounts of desperate love with a full-bodied mezzo that can move mountains. For non-Brazilian listeners, Duncan often recalls Tracy Chapman or Joan Armatrading. Her slinky, English-language rendition of Armatrading's "Am I Blue For You" surely would draw a knowing grin from Armatrading. An album with no weaknesses,

the record's most bracing tales of yearning are "Sentidos," "Tempestade," and "Estava Lá."

On his latest effort, "Assim Caminha A Humanidade" (RCA/BMG), Lulu Santos whips up a delectable musical Slurpee blending disco, funk, surf, reggae, and bossa nova. Indeed, Santos turns in a stunning bossa nova take on Neil Young's "Rust Never Sleeps (Hey Hey My My)" wherein the singer shuts off the characteristic quiver in his low-end baritone, thereby injecting the ode to rock'n'roll with a curious, plaintive optimism. The disco/funk leadoff single "Tudo Igual" is ideal for radio, but the album's monster track is "Tim Medley," a slick, hip-hop tribute to Tim Maia that could use a grittier, longer remix.

From the budding salsa-in-Brazil movement comes a tropical-oriented

album, "Devora-Me" (PolyGram), by veteran songstress Elba Ramalho. Producer Glenn Monroig wisely did not concoct a straight-up salsa album, but rather he pleasingly meshed choppy Afro-Caribbean cadences with smoother samba and samba/reggae rhythms. While Ramalho's salsa cover of the evergreen "Devora-Me Outra Vez" falls short of the original version, her salsa/samba/bossa rendition of "Desesperada" is delightful, along with effervescent samba number "Ouro" and salsa/pop entry "Cora, Coração."

CHART NOTES: Three EMI Latin singles run back-to-back-to-back on this week's Hot Latin Tracks chart, with Selena's immense smash "Amor Prohibido" sitting tight at No. 1 for the seventh consecutive week. Both Jon
(Continued on page 40)

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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	1	57	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN <small>41 weeks at No. 1</small>
2	2	53	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	3	13	BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR WORD 57869/EPIC	EXCELLENT
4	4	35	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
5	7	33	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
6	13	5	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
7	5	11	JOHN P. KEE VERITY 43009	COLORBLIND
8	6	15	DARYL COLEY SPARROW 51390	IN MY DREAMS
9	11	35	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
10	8	15	THE CLARK SISTERS SPARROW 51368	MIRACLES
11	10	31	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
12	9	37	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
13	12	35	DOTTIE JONES BELLMARK 77005	ON MY OWN
14	21	9	SOUNDS OF BLACKNESS PERSPECTIVE 9006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
15	14	33	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
16	18	17	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW	LAWRENCE MATTHEWS & FRIENDS
17	19	11	CALVIN BERNARD RHONE CGI 1092	LIVE... I'M A WINNER
18	22	5	HEAVEN SENT INTERSOUND 9119	CLOSEST FRIENDS
19	23	61	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
20	28	3	EDWIN HAWKINS FIXIT 9124/INTERSOUND	KINGS & KINGDOMS
21	29	3	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
22	15	19	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
23	16	19	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
24	NEW▶		L.A. MASS CHOIR CGI 1083	I SHALL NOT BE DEFEATED
25	17	15	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
26	20	35	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 1C195	NOTHING CAN BE BETTER
27	27	9	GMWA WOMEN OF WORSHIP ALEHG INT'L MUSIC 3006	IT'S OUR TIME
28	33	33	BISHOP PAUL S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1663/MALACO	WE OFFER CHRIST
29	NEW▶		WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017	LORD...TAKE US THROUGH
30	25	17	NORTH CAROLINA MASS CHOIR CGI 10E1	LET'S MAGNIFY THE LORD
31	40	9	VARIOUS ARTISTS BLACKBERRY 1605/MALACC	SONGS MAMA USED TO SING
32	30	7	NEW HOME MINISTRY MASS CHOIR BORN AGAIN 1003	THE BLOOD
33	37	3	BISHOP BILLY ROBINSON & THE GARDEN OF PRAYER CATHEDRAL CHOIR VECTRON :9502	KEEP THE FAITH
34	39	7	GREATER EMMANUEL MASS CHOIR CGI 1094	THE SUN WILL SHINE AGIAN
35	36	17	THE PILGRIM JUBILEES MALACO 6016	IN REVIVAL
36	26	55	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 1C187	LIVE
37	NEW▶		RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
38	32	21	CARNELLE MURELL & THE NEWORK COMMUNITY CHOIR SAVOY 14815/MALACC	WAIT I SAY ON THE LORD
39	35	59	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
40	38	3	TRAMAIN HAWKINS SPARROW 1429	ALL MY BEST TO YOU

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

Artists & Music



by Lisa Collins

THE GOSPEL SOURCE: After 48 years on the east end of Pittsburgh, Dorsey Records was recognized as the largest black gospel dealer in the Ohio-Pennsylvania-West Virginia Tri-State area. "But we were still primarily seen as a small store in an inner-city community," says Neil Dorsey—until 1992, when the 48-year-old entrepreneur, who took over the family-run store from his dad, launched the Gospel Source.

Response to the two-color, professionally designed sales catalog was overwhelming. "It gave the appearance that we had a much bigger operation," Dorsey says, "and with the mom-and-pops who'd once carried the major gospel inventory dying off, people were having a difficult time finding outlets that sold gospel."

As a result of Dorsey's savvy move, walk-in business increased dramatically. "Customers began coming in from all over the Tri-State area. We also got great response on gospel radio stations. Instead of advertising the store, we advertised free subscriptions for the Gospel Source. Now, mail and phone orders are 25% of our business."

Dorsey's publication lists a full line of gospel, from current top sellers to traditional, hard-to-find titles, sermons, and songbooks. He hopes to add editorial for the upcoming September issue. Overhead for the quarterly publication is "strictly out-of-pocket." "The 25% increase in sales more than covers the cost," Dorsey says, "but the high cost per issue cuts into my profits. My goal is to sell enough advertising to offset the production costs and enable me to go

to full-color, while keeping it free to customers." Dorsey is already scoring points with several major labels, which view the publication as not only a "quality piece, but a viable resource in extending their consumer base."

HEADING EAST: Noted gospel producer and choir director Patrick Henderson relocates to Washington, D.C., this month. Sparking the move is Henderson's newly launched partnership with Radio One—a conglomerate of six stations owned by Cathy Hughes and Alfred Liggins in the D.C./Baltimore area—for the marketing and promotion of his label, Song Of Solomon. Distribution for the label, whose roster includes the True Holiness Choir, the Jimmy Thomas Choir, Promise, and Keith Pringle, is going through Word/Epic. Henderson also has signed on as director of special projects for Baltimore's historic Bethel AME Church, pastored by Frank M. Reid III. Henderson, whose signature gospel success was forged with the West Angeles "Saints In Praise," is hoping for similar success with Bethel's 150-voice mass choir.

TIME OUT: The Williams Bros. took a break from their executive duties at the helm of Blackberry Records to record and release their latest studio project, "In This Place," which shipped July 12. The project reunited them on record with their brother, Leonard Williams, who provides lead vocals on "When In Need." Doug Williams says, "It was great working with him again. It's the first thing he's done with us since leaving the group in 1988." Meanwhile, on the comeback trail is Rev. Jessie Dixon, who's teamed with the Chicago Community Choir on "We Give You Praise" from Dallas-based Redemption Records... Resurfacing on Virgin Records is Pops Staples with his latest release, "Father, Father," featuring the Staple Singers on the title track, "Hope In A Hopeless World." The album also features reworked versions of the Curtis Mayfield classic "People Get Ready" and Bob Dylan's "Gotta Serve Somebody."

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Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	39	CARMEN SPARROW 1387 5 weeks at No. 1	THE STANDARD
2	2	85	DC TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
3	3	27	TWILA PARIS STARSONG 8805	BEYOND A DREAM
4	4	17	MICHAEL SWEET BENSON 2231	MICHAEL SWEET
5	5	23	POINT OF GRACE WORD 26014	POINT OF GRACE
6	8	19	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
7	10	41	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
8	6	39	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
9	9	19	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
10	17	5	GARY CHAPMAN REUNION 0084/WORD	THE LIGHT INSIDE
11	7	19	RAY BOLTZ WORD 57868/EPIC	ALLEGIANCE
12	11	19	STEVE GREEN SPARROW 1334	WHERE MERCY BEGINS
13	16	15	PHILLIPS, CRAIG & DEAN STARSONG 8806	LIFELINE
14	15	35	SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
15	NEW▶		DAKODA MOTOR CO. MYRRH 6976/WORD	WELCOME RACE FANS
16	NEW▶		KATHY TROCCOLI REUNION 66367/RCA	KATHY TROCCOLI
17	13	13	AUDIO ADRENALINE FOREFRONT 3012/STARSONG	DON'T CENSOR ME
18	12	15	OUT OF THE GREY SPARROW 1405	DIAMOND DAYS
19	18	3	PHIL KEAGGY SPARROW 1459	WAY BACK HOME
20	NEW▶		TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
21	14	115	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
22	23	3	VARIOUS ARTISTS SPARROW 1434	PROMISE KEEPERS: A LIFE THAT SHOWS
23	21	9	GOSPEL GANGSTAS MYX 9460/FRONTLINE	GANG AFFILIATED
24	20	17	CLAY CROSSE REUNION 9728/WORD	MY PLACE IS WITH YOU
25	34	11	ACAPPELLA WORD 6998	HEAR IT IN OUR VOICE
26	NEW▶		BRIDE STARSONG 8283	SCARECROW MESSIAH
27	27	39	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
28	19	39	RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
29	22	23	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
30	25	7	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138	CHANT
31	35	57	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES
32	24	11	LARNELLE HARRIS BENSON 2226	BEYOND ALL LIMITS
33	NEW▶		DEGARMO & KEY BENSON 4014	TO EXTREMES
34	RE-ENTRY		CHARLIE DANIELS SPARROW 1428	THE DOOR
35	26	13	DINO BENSON 2262	MIRACLES
36	29	103	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
37	30	9	KIDS CLASSICS BENSON 2217	ACTION BIBLE SONGS
38	36	13	VARIOUS ARTISTS VINEYARD 9172	THE BEST LOVED SONGS FROM THE VINYARD
39	37	13	SCOTT BLACKWELL N SOUL 9903	NITRO PRAISE
40	31	13	KIDS CLASSICS BENSON 2218	SUNDAY SCHOOL SONGS

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LATIN NOTAS

(Continued from page 38)

Secada's "Si Te Vas," holding at No. 2, and Ricardo Montaner's "Quisiera," up one to No. 3, appear poised to overtake "Amor Prohibido" in two weeks. No single, by the way, has remained atop the HLT for more than 10 straight weeks.

Two other fast-closing tracks showing healthy point gains in this week's top 10 are Ricardo Arjona's Sony ballad "Te Conozco" (6-5) and Juan Gabriel's Ariola/BMG entry "Pero Que Necesidad" (8-6). Julio Iglesias' Co-

lumbia/Sony single "Crazy," a no-show at Anglo pop radio, leaps 17-11.

RETAIL NOTES: For the second straight week, Gloria Estefan's "Mi Tierra" (Epic/Sony) tops the Billboard Latin 50, ending several weeks of flip-flopping with Selena's No. 2 album, "Amor Prohibido" (EMI Latin). Raúl di Blasio's "Piano De América 2" (Ariola/BMG) moves smartly 6-3, becoming the Latin 50's highest-charting instrumental album.

Artists & Music



by Bob Darden

YOU KNOW A GENRE has grown up a little when it starts getting tribute albums. You know a genre has matured when they're GOOD.

And there are two such superb releases on the shelves—"Strong Hand Of Love: A Tribute To Mark Heard" (Myrrh/Fingerprint) and "I Predict A Clone: A Tribute To Steve Taylor" (R.E.X.).

"Strong Hand Of Love" is a stunner, a genuine masterpiece, as befitting a tribute to the late, great iconoclastic Mark Heard. Compilation producer Dan Russell assembled a lineup that can stand toe to toe with any such tribute in the industry: Bruce Cockburn, Victoria Williams, Pierce Pettis, Tonio K., Michael Been, Vigilantes Of Love, Kate Taylor, and others from the mainstream marketplace, as well as Rich Mullins, Ashley Cleveland, Phil Keaggy, Bruce Carroll, Julie Miller, Randy Stonehill, the Choir, and others from the ranks of religious music. Even Russell takes a turn with "I Just Wanna Get Warm."

There are too many jewels to mention, but be sure not to miss Kevin Smith's (DC Talk) "Lonely Moon" and Pat Terry's "Mercy Of The Flame."

This is brilliant, heady stuff, and I'm struck once again by the gift Heard had with words: "We are soot-covered urchins running wild and unshod/We will always be remembered as the orphans of God."

Incidentally, the best club-sized concert tour of the summer is coming from this disc. Been, with the Call, is pushing his powerful "On the Verge Of A Nervous Breakdown," while Vigilantes Of Love are opening with selections from their fiery "Welcome to Struggleville," on Capricorn.

STEVE TAYLOR'S "I Predict A Clone" may not have as many marquee stars, but it is no less compelling and

a little more light-hearted. Drawn mostly from the far alternative and metal edge of contemporary Christian music, it features Sixpence None The Richer, Dig Hay Zoose, Circle Of Dust, Bride, Hot Pink Turtle, and others doing such Taylor gems as "On The Fritz," "I Want To Be A Clone," "Sin For A Season," and more.

Taylor earmarked all proceeds from the release to the Chicago-based Jesus People USA's Cornerstone Community Outreach—meaning that all of the money will go directly to providing food and shelter for the homeless, the elderly, and the abused.

The Warner Alliance artist also will be going on tour shortly—for the first time in what seems like forever—in support of his album "Squint" and his wonderful long-play video "Squint: Movies From The Soundtrack." Opening will be Dakoda Motor Co. and Canada's Hocus Pick.

(By the by: One of the neat things about this job is the stuff I get in the mail that never makes it into the stores. R.E.X. released an advance copy of "I Predict A Clone" that featured Taylor's comments in the studio as he heard each cut (supposedly) for the first time. Not only is Taylor the funniest guy in this industry, he's probably the most insightful as well. If you're in a position to do so, strong-arm R.E.X. for a copy of the cassette.)

"I do hasten to add here that this whole thing was a complete surprise," Taylor says. "I honestly had nothing to do with it. When R.E.X. originally approached us, we said, 'Do it. It sounds great. Send me a copy when it is done.' I wouldn't want people to think I was consulting on my own tribute! So I didn't. And I loved the results."

Neither "Strong Hand Of Love" nor "I Predict A Clone" is the first such tribute albums in CCM. That distinction goes to Sparrow's fine Keith Green set and a couple of similar projects on smaller indie labels. That doesn't mean there aren't still other acts deserving of such treatment, particularly Larry Norman, Love Song, Andrae Crouch, the Imperials, and the Wauhous (uh... not really), all of which immediately come to mind.

Finally, in a similar vein: this idea from Phil Keaggy. How about a Celtic/Gaelic artist version of Handel's "Messiah"? What a stroke of inspiration, Phil! Green Linnet Records—are you listening?



by Jeff Levenson

IN AN UNUSUAL GESTURE aimed at promoting Franco-American good vibrations, the village of Snowmass, Colo., invited a delegation of 40 French people to this year's edition of Jazz Aspen June 22-26. The guests—politicians, cultural officials, broadcast personnel, and journalists, primarily—are tied to Jazz Aspen's sister festival in the south of France, Jazz in Marciac, scheduled for Aug. 8-15.

The two festivals enjoy a sisterly relationship, not because of similar programming philosophies, but because of their shared appreciation of place: The village of Marciac is located in France's bucolic Gasconne region; Aspen is high in the Rockies. Both understand that successfully run jazz fests are as much about setting as they are music.

The explanation is simple: As more and more performers work the summer festival circuit, a creeping sameness sets in. There's little about the musical offerings that distinguishes these happenings. Festivals must carve their individual identities out of their geography, and not necessarily via their star attractions. Thus, dreamy vacation spots like Aspen or Marciac become de rigueur because of their natural beauty. Sorry to say, it's not always about jazz.

Indeed, Marciac can treat a giant like Oscar Peterson as its centerpiece ticket (he's slated to perform Aug. 11), while Aspen would probably have difficulty

selling that show to its well-heeled audience of jazz novitiates. Perhaps, length of service offers a clue—Marciac is in its 17th year, Aspen, its fourth.

But the difference is cultural, as well. The French have a great appreciation of our tradition-friendly jazz artists, while Americans, in the main, embrace jazz's more contemporary or pop side. Our history, our traditions, don't always engage us the way they do other countries.

This verity was underscored by Jazz Aspen's attendance figures. Excluding the opening-night festivities, which centered on a salute to Marciac, replete with sit-down feast, the remaining four nights were each devoted to stylistic limbs of the jazz tree: Lou Rawls, the Neville Brothers, Gonzalo Rubalcaba and Bobby McFerrin, the Rippingtons featuring Russ Freeman, and Nelson Rangell.

Tellingly, the evening with the purest jazz sensibility—arguably Rubalcaba and McFerrin—had the lightest turnout. (The heaviest? The Nevilles, possibly because Ed Bradley, 60 Minutes man or, if you prefer, the boys' fifth brother, leapt to the stage and dazzled all with his stylings on lead tambourine. About his singing, one could only say that he's extremely well-groomed.)

Yet the jazz piece to Aspen's puzzle is significant, if for no other reason than it helps complete the cultural picture the area has been developing since 1949. Aspen is a community with a proven sensitivity to the arts (The Aspen Writer's Foundation, DanceAspen, Aspen Music Festival, Aspen Art Museum, Aspen Ridiculous Theater Company). Jazz fits because it fits.

As festival programming goes, Jazz Aspen's is modest. Its surroundings and ambitions, however, are anything but.

Music Video

ARTISTS & MUSIC

N'ville Embraces A N.Y. Perspective Liberty Clip Helps Kreussling Cross Over

BY JIM BESSMAN

NEW YORK—The career of country artist Cleve Francis, a former cardiologist now signed to Nashville's Liberty Records, could be termed anything but typical. So it seems appropriate that the production of his new video "Love Or The Lack Thereof," for the first single from his forthcoming third album "You've Got Me Now," would deviate from the Nashville norm.

The clip's director, GPA Films' Lori-Jean Kreussling, is best known in hip-hop circles for such videos as Joe's "Im In Luv" and Drama's "See Me." The New York-based director had actively courted Nashville, and she was commissioned for the Francis clip based on her technical prowess, as well as for a treatment designed to enliven the artist's typically sober demeanor.

"I was surprised by how receptive [members of the Nashville music community] are," says Kreussling, who strives to avoid being typecast as a hip-hop director by submitting treatments for clips in other musical genres.

The strategy appears to be working. Last year, she shot Jeff Knight's "Easy Street" video for Mercury Nashville, and she now is working on Joey Reed's DCT Records country clip "Too Young, Too Loose, Too Crazy."

"The [country executives] are the only ones who don't care about what genre is on my reel—they only care about the quality of filmmaking," Kreussling says. "They're the most open, and I thought they'd be the most conservative."

Music video played a large part in establishing Francis, whose 1990 breakthrough came with the self-financed clip to the independent release "Love Light," which garnered top 10 status on CMT and resulted in his deal with Liberty. With his third album, the label was seeking "something light-hearted" that would "change direction" for the artist, says Kreussling.

"Up until now, his videos showed a more serious side," she says. "My concept was on the nutty side. They liked it, and I was a little surprised."

Notes Francis' manager, Steve Small, "People can feel intimidated by Cleve, probably because of his previous career and the authority and elegance he carries. So we wanted people to see him loose and having fun."

Kreussling's reel inspired Francis and his crew, says Small. "She obviously had fun with people and got their personalities across without falling into clichés. She came in with a treatment, and it ended up on screen almost word-for-word."

The "Love Or The Lack Thereof" video concept was fairly literal, placing Francis in a colorful living room set at New York's 3-G's Studios. The artist, who only wants to kick back with his love interest, is forced to deal with bad news presented by various characters mentioned in the song lyrics, including a banker, a preacher, a politician, and—in an ironic touch—a doctor, played by Francis.

"The room had a kitschy, retro-western feel that was a little over the top," says Kreussling of a set decorated with plaid carpeting, vintage red leather furniture (complete with a steer's head pattern), a stuffed armadillo, and '50s era lamps.

"There were a lot of sight gags, like the line in the song, 'I know I'll always find a way to make a buck,' and he's

whittling a wooden figure of a male deer—corny stuff like that. I thought it might be too hokey, but it worked," says Kreussling. "It was lighthearted, and the warm colors looked good with Cleve's skin tones."

Small points out the director's experience in lighting African-American artists was one of the key elements that won her the job.

The medium-budget production also furthered Francis' desire for his videos to feature African-American players in a racially diverse cast.

"It's very important to what we do to be very inclusive in country music," says Small. "The New York talent pool is so great that this happens automatically without suggesting it. There are so many looks and varieties of people, which is really important to who Cleve is, and what he feels he represents."

The artistic attitude in New York also was appealing to the Francis camp, says Small. "We're not trying to go super-hip, using New York sets like other country videos have done, but we're tapping into a different creative environment," he says.

And by shooting the clip in New York, Francis says he felt he could achieve a unique visual vibe to showcase his music. "If you keep doing videos in Nashville, they all begin to look alike," he says.

"Love Or The Lack Thereof" premiered in medium rotation on CMT June 29 and was accepted into medium rotation on CMT Europe. It was the Hot Spot video on TNN July Fourth.



FRANCIS

PRODUCTION NOTES

NEW YORK

• Brett Ratner is the eye behind Heavy D & the Boyz' new Uptown video "Nuttin' But Love." Marc Reshovsky directed photography; Jason Taragan produced.

• Propaganda Films director Stephane Sednaoui reeled Youssou N'Dour and Neneh Cherry's collabo-

orative Columbia clip "7 Seconds."

• Director Diane Martel shot Billy Lawrence's EastWest video debut, "Happiness," on location in Clinton Hill, Brooklyn. Jim Fealy directed photography on the clip; Becky Coleman produced.

• Squeak Pictures' Dani Jacobs directed Jeffrey Gaines' new EMI video "I Like You." Brook Altman and Catherine Finkenstaedt produced the shoot; Tami Reiker directed photography.

LOS ANGELES

• Director Marty Thomas lensed K.O. Kane's new Ruthless/Relativity video "Funk Upon A Rhyme" for Riviera/PANIC Films. Kim Haun directed photography; Bruce Spears produced.

NASHVILLE

• Terry McBride & the Ride's new MCA Nashville video "Been There" is a DNA production directed by Joanne Gardner. Rhonda Hopkins produced; Patrick Darrin directed photography on location at the Blair School of Music.

OTHER CITIES

• The Rolling Stones' new Virgin video "Love Is Strong" is a Propaganda Films production directed by David Fincher. He shot the clip on location in Toronto and other cities.



Behind The Scenes. Jodeci's DeVante Swing, center, recently got behind the camera to direct Elektra's Sista Sista in their debut video, "Brand Nu." Pictured with Swing on a Manhattan rooftop, from left, are Sista's Misdeleanor (Missy Elliot), Radiah Scott, LaShawn Shellman, and Chonita Coleman.

Sony/AFI Amateur Vid Contest Elicits Diverse Visions Of U.S.

EYEWITNESS VIDEO: The Eye recently was dazzled by a slate of amateur music videos that were vying for top honors in a competition sponsored by the Sony Corp. of America and the L.A.-based American Film Institute.

As a preliminary judge in the Visions Of U.S. Contest, we saw 25 of the 100 shortform clips submitted. Of the nine clips chosen by our judging panel, one will be awarded a grand prize at an Aug. 16 ceremony hosted by the Academy Of Television Arts & Sciences.

Aspiring directors from Huntsville, Ala., to Conifer, Colo., submitted clips to back original music in the rock, rap, AC, country, alternative, and instrumental genres.

The rules required that contestants shoot on a home video format—i.e., no film allowed. Production techniques ranged from crudely basic to wildly innovative.

We saw cross dressers, puppets, bimbos, scenery, statues (statues, and more statues), dogs, cowboys, contemporary Christian comedians, and dozens of people gazing deeply past the horizon.

The most profound lesson we learned from the recent judging experience was that our taste deviated severely from the other panelists, one of whom must have been Tipper Gore's college roommate. Clearly these eyes have seen more dramatic and obnoxious footage than the average viewer, and we've now become totally inured to what others perceive as shocking and obscene. How sad is that?

SPEAKING OF SHOCKING: Portland, Ore.-based programmer Siouxsie Crawford of "Bohemia After Dark" reports that she lost a barter deal with a major network affiliate after programming a self-edited version of Nine Inch Nails' "Closer" and the Beastie Boys' "Sabotage."

"Bohemia" is carried during late-nights on the Portland-based Fox affiliate KPDX and the independent Seattle station KTZZ.

While Crawford says she was dismayed by the response to both clips, the complaints regarding the Beastie Boys' video seemed more outrageous than the outcry regarding the controversial NIN clip.

"Closer" does feature explicit lyrics, some nudity, and a little sado-masochistic imagery. But the Beasties' "Sabotage" is just a wacky takeoff on a bad '70s action series, for Pete's sake!

"[Sabotage] caused us to lose a barter deal with a CBS station we'd been negotiating with," says Crawford, who notes that the current problem may actually have saved her some heartache down the road. "If they were that upset about that

video, I'm sure they wouldn't appreciate the different things we do on the show, politically and otherwise."

INTERACTIVE UPDATE: On July 28-29, the Interactive Television Assn. will hold its first conference dedicated exclusively to identifying and measuring the consumer market for interactive television products and services. The forum, titled "Interactive Industry 2000: Market Research For The Interactive Television Business, Or 'Who's Gonna Buy This Stuff?'" is co-sponsored by the Wharton School of Business and will be held in Philadelphia. The ITA is based in Washington, D.C.

THE EYE



by Deborah Russell

LIKE, TOTALLY Futuristic: MTV's Beavis and Butt-head star in their own video game, set for fall release (Billboard, July 16). Viacom New Media is publishing the title, as well as the forthcoming CD-ROM release "MTV's Club Dead." The interactive movie is a futuristic film-noir murder mystery.

REEL NEWS: Tracy Storey-Rogers is now director of programming at CMT... Jeff Anderson, national director of video promotion at RCA, is moving into video promotion at Interscope... Editor Erik

Peterson has joined L.A.'s Varitel Video... Lee Stimmel is product manager at A*Vision Entertainment.

New companies: Scobro Pictures Inc. is a new development and production company headquartered in Venice, Calif., with production offices in New York. The directors roster includes Juliet Cuming (White Zombie), Yule Caise (Run-D.M.C.), and Frank Suffer (Cassandra Wilson).

On screen: The Disney Channel boasts the U.S. television premiere of "George Michael's Concert Of Hope" July 24. The concert was taped at London's Wembley Arena Dec. 1 and features David Bowie, k.d. lang, and Simply Red's Mick Hucknall. Proceeds benefited the British charities Crusaid and the National AIDS Trust.

INTO THE LIGHT: R&B video programmer Wendy Wheaton of "Videos In The Dark" has relocated her 5-year-old show from Boston to Los Angeles. Wheaton resurrected the R&B clip show in June at the top of Black Music Month. The 30-minute program can be seen every Sunday at 2:30 p.m. on Continental Cablevision's public access channel.

A recent playlist included videos by Zhane, Queen Latifah, and Keith Washington. Wheaton says she tries to take the show on location as often as possible, and seeks to introduce a local artist into every episode. "Videos In The Dark" targets viewers between the ages of 18 and 34.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 ★★ NEW ADDS ★★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



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

- 1 Da Brat, Funkdafied
- 2 Aaron Hall, I Miss You
- 3 SWV, Anything
- 4 Aretha Franklin, Willing To Forgive
- 5 Aaliyah, Back & Forth
- 6 Queen Latifah, Black Hand Side
- 7 Mariah Carey, Anytime You Need A...
- 8 Warren G & Nate Dogg, Regulate
- 9 Kscape, Love On My Mind
- 10 Marc Dorsey, People Make The World
- 11 Shai, The Place Where You Belong
- 12 Angela Winbush, Inner City Blues
- 13 Patra, Worker Man
- 14 Ill, Where My Homiez?
- 15 Tevin Campbell, Always In My Heart
- 16 Shanice, Somewhere
- 17 Sounds Of Blackness, I Believe
- 18 R. Kelly, Your Body's Callin'
- 19 Crystal Waters, 100% Pure Love
- 20 Arrested Development, Ease My Mind
- 21 Jeru The Damaja, D. Original
- 22 Ce Ce Peniston, I'm Not Over You
- 23 Lalah Hathaway, Let Me Love You
- 24 A Tribe Called Quest, Oh My God
- 25 Beatnuts, Props Over Here
- 26 Outkast, Southernplayalistic...
- 27 Shyheim, Pass It Off
- 28 R. Kelly, Bump N' Grind
- 29 Jodeci, Feenin'
- 30 Brand New Heavies, Dream On ...

★★ NEW ADDS ★★

- Teena Marie, Warm As Momma's Oven
 Emage, The Choice Is Yours
 Patra/Yo-Yo, Romantic Call
 Eric Robertson, The Moon
 Dred Scott, Check The Vibe
 Ahmad, Back In The Day
 Usher, Can You Get Wit It
 Gerald Albright, This Is For The Lover ...
 Funky Poets, I Only Have Eyes For You



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Travis Tritt, Foolish Pride
- 2 David Ball, Thinkin' Problem
- 3 John Anderson, I Wish I Could ...
- 4 Tracy Byrd, Lifestyles Of The Not ...
- 5 Sammy Kershaw, National Working ...
- 6 Diamond Rio, Love A Little Stronger
- 7 Alan Jackson, Summertime Blues
- 8 Tim McGraw, Don't Take The Girl
- 9 Lari White, That's My Baby

- 10 Blackhawk, Every Once In A While
- 11 Hal Ketchum, (Tonight We Just Might) ...
- 12 Neal McCoy, Wink
- 13 Tracy Lawrence, Renegades, Rebels ...
- 14 Mark Chesnutt, She Dreams
- 15 Confederate Railroad, Elvis And Andy
- 16 Joe Diffie, Third Rock From The Sun
- 17 Randy Travis, Whisper My Name†
- 18 George Strait, The Man In Love With ...†
- 19 Vince Gill, What The Cowgirls Do†
- 20 John Michael Montgomery, Be My ...†
- 21 Kathy Mattea, Nobody's Gonna Rain ...†
- 22 Daron Norwood, If I Ever Love Again†
- 23 Reba McEntire, Why Haven't I ...
- 24 Greg Holland, Let Me Drive†
- 25 Billy Ray Cyrus, Ain't Your Dog No ...†
- 26 Dwight Yoakam, Pocket Of A Clown†
- 27 Radney Foster, Labor Of Love†
- 28 Faith Hill, But I Will
- 29 Patty Loveless, Think About Elvis
- 30 Tanya Tucker, Hangin' In
- 31 Lorie Morgan, If You Came Back ...
- 32 Linda Davis, Love Didn't Do It
- 33 Clay Walker, Dreaming With My Eyes ...
- 34 Shenandoah, I'll Go Down Loving You
- 35 Sawyer Brown, Hard To Say
- 36 Dan Seals, All Fired Up
- 37 Ricky Lynn Gregg, Get A Little Closer
- 38 Marty Stuart, Love And Luck
- 39 Nitty Gritty Dirt Band, Cupid's Got ...
- 40 Joy Lynn White, Wild Love
- 41 Western Flyer, Western Flyer
- 42 Michelle Wright, One Good Man
- 43 Martina McBride, Independence Day
- 44 Jon Randall, This Heart
- 45 Cleve Francis, Love Or The Lack ...
- 46 Bryan Austin, Radio Active
- 47 The Mavericks, O What A Thrill
- 48 Carlene Carter, Something Already ...
- 49 Rick Trevino, She Can't Say I Didn't ...
- 50 Gibson/Miller Band, Mammias Don't ...

† Indicates Hot Shots

★★ NEW ADDS ★★

- Chris LeDoux, Honky Tonk World
 John & Audrey Wiggins, Has Anybody ...
 Johnny Cash, Drive On
 Marc Beeson, A Wing And A Prayer
 Pam Tillis, When You Walk In The Room
 S. Alan Taylor, Black & White
 Tracy Byrd, Watermelon Crawl



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Warren G & Nate Dogg, Regulate
- 2 Collective Soul, Shine
- 3 Soundgarden, Black Hole Sun
- 4 Aerosmith, Crazy
- 5 Coolio, Fantastic Voyage
- 6 Ace Of Base, Don't Turn Around
- 7 Stone Temple Pilots, Vasoline
- 8 Offspring, Come Out And Play*
- 9 John Mellencamp, Wild Night
- 10 Candlebox, Far Behind

- 11 All-4-One, I Swear
- 12 Beastie Boys, Sabotage*
- 13 Lisa Loeb & Nine Stories, Stay
- 14 Smashing Pumpkins, Rocket
- 15 Stone Temple Pilots, Big Empty
- 16 Alice In Chains, I Stay Away
- 17 Green Day, Basket Case
- 18 Salt-N-Pepa, Heaven Or Hell
- 19 Gin Blossoms, Until I Fall Away
- 20 Live, Selling The Drama*
- 21 Heavy D & The Boyz, Nuttin' But Love ...
- 22 Mariah Carey, Anytime You Need A ...
- 23 Salt-N-Pepa, Shoop
- 24 Counting Crows, Round Here
- 25 Da Brat, Funkdafied
- 26 Snoop Doggy Dogg, Gin And Juice
- 27 Public Enemy, Give It Up
- 28 Toni Braxton, You Mean The World ...
- 29 Nine Inch Nails, Closer
- 30 Toad The Wet Sprocket, Fall Down
- 31 Mazzy Star, Fade Into You
- 32 Seal, Prayer For The Dying
- 33 Aaliyah, Back & Forth
- 34 Cracker, Get Off This
- 35 Snoop Doggy Dogg, What's My Name?*
- 36 Counting Crows, Mr. Jones
- 37 Blur, Girls & Boys
- 38 Dr. Dre, Nuthin' But A "G" Thang
- 39 Lenny Kravitz, Are You Gonna Go ...
- 40 Cypress Hill, Insane In The Brain
- 41 Big Mountain, Baby I Love Your Way
- 42 Pretenders, I'll Stand By You
- 43 House Of Pain, Jump Around
- 44 Stone Temple Pilots, Plush
- 45 Ice Cube, It Was A Good Day
- 46 Dr. Dre, Dre Day
- 47 Janet Jackson, If
- 48 Janet Jackson, Again
- 49 Janet Jackson, Any Time, Any Place
- 50 Dr. Dre, Let Me Ride

** Indicates MTV Exclusive

* Indicates Buzz Bin

★★ NEW ADDS ★★

- Mariah Carey, Anytime You ... (Remix)
 Frente!, Labour Of Love
 Pride & Glory, Losin' Your Mind
 MC 900 Ft. Jesus, If I Only Had A Brain
 Marc Tillis, When You Walk In The Room
 S. Alan Taylor, Black & White
 Tracy Byrd, Watermelon Crawl



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

- 1 Tim McGraw, Don't Take The Girl
- 2 Blackhawk, Every Once In A While
- 3 Lari White, That's My Baby
- 4 David Ball, Thinkin' Problem
- 5 John Anderson, I Wish I Could Have ...
- 6 Hal Ketchum, (Tonight We Just Might) ...
- 7 Alabama, The Cheap Seats
- 8 Tracy Byrd, Lifestyles Of The Not ...
- 9 Travis Tritt, Foolish Pride
- 10 Sammy Kershaw, National Working ...

- 11 Alan Jackson, Summertime Blues
- 12 Martina McBride, Independence Day
- 13 Cleve Francis, Love Or The Lack ...
- 14 Dwight Yoakam, Pocket Of A Clown
- 15 John Michael Montgomery, Be My ...
- 16 Tanya Tucker, Hangin' In
- 17 Lorie Morgan, If You Came Back ...
- 18 Tracy Lawrence, Renegades, Rebels ...
- 19 Diamond Rio, Love A Little Stronger
- 20 Maverick Choir, Amazing Grace
- 21 Clay Walker, Dreaming With My Eyes ...
- 22 Randy Travis, Whisper My Name
- 23 Shenandoah, I'll Go Down Loving ...
- 24 Sawyer Brown, Hard To Say
- 25 George Strait, The Man In Love With ...
- 26 Vince Gill, What The Cowgirls Do ...
- 27 Mark Chesnutt, She Dreams
- 28 Billy Ray Cyrus, Ain't Your Dog No ...
- 29 Faith Hill, But I Will
- 30 Greg Holland, Let Me Drive

★★ NEW ADDS ★★

- Confederate Railroad, Elvis & Andy
 Joe Diffie, Third Rock From The Sun
 Patty Loveless, Think About Elvis
 Toby Keith, Who's That Man
 Susie Luchsingner, For Pete's Sake
 Doug Supernaw, State Fair



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Bonnie Raitt, Love Sneakin' Up On ...
- 2 Jon Secada, If You Go
- 3 Toni Braxton, You Mean The World ...
- 4 Ace Of Base, Don't Turn Around
- 5 Collective Soul, Shine
- 6 John Mellencamp, Wild Night
- 7 Janet Jackson, Any Time, Any Place
- 8 Mariah Carey, Anytime You Need A ...
- 9 Counting Crows, Round Here
- 10 Lisa Loeb & Nine Stories, Stay
- 11 All-4-One, I Swear
- 12 Elton John, Can You Feel The Love ...
- 13 Melissa Etheridge, Come To My ...
- 14 Gin Blossoms, Until I Fall Away
- 15 ♪, The Most Beautiful Girl In The World
- 16 Bonnie Raitt, You
- 17 Seal, Prayer For The Dying
- 18 Bruce Springsteen, Streets Of ...
- 19 10,000 Maniacs, Because The ...
- 20 Counting Crows, Mr. Jones
- 21 General Public, I'll Take You There
- 22 Genesis, I Can't Dance
- 23 Billy Joel, The River Of Dreams
- 24 Enigma, Return To Innocence
- 25 Toad The Wet Sprocket, Fall Down
- 26 Meat Loaf, I'd Do Anything For Love
- 27 Melissa Etheridge, I'm The Only One
- 28 Queen, Bohemian Rhapsody
- 29 Gin Blossoms, Found Out About You
- 30 Joshua Kadison, Beautiful In My Eyes

★★ NEW ADDS ★★

- Mazzy Star, Fade Into You

A SAMPLING OF PLAYLISTS SUBMITTED BY
 NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR
 THE WEEK ENDING JULY 23, 1994.

THE CLIP LIST

THE BOX
 Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO
 Sir Mix-A-Lot, Put 'Em On The Glass

- BOX TOPS**
- Puppies, Funky Y-2-C
 69 Boyz, Tootsee Roll
 Aaron Hall, I Miss You
 Fear Of A Black Hat, Ice Froggy Frog
 Warren G & Nate Dogg, Regulate
 Aretha Franklin, Willing To Forgive
 Da Brat, Funkdafied
 Hammer, Pumps & A Bump (Vers 2)
 All-4-One, I Swear
 Outkast, Southern ...
 Rage, Afro Puffs
 2 Live Crew, You Go Girl
 MC Eht, All For The Money
 Jamie Foxx, Infatuation
 Wu Tang Clan, Can It Be All ...
 Ill Ai Scratch, Where My Homiez
 Blackgirl, 90's Girl
 2 Live Crew, Yeah, Yeah
 Coolio, Fantastic Voyage
 E-40, Captain ...
 Nine Inch Nails, Closer
 Volume 10, Pump Pump
 Tevin Campbell, Always In My Heart
 House Of Pain, On Point
 Changing Faces, Stroke You Up
 Frente, Bizarre Love Triangle
 Lighter Shade Of Brown, If You Wanna ...
 Naughty By Nature, Kickow Kickow
 Patra, Romantic Call
 H-Town, Part Time Lover
 Illegal, Back In The Day
 Dred Scott, Check The Vibe

ADDS
 Eleven, Reach Out
 Ice Cube, Bop Gun

MOR MUSIC TV
 Continuous programming
 11500 9th St N
 St Petersburg, FL 33716

- The Byrds, Turn Turn Turn
 Tracy Lawrence, Renegades ...
 The The Mavericks, O What A Thrill
 Blackhawk, Every Once In A While
 Anthony Crawford, On The Edge
 Lisa Loeb, Stay
 Seal, Prayer For The Dying
 Kenny Loggins, Return To Pooh Corner
 All 4 One, I Swear
 DiBlasio, Hasta Que Te Conoci
 John Mellencamp, Wild Night
 Dan Hill, Sometimes When We Touch
 Dr. John, Television
 David Sanborn, Got To Give It Up
 Youssou N'Dour, 7 Seconds
 Carole King, You've Got A Friend
 Yanni, Standing In Motion
 Alan Jackson, Summertime Blues
 Kathy Troccoli, Tell Me Where It Hurts
 Norman Brown, That's The Way Love ...



Continuous programming
 P O BOX 398
 Branson, MO 65616

- Radney Foster, Labor Of Love
 Mariah Carey, Anytime You Need A ...
 Tanya Tucker, Hangin' In
 Cassandra Wilson, I Can't Stand The Rain
 Martina McBride, Independence Day
 Aine Minogue, Laughter Of The Women
 Dixie Melody Boys, If You Want ...
 David Wilcox, Same Old Song
 George Strait, The Man In Love ...
 David Schnauffer, I'm So Lonesome ...
 Michael James, Love Will
 Randy Travis, Whisper My Name

MTV LATINO
 Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Aerosmith, Crazy
 Ace Of Base, Don't Turn Around
 Spin Doctors, Cleopatra's Cat
 Paralamas, Dos Margaritas
 Blur, Girls And Boys
 Meat Puppets, Backwater
 Caifanes, Afuera
 Pink Floyd, Take It Back
 The BC-52's, (Meet) The Flintstones
 Soundgarden, Black Hole Sun
 Counting Crows, Round Here
 ♪, The Most Beautiful Girl In The World
 Roxette, Crash! Bang! Boom!
 Smashing Pumpkins, Rocket
 Mano Negra, El Senor Matanza
 Haddaway, Rock My Heart
 Toad The Wet Sprocket, Fall Down
 Mariah Carey, Anytime You Need A ...
 Beastie Boys, Sabotage



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

- Lisa Keith, Love Is Alive
 Michael W. Smith, Love One Another
 Cauzin' Efekt, Break Out
 Joe Public, Easy Come Easy Go
 Kathy Troccoli, My Life
 Chanticleer, 2nd Repository
 David Sanborn, Got To Give It Up
 Benedictine Monks, Chant

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

- Spin Doctors, You Let Your Heart ...
 L7, Andres
 The Devlins, Someone To Talk To
 The Story, So Much Mine
 Eve's Plum, Die Like Someone
 For Love Not Lisa, Slip Slide ...
 Pulp, Do You Remember ...
 Dr. John, Television
 Zane Massey, Autumn Leaves
 Changing Faces, Stroke You Up
 Joan Jett And The Blackhearts, Go Home
 Eleven, Reach Out
 Joe Public, Easy Come Easy Go
 Billy Idol, Speed
 Crash Test Dummies, Afternoon ...
 Jazz Hole, Forward Motion
 Salt-N-Pepa, Heaven 'N Hell
 Boogie monsters, Recognized Threshold ...
 Tito Puente Jr., Sounds Of The Latin ...
 Stepz, Hold Me So Tight



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

- ♪, The Most Beautiful Girl In The World
 Cracker, The Low
 The The Knack, My Sharona
 Lighter Shade Of Brown, Hey D.J.
 David Lee Roth, She's My Machine
 Toni Braxton, You Mean The World To ...
 Soundgarden, Spoonman
 Tevin Campbell, I'm Ready
 Culture Beat, Got To Get It
 Candlebox, You
 Billy Idol, Dancing With Myself

Artists & Music



by Christie Barter

IT SOUNDS SO OMINOUS. The communication from Pam Horovitz at NARM starts off: "Dear Member, Classical Music Month in September 1994 is now a matter of law." Well, gosh. I've always tried to live within the bounds of the law, and ... well, I have tried.

Seems that the House and Senate have both passed what I had previously (and without alarm) greeted as a "joint resolution," signed by President Clinton, initiating a monthlong campaign organized by an outfit called the Classical Music Coalition, a group of educators, publishers, retailers, and broadcasters with "the unified goal of making classical music accessible to all Americans, as a living expression of our everyday lives.

"Music programs for youngsters have been especially hard hit," the group points out, "and it will be the coalition's task to place special emphasis on establishing a place for classical music in public schools and communities."

That's where the emphasis belongs. I hold to what I said in this space a few weeks ago: The public schools, at the primary and secondary levels, are where the seeds of any kind of awareness and appreciation for serious music must be planted and nourished, and the education establishment must be made aware of this fairly obvious fact. The work of the coalition to date, and in these coming weeks leading up to Labor Day, will help us all, in this corner of the industry, reach that goal—just as school bells are beginning to ring, too.

The coalition comprises executives of American Public Radio, the American Symphony Orchestra League, Chamber Music America, Classical Music Broadcasters, Concert Music Broadcasters, the Music Educators National Conference, the Music Publishers Assn., National Public Radio, Opera America, the Recording Industry Assn. of America, Young Audiences, and NARM itself.

Seven pilot cities spearheaded the coalition's grass-roots efforts, in cooperation with local schools, commercial and public broadcasters, retailers, orchestras, and opera companies, and kickoff meetings are taking place from Seattle to New York all this month. Immediately upcoming is a July 20 meeting in Los Angeles, being coordinated by Steve Wehmhoff at the PGD branch, and another meeting in Indianapolis Aug. 3, being hosted by Ernie Caldemone of station WSYW. The latter already has a free outdoor concert planned for September 17 that will be tied in to Classical Music Month.

For further information regarding the Coalition's various promotions and programs, contact Pam Horovitz at NARM, 11 Eves Drive, suite 140, Marlton, N.J. 08053. Phone 609-596-2221, fax 609-596-3268.

A NEW, ALL-CLASSICAL budget label, Discover International, is due to show up on retail shelves toward the end of next month. Launched in Europe late last year, the label enters the U.S. under an exclusive distribution agreement with PPI Entertainment Group, a division of Peter Pan Industries of Newark, N.J.

The Discover International catalog numbers close to 70 titles and, even at that, encompasses a repertoire ranging from operas and symphonies to chamber music, song, and solo instrumental. The number of titles should grow to at least 100 by the end of the year, according to the label's New York-based marketing director, Bob Goldfarb.

Included among Discover's initial releases are the first two installments in Aldo Ciccolini's complete survey of the Mozart piano sonatas, and two discs featuring Yehudi Menuhin as conductor—one containing three of Bach's violin concertos with Alberto Lysy as soloist. Also upcoming is a "most complete" recording of the Walton-Sitwell "Facade," with 40 poems by Dame Edith Sitwell (some for which William Walton's music does not survive); the narrator is Canadian actress Pamela Hunter.

RECENT HONORS WENT to WQXR's Robert Sherman, who received Yale's Sanford Medal for his "achievement in the field of music" (Sherman hosted "The Listening Room" for 24 years); composer/conductor Gunther Schuller, who was given a BMI Lifetime Achievement Award for his "timeless contributions to American culture"; mezzo-soprano Cecilia Bartoli, who was the recipient of the Dallas Opera's Maria Callas Debut Artist of the Year Award; and pianist Garrick Ohlsson, who was awarded the 1994 Avery Fisher Prize in recognition of his "outstanding achievement and excellence in music." Composer Hugo Weisgall was awarded this year's Gold Medal for Music by the American Academy of Arts and Letters. His 10th opera, "Esther," was premiered last fall by the New York City Opera.



Troublegong. "Troublegum" by Therapy? has gone gold in Ireland after selling 15,000 copies for A&M there. Seer: here in heads-in-garbage can mode, from left, are band members Andy Cairns, Michael McKeegan, and Fyffe Ewing.

U.K. Acts Hold Share On Int'l Charts Global Issues Key Talks By BPI's Perry, Deacon

■ BY ADAM WHITE
and DOMINIC PRIDE

LONDON—British talent maintained its share of the world's album charts last year, according to figures presented by BPI chairman Rupert Perry July 6 during the association's annual general meeting here.

Perry displayed research showing that U.K. acts took a 14.9% album chart share in North America in 1993, compared to 14.5% in 1992.

In Europe, British artists improved their album chart standing to 31.1% from 29.8% the year before. The BPI figures also showed that U.K. acts had an 18%

slice of album charts worldwide, the same percentage as in 1992.

In all three sectors, the shares were down compared to 1989, when British talent took 19.6% of album chart action in North America, 35% in Europe, and 23% worldwide, according to the BPI.

However, Perry pointed to a continuing upward trend in international revenues for the U.K. record industry, again based on BPI research. In 1993, these revenues totaled \$1.3 billion (840 million pounds), ahead of \$1.1 billion (762 million pounds) in 1992. Revenues for 1989 was \$888 million (592 million pounds).



PERRY

Deacon said the MMC report had cost the industry an estimated \$30 million. However, in discussions with Billboard, Deacon said he had no regrets about the inquiry or the BPI's approach to it. "We could have done some things differently, but then, our lobbying efforts had started a long time before [the inquiry]."

The earlier investigation by the Select Committee on National Heritage was a foregone conclusion, Deacon says. "Whatever we did, it would not have made one bit of difference to [committee chairman] Gerald Kaufman. The Select Committee was looking to make a name for itself, and was determined to find fault." By contrast, the MMC "treated businessmen like human beings and gave us the opportunity to say what we do."

Long-term, the experience has been beneficial, Deacon adds, and in some respects it has brought the industry closer together. "Our role was really to help the smaller companies who would have been the worst hit by any changes. Not all of the people who testified were BPI members, but everyone rallied 'round the flag.'"

Relations with the Department of Trade and Industry have improved as a result of the exchange, Deacon says. "There's some realization that we can be of use to them, too. They're very keen to pick up marketing experience from industries such as us." Discussions are now taking place with regard to sending executives from both the DTI and the industry on work exchanges.

The recipients of this year's British Music Industry Award will be Nordoff-Robbins Music Therapy founders Willie Robertson and Andrew Miller. The charity fundraising event will be held Nov. 23 in London.

(The exchange rate used in this story was \$1.50 to the pound.)

1994 started well with Pink Floyd, and hopes are high for others.

Perry added that this year has started well with Pink Floyd's worldwide chart-topping album, and noted that there are high international hopes for releases by Chris DeBurgh, Seal, Erasure, and Blur, among others.

Yet international markets have also been a source of trouble for BPI members, as director general John Deacon noted during his remarks. The Middle East, he said, is proving to be a trans-shipment point into Europe for pirate CDs of international repertoire. The BPI executive said that counterfeit CDs, thought to originate in China, were found in Northern Ireland in April.

"The most worrying feature surrounding this problem is that the operation is either run by paramilitaries, or that paramilitary organizations are being funded from the profits of this illicit business," Deacon said in his report.

On a more positive note, the director general said the British Assn. of Record Dealers has agreed to make a financial contribution to the BPI's anti-piracy campaign.

For the financial year ended Dec. 31, 1993, the BPI received income of \$5.7 million (3.8 million pounds) and spent \$5.8 million (3.9 million pounds). Expenditures included \$421,000 (281,000 pounds) on the Monopolies and Mergers Commission inquiry—the bulk of costs were born by BPI member companies individually—and \$1.2 million (807,000 pounds) on the Brit awards, as well as \$1 million (684,000 pounds) on the industry charts.

Entrepreneur Buys Majority Stake In FNAC

■ BY EMMANUEL LEGRAND

PARIS—France's leading music retail chain, FNAC, will have its fourth owner in its four-decade history with the sale of the majority shareholding to retail entrepreneur Francois Pinault.

Known for his ambitious management, Pinault has amassed a portfolio of French retail brands including department store Printemps, furniture retailer Conforama, supermarket chain Prisunic, and the mail order service La Redoute.

One paradoxical aspect of the transaction has left observers baffled: the Pinault-Printemps-Redoute group is known to be strongly indebted—especially to Altus Finance, which is the company selling the majority stake. The FNAC sale will be made through Pinault's personal holding company, Artemis.

Bank Crédit Lyonnais, which owns Altus Finance, is selling its 64% share in FNAC for a reported 1.9 billion francs (\$350 million) to Pinault. Crédit Lyonnais acquired its stake in FNAC in July 1993 from insurance company GMF for 2.3 billion francs (\$430 million). Purchaser of the 34% minority stake was CIP, an affiliate of giant utilities group Générale des Eaux, while the remaining 2% is publicly owned.

Crédit Lyonnais sold the chain as it trims its assets by 20 billion francs (\$3.7 billion) to offset huge debts.

Other potential buyers were the U.K.'s Kingfisher Group, which operates the Woolworth chain there; French conglomerate Havas; and publishing giant Matra-Hachette.

One unknown in the months to come is the position of CIP, which has the right of first option in any potential sale. Sources suggest that CIP parent Générale des Eaux will remain a shareholder in FNAC. However, the group's chairman, (Continued on page 45)

'El Amor' Is In The Air For Sister Act Azucar Moreno

■ BY HOWELL LLEWELLYN

MADRID—Sultry Spanish gypsy sisters Encarna and Toni, better known as the hot flamenco-rumba duo Azucar Moreno (Brown Sugar), hope that love will boost the sweet taste of success they have flirted with ever since their debut in 1982.

Their seventh album, "El Amor," was released June 27, shortly after a Madrid party at which Sony Music Spain president Claudio Conde presented the sisters with a framed photograph and plaque to celebrate sales of more than 1 million units in Latin America and the U.S. Latino market.

Things look good for "El Amor." The title track will be featured in "The Specialist," a new film starring Sharon Stone, Sylvester Stallone, and James Woods due for U.S. release in the fall. Four tracks were produced by Miami's Emilio Estefan, whose wife Gloria wrote "No Sera Facil" (It Won't Be Easy) for the album.

"El Amor," recorded in Miami and Madrid, drifts away from the disco-flamenco formula of the duo's earlier albums, although it is still a pop amalgam of southern Spanish and Afro-Cuban rhythms. Others who have contributed to the album include Colombian songwriter Estefano, who composed "Mi

Tierra," and salsa band Victor Victor.

Encarna and Toni come from a family steeped in flamenco-rumba tradition. Their uncle is the highly acclaimed flamenco artist Porriña de Badajoz, their father is a singer, and their grandfather was a noted guitarist. But more famous are Los Chunguitos, the rumba band formed by their brothers.

The girls first performed when they sang chorus lines on their brothers' songs, and they were signed to Epic Records in 1982. Their first album, "Con La Miel En Los Labios," (which literally translates as "With Honey On Your Lips," although the expression means "to leave someone disappointed") was released in 1985. They came to the attention of the U.S. Latino market in 1989 when their album "Bandido" led to a Billboard award as best new artist.

"Bandido" sold more than 1 million units worldwide, and the title track was Spain's entry in the Eurovision Song Contest in 1989, where it came in fifth.

Sony's Claudio Conde said at the presentation, "These are wonderful girls who are poised for major recognition. Emilio Estefan was delighted with them, and they are the only flamenco-based act that has won over the hearts of the Latino music industry in Miami."



AZUCAR MORENO



"Thanks" For Listening. Ivan Neville, son of Aaron Neville, entertains the crowd at the grand opening of HMV Tokyo. Neville performed songs from his new album, "Thanks," which features Bonnie Raitt and was released by Pony Canyon Inc. in Japan.

Gov't Moves Hamper SIAE Reforms

■ BY MARK DEZZANI

ROME—Italian authors' rights body SIAE is attempting to conduct business as usual in the face of government maneuverings that are hampering reform attempts within the society, which collects more than \$300 million annually.

Unless it gets the green light for reforms, many of its international sister societies may cut their links with SIAE, says its commissioner, Roman Vlad.

The government is delaying approval of a new set of statutes that should return the association to direct management by an elected executive.

SIAE is managed by a government-appointed "commissar," Vlad, who was SIAE president from 1987 until July 1993. Vlad was then replaced by a government-appointed commissioner, Carlo Gessa. Vlad was appointed commissioner himself last December, replacing Gessa.

SIAE's commissioner has been mandated by the government to speed up a 1992 Supreme Court ruling enforcing a more democratic constitution for SIAE, extending voting rights from the 1,200 full-time members to the body's 40,000 associate members.

Problems with the reforms started after March's general election, when the new minister for culture, Domenico Fisichella of the extreme right National Alliance party, withdrew the approval granted by his predecessor, without explaining his motives.

Last year, the SIAE won a court case against Italy's new Prime Minister Silvio Berlusconi, forcing his Fininvest conglomerate to pay higher fees to authors for music and films aired on his group's three TV networks.

Vlad's mandate as commissioner expired June 30, but was automatically renewed for another 45 days. He describes the decision as like a "cold shower," saying that the immediate future of SIAE was uncertain. "We are risking an incalculable international scandal," said Vlad, adding, "there is a risk that many international associates could withdraw their representation with the SIAE, which would represent a serious economic loss."

Earlier this year, Warner/Chappell Italy managing director Adriano Solaro said that if the problems with SIAE's executive representation and statutes were not resolved soon, foreign rights collection agencies could technically be established in Italy in competition with the SIAE.

BMG Publishing Italy manag-

ing director Mario Cantini joined the calls for faster government action. "The situation is doubly serious," he said. "At this moment, above all in the field of music, the arrival of new technology requires

We are risking an incalculable international scandal'

an incredible updating of regulations relating to authors' rights, rules that are already law in other countries. For example, within the European Union there are several authors' and publishers' groups already thinking of opening affili-

ates in Italy to directly collect their rights, bypassing the SIAE."

SIAE Press Director Sappo Matteucci says the society is seeking immediate clarification on the situation from culture minister Fisichella. "We had received approval from the six government ministers necessary for the Supreme Court to judge whether the new statutes are within the spirit of their initial judgment calling for reforms. However, we received a communication from the Supreme Court last week saying that Fisichella had withdrawn his predecessor's approval, which has blocked the whole process."

The Supreme Court has to approve the statutes by Aug. 4; otherwise, a new commissioner has to be appointed, and the whole bureaucratic process will start again.



Some Gave Discs. Billy Ray Cyrus and his band Sly Dog had a reminder of their international success at the recent Country Music Fan Fair in Nashville, when PolyGram Denmark staffers presented them with a platinum (80,000 copies) award for his album "Some Gave All." Pictured, from left, are tour manager Al Schlitz; Barton Stevens and Terry Sheldon of Sly Dog; PolyGram Denmark product manager Dennis Ploeg; Destiny Hope Cyrus; Billy Ray Cyrus; Michael Joe Sagraves and Corky Holbrook of Sly Dog; and manager Jack McFadden.

Pickwick's French Operation Sold To Management Team

LONDON—Budget audio and video company Pickwick has sold its French operations to a management team led by its French managing director, Michel Poulain.

Pickwick also has appointed Paul McGrane as its new CEO, effective in October. He is currently marketing director for Guinness Brewing Worldwide, and replaces Jeremy Loyd, who is returning to Pickwick's parent company, Carlton Communications, after a three-month changeover period.

Pickwick says it will continue to distribute audio and video cassettes in France through the new company, which will be renamed sometime at the beginning of August.

Pickwick also owns distributors in Ireland, Germany, and Scandinavia.

The French company has sales of 80 million French francs (\$14.3 million); the purchase price for the

company has not been disclosed.

Pickwick has been the subject of industry speculation since Carlton Communications launched a successful but expensive takeover bid for regional TV company Central TV. Carlton already holds the lucrative London weekday franchise for the ITV network, for which it has to pay a sum to the Independent Television Commission. It has been criticized recently for the quality of its TV programming.

Senior Carlton sources deny that Pickwick's structure is being simplified in advance of a sale.

Carlton Communications reported sales up 40% to \$988.5 million, with pretax profits up 33% to \$109.5 million for the six months that ended March 31.

The video and audio products division, which includes Pickwick and Technicolor, had sales of \$351.5 million and pretax profits of \$53.4 million. **DOMINIC PRIDE**

Even Without Aerosmith, White Nights Fest Soars

DESPITE THE LAST-MINUTE loss of Aerosmith as its headlining act, the White Nights International Cultural Festival staged on the cusp of the summer solstice in St. Petersburg, Russia, closed with 65,000 fans rocking away on Vasilyevsky Island in the Neva River to a bill topped by Mr. Big and Whitesnake, festival organizers report.

A mixup over television rights sidetracked Aerosmith's participation in the third annual White Nights festival (Billboard, June 18). But other goals of the event were met. Some \$170,000 was raised for an AIDS awareness campaign in Russia through corporate sponsorship and the worldwide sale of TV rights, say organizers.

Co-producing the festival with Russian promoter Vladimir Kisilev was Larry Namer, president/CEO of Comspan Entertainment, one of the leading suppliers of American TV programming to Russia. Namer is also co-founder of the E! Entertainment Television network, which taped three reports on the festival for viewers in the U.S. More than 30 countries in Europe, the Middle East, Australasia, South America, and Africa have purchased or are negotiating to purchase first-run TV rights to festival coverage.

An international talent competition brought attention to aspiring pop/rock stars from around the globe, including first-place winner Young Soo Young of Korea, Vladimir Stashevsky of Russia in second, and Denmark's Bush Pilots in third.

But tie-ins with internationally broadcast TV shows were the drawing card for some of the most popular singers on the White Nights bill, including Mexican singer Ricky Martin of "General Hospital," Lane Davies, who has appeared on "Santa Barbara," and Venezuelan soap actress Jeannette Rodriguez, lead singer of the Venué, each proving that, like music, soap operas speak in a universal language.

THE "MUSIC BOX" album by Mariah Carey on Columbia Records is shaping up to be the international blockbuster album of 1994, as confirmed by a look at Billboard's Hits Of The World charts. In Japan, the world's second-largest music market, "Music Box" just dipped out of the top 10 after an almost constant presence there for the past six months. In Australia, Carey recently retook the No. 1 spot on the ARIA album chart for the fourth time. And on the Music & Media Eurochart, "Music Box" regained and held the No. 1 spot for the past month and a half (after knocking out Pink Floyd) on the strength of

sales in ever major European market.

BLUR BREAKOUT: "Girls & Boys," the infectious and sly single from Blur's new album, "Parklife," has begun to gather significant momentum at pop radio in the U.S. in the wake of top 20 action this spring on the Music & Media Eurochart Hot 100, a top five showing on Billboard's Modern Rock Tracks chart, and exposure on MTV. Released by Food Records through EMI in the U.K., "Parklife" is on SBK/ERG in the States and offers evidence aplenty of British pop's continuing appeal on both sides of the Atlantic.

BRISTOL TWANG: As a musician and entrepreneur hailing from Bristol in southwest Britain, Alan Britton took

pride in his hometown's role as a port of emigration for British settlers to the New World, and the knowledge that the folk songs they brought along evolved into American country music. From that link has come Britton's vision of Bristol as a focal point for country music in Britain. Bristol city officials joined Britton on a trade visit last month to Nashville. And with the support of the city government, Britton's Riviera International Promotions will stage its first major country concert July 29 in Bristol with Chet Atkins, whose new album "Read My Licks" has been released by Columbia U.K. Says Britton: "What better than to start with a legend?"

BORDER CROSSINGS: "We came all the way from Memphis, Tenn., to tell you there is love in the world!" testified the Rev. Al Green during a scorching performance at the Hammersmith Odeon in London, which was taped for MTV Europe. The show was part of a European tour that coincides with the great news that MCA Records has picked up Green's BMG International album "Don't Look Back" for American release... Narada Records pianist David Lanz has made an early summer, four-date tour of the U.K., with proceeds of the performances benefiting a range of charities... A&M Records group the Neville Brothers is due to break up American tour dates this summer with a trip to the Toyohashi Festival Aug. 21 in Japan.

Home & Abroad is a biweekly column spotlighting 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 44-71-323-2314.

FOR THE RECORD

Contrary to a story in the July 2 issue of Billboard, Lyra Records is a member of the Greek national group of IFPI.

Dylan Blowin' Into Poland For Two Shows

■ BY RICK RICHARDSON

WARSAW—The times really are a-changin' here. Bob Dylan is visiting Poland as part of his first appearances ever in Central Europe.

Dylan was slated to play the Czech Republic capital, Prague, July 16 before moving on to Krakow in southern Poland on Saturday (17) and Warsaw on Monday (19).

Veteran Polish concert promoter Andrzej Marzec, who is organizing the latter two dates, says, "I've been working on getting Dylan here for the last 10 years. Last year we were close, but this year we finally pulled it off."

Marzec works closely with Barry Dickens at ITB in London. Marzec has also organized a David Byrne concert for October in Warsaw.

Promotion is very much a new business in Poland. And Dylan, true to form, is not helping. He has refused to grant any interviews or press conferences. There will be no photographers or film crews allowed at either the Krakow concert (in the 15,000 seat Krakowia stadium) or at the 2,500 seat Congress Hall in Warsaw where Communist party conferences were once held with guest appearances by famous Soviet leaders.

The bill for the Warsaw and Krakow Dylan concerts is being footed by Marlboro, Poland's biggest rock sponsor. Marlboro has taken the lead here since 1992 in creating Polish rock events. In August, the tobacco brand will sponsor the second annual Jarocin Rock Festival, a three-day event that featured New Model Army last year.

Marlboro also has created an annual rock-in to find new Polish rock talent. Last year's winners were Illusion, a Polton (Warner affiliate) act. Flower Children, an Isabellin (PolyGram licensee) band, won this year's contest.

In May, Aerosmith played Warsaw in one of the first large-scale concerts since the collapse of the old regime (Billboard, June 11).

FNAC BUY

(Continued from page 43)

Guy Dejouany, said in a recent shareholders meeting that he does not plan to enter the retail business.

Observers believe that Pinault will continue the expansion plans of FNAC, which has more than 40 stores and some 25% of the French market.

In recent years, FNAC has expanded into foreign markets, first to neighboring Belgium, then into Germany with a store in Berlin, and more recently into Spain's capital, Madrid.

Pinault is expected to seek greater synergies between the different retail brands he has, such as opening a FNAC store in the Printemps flagship location in Paris. The addition also will give him greater clout in negotiating discounts with suppliers such as electronics manufacturers or record companies.

The future of FNAC Music, the wholly owned label, remains in doubt. Its distributor, WMD, was recently sold.

CCCP/Kohn

We don't know where you're heading for your summer holiday, but we hope you'll be back in time.

Because 18th August sees the start of POPKOMM. – the Trade Fair for Pop Music and Entertainment. More than 360 exhibitors and over 9,000 trade visitors are expected to attend this international trade event for the entertainment industry in Cologne.

As both trade fair and congress, POPKOMM. provides a reliable overview of events in the pop music market and guarantees direct contact to all suppliers. An important topic this year will be the global development of new entertainment strategies and the introduction of multimedia technology. And the POPKOMM. Festival featuring over 200 concerts on 30 stages around the city will be one of the world's biggest pop music festival. A reflection of new trends and a platform for fresh new talent, an absolute must for everyone who wants to keep up-to-date in the field of pop music.

All you need to do now is to register – and enjoy a soft landing in Cologne.

**August 18–21st, 1994
Congress Centrum Ost · Cologne · Germany**

**The application form or information about walk-up-registration can be obtained from
MUSIK KOMM. GmbH, Rottscheidter Strasse 6, D-42329 Wuppertal, Germany
Phone +49-202-27 83 10, Fax +49-202-78 91 61**

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**The Fair for
Pop Music and
Entertainment**

HITS OF THE WORLD



JAPAN		(Dempa Publications, Inc.) 7/18/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	INNOCENTO WORLD MR. CHILDREN TOYS FACTORY	
2	3	HITOMI O SORASANAIDE DEEN B-GLAM	
3	5	SORA TO KIMI NO AIDANI MIYUKI NAKAJIMA PONY CANYON	
4	8	BOY MEETS GIRL TRF AVEV TRAX	
5	2	SEKAIGA OWARU MADEWA WANDS B-GLAM	
6	6	SURVIVAL DANCE TRF AVEV TRAX	
7	4	KOISHITE MUCHO TUBE SONY	
8	9	JUN AI RHAPSODY MARIYA TAKEUCHI EAST WEST JAPAN	
9	NEW	RUSTY NAIL X JAPAN EAST WEST	
10	7	NATSU O DAKISHIMETE TUBE SONY	
ALBUMS			
1	NEW	EIKICHI YAZAWA THE NAME IS... TOSHIBA/EMI	
2	NEW	ANRI 16TH SUMMER BREEZE FOR LIFE	
3	1	TUBE OWARANAI NATU NI SONY	
4	3	ZARD OH MY LOVE BEGLAM	
5	NEW	SMAP SMAPOO6 VICTOR	
6	NEW	ICE BOX THE VERY BEST OF ICE BOX MELDAD	
7	2	ORIGINAL LOVE KAZENO UTA WO KIKE TOSHIBA/EMI	
8	4	TETUSYA KOMURO SELECTION TMN BLACK EPIC	
9	10	VARIOUS HITS 1 WEA JAPAN	
10	5	LINDBERG LINDBERG TOKUMA JAPAN	

CANADA		(The Record) 6/27/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	IF YOU GO JON SECADA SBK/CEMA	
2	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA/SONY	
3	3	SLEEPING IN MY CAR ROXETTE EMU/CEMA	
4	4	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY	
5	5	100% PURE LOVE CRYSTAL WATERS MERCURY/PGD	
6	6	HEY DJ LIGHTER SHADE OF BROWN MERCURY/PGD	
7	7	STAY ETHERNAL EMU/CEMA	
8	8	EASE MY MIND ARRESTED DEVELOPMENT CHRYSALIS/CEMA	
9	9	MISLED CELINE DION EPIC/SONY	
10	10	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD	
11	11	ANYTIME ANYPLACE JANET JACKSON VIRGIN/CEMA	
12	12	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON COLUMBIA/SONY	
13	13	I LIKE TO MOVE REEL 2 REAL QUALITY/PGD	
14	14	I'LL REMEMBER MADONNA SIRE/WEA	
15	15	GET DOWN TO IT TB/TB ISBA	
16	16	DREAMS THE CRANBERRIES ISLAND/PGD	
17	17	THE POWER OF LOVE CELINE DION EPIC/SONY	
18	18	YOLANDA REALITY QUALITY	
19	19	NEVER LET YOU GO NKOTB COLUMBIA/SONY	
20	20	GHETTO JAM DOMINO COLUMBIA/SONY	
ALBUMS			
1	1	ACE OF BASE THE SIGN ARISTA/BMG	
2	3	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI	
3	4	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA	
4	3	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY	
5	6	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA	
6	5	BEASTIE BOYS ILL COMMUNICATION CAPITOL/CEMA	
7	11	SOUNDGARDEN SUPERUNKNOWN A&M/PGD	
8	8	COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS... ATLANTIC/WEA	
9	9	SOUNDTRACK THE CROW ATLANTIC/WEA	
10	10	BOSTON WALK ON MCA/UNI	
11	7	CANTO GREGORIAN GREGORIAN CHANTS EMI	
12	15	JON SECADA HEART SOUL & A VOICE SBK/CEMA	
13	14	ALL-4-ONE ALL-4-ONE ATLANTIC/WEA	
14	13	ENIGMA THE CROSS OF CHANGES VIRGIN/CEMA	
15	NEW	VARIOUS KISS MY ASS MERCURY/PGD	
16	NEW	JOHN MELLENCAMP DANCE NAKED MERCURY/PGD	
17	16	CELINE DION THE COLOUR OF LOVE EPIC/SONY	
18	19	SEAL SEAL II ZTT	
19	REN	AEROSMITH GET A GRIP GEFEN/UNI	
20	17	VINCE GILL WHEN LOVE FINDS YOU MCA/UNI	

GERMANY		compiled by Media Control 7/12/94	
THIS WEEK	LAST WEEK	SINGLES	
1	2	MMM MMM MMM... CRASH TEST DUMMIES ARISTA	
2	1	UNITED PRINCE ITAL JOE FEATURING MARKY MARK EAST WEST	
3	8	IT TAKES ME AWAY MARUSHA MOTOR MUSIC	
4	3	WITHOUT YOU MARIAH CAREY COLUMBIA	
5	6	INSIDE STILTSKIN VIRGIN	
6	10	EVERYBODY D.J. BOBO EAMS	
7	4	THE REAL THING 2 UNLIMITED ZYX	
8	9	ACID FOLK PERPLEXER POLYDOR	
9	15	I SWEAR ALL-4-ONE ATLANTIC/EAST WEST	
10	5	ALWAYS ERASURE INTERNAL	
11	11	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA	
12	7	I LIKE TO MOVE IT REEL 2 REAL EMI	
13	NEW	NO GOOD PRODIGY INTERCORD	
14	20	U & ME CAPPELLA ZYX	
15	14	THINK ABOUT THE WAY ICE MC POLYGRAM	
16	18	THE RHYTHM OF THE NIGHT CORONA ZYX	
17	12	JESSIE JOSHUA KADISON SBK/EMI	
18	17	GIVE ME ALL YOUR LOVE MAGIC AFFAIR ELECTROLA	
19	13	THE COLOUR OF MY DREAMS B.G. THE PRINCE OF RAP COLUMBIA	
20	NEW	LOVE IS ALL AROUND WET WET WET PHONOGRAM	
ALBUMS			
1	2	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA	
2	1	MARIAH CAREY MUSIC BOX COLUMBIA	
3	3	2 UNLIMITED REAL THINGS ZYX	
4	5	MARUSHA RAVELAND MOTOR MUSIC	
5	4	JOSHUA KADISON PAINTED DESERT SERENADE SBK/EMI	
6	6	ROXETTE CRASH! BOOM! BANG! ELECTROLA	
7	8	PINK FLOYD THE DIVISION BELL EMI	
8	9	ERASURE I SAY, I SAY, I SAY MUTE	
9	7	FLIPPERS UNSERE LIEDER ARIOLA	
10	10	AEROSMITH GET A GRIP GEFEN	
11	12	BEASTIE BOYS ILL COMMUNICATION CAPITOL/EMI	
12	11	KASTELRUTHER SPATZEN ATLANTIS DER BERGE KOCH	
13	13	MAGIC AFFAIR OMEN (THE STORY CONTINUES) ELECTROLA	
14	NEW	WESTBAM BAM BAM BAM MOM	
15	16	PUR SEILTANZERTRAU INTERCORD	
16	17	PRINCE ITAL JOE FEATURING MARKY MARK LIFE IN THE STREETS EAST WEST	
17	19	STONE TEMPLE PILOTS PURPLE EAST WEST	
18	NEW	BRYAN ADAMS SO FAR SO GOOD POLYDOR	
19	14	CHRIS DE BURGH THIS WAY UP POLYGRAM	
20	NEW	BBM AROUND THE NEXT DREAM VIRGIN	

FRANCE		(Nielsen/Europe 1) 7/2/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	I CAN SEE CLEARLY NOW JIMMY CLIFF SQUATTI/SONY	
2	2	I LIKE TO MOVE IT REEL 2 REAL HAPPY MUSIC/SONY	
3	3	THE RHYTHM OF THE NIGHT CORONA AIRPLAY/POLYGRAM	
4	4	JE DANSE LE MIA I AM DELABEL/VIRGIN	
5	9	BLACK BETTY RAM JAM VERSAILL	
6	11	SENSUALITE AXELLE RED VIRGIN	
7	5	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA	
8	7	HERO MARIAH CAREY COLUMBIA	
9	17	MANGEZ-MOI! BILLY ZE KICK & LES GAMINS EN FOLIE POLYGRAM	
10	8	THE POWER OF LOVE CELINE DION COLUMBIA	
11	6	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE SCORPIO	
12	16	LA SOLITUDE LAURA PAUSINI WARNER/CARRERE	
13	18	GIRLS AND BOYS BLUR EMI	
14	10	IT'S ALRIGHT EAST 17 BARCLAY/POLYGRAM	
15	13	DOOP DOOP ARCADE	
16	NEW	WITHOUT YOU MARIAH CAREY COLUMBIA	
17	19	THE REAL THING 2 UNLIMITED SCORPIO/POLYGRAM	
18	14	THE SIGN ACE OF BASE BARCLAY/POLYGRAM	
19	12	SUR ET CERTAIN DAVID TONTON DELABEL/VIRGIN	
20	15	RETURN TO INNOCENCE ENIGMA VIRGIN	
ALBUMS			
1	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA	
2	2	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM	
3	3	ALAIN SOUCHON C'EST DEJA CA VIRGIN	
4	6	MARIAH CAREY MUSIC BOX COLUMBIA	
5	5	BERNARD LAVILLIERS CHAMPS DU POSSIBLE BARCLAY	
6	4	PATRICK BRUEL BRUEL RCA	
7	12	M C SOLAAR PROSE COMBAT POLYDOR	
8	8	BILLY ZE KICK BILLY ZE KICK ET LES GAMINS EN FOLIE PHONOGRAM	
9	9	2 UNLIMITED REAL THINGS SCORPIO/POLYGRAM	
10	14	PINK FLOYD THE DIVISION BELL EMI	
11	18	EDDY MITCHELL RIO GRANDE POLYDOR	
12	11	FREDERICKS GOLDMAN JONES ROUGE COLUMBIA	
13	7	SOUNDTRACK PHILADELPHIA COLUMBIA	
14	10	MICHEL SARDOU SELON QUE VOUS SEREZ, ETC. ETC. TREMA/SONY	
15	NEW	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC	
16	15	ALAIN BASHUNG CHATTERTON BARCLAY/POLYGRAM	
17	19	STEPHAN EICHER CARCASSONNE BARCLAY	
18	13	ENIGMA THE CROSS OF CHANGES VIRGIN	
19	NEW	EAST 17 WALTHAMSTOW BARCLAY/POLYGRAM	
20	NEW	TEXAS RICKS ROAD PHONOGRAM	

NETHERLANDS		(Stichting Mega Top 50) 7/11/94	
THIS WEEK	LAST WEEK	SINGLES	
1	2	DREAMS 2 BROTHERS ON THE 4TH FLOOR CNR MUSIC	
2	1	AS DICK ME HULLEP NODIG HEB JOHAN & DE GROOTHANDEL BUNNY MUSIC	
3	3	7 SECONDS YOUSOU N'DOUR FEAT. NENEH CHERRY COLUMBIA	
4	4	U & ME CAPPELLA AXIS/RED BULLET	
5	7	NO MORE MAXX BLOW UP/DURECO	
6	NEW	MEET THE FLINTSTONES BC-52'S MCA	
7	9	INSIDE STILTSKIN VIRGIN	
8	6	THE REAL THING 2 UNLIMITED BYTE	
9	NEW	NO GOOD (START THE DANCE) THE PRODIGY XL RECORDINGS	
10	NEW	TAKE ME 2 THE LIMIT T-SPOON A LA BIANCA	
ALBUMS			
1	1	2 UNLIMITED REAL THINGS BYTE/SONY MUSIC	
2	3	MARIAH CAREY MUSIC BOX COLUMBIA	
3	2	LAURA PAUSINI LAURA CGD/WARNER	
4	7	AEROSMITH GET A GRIP GEFEN	
5	5	PINK FLOYD THE DIVISION BELL EMI	
6	4	ACE OF BASE HAPPY NATION MEGA	
7	6	NORMAAL GAS D'R BI-J MERCURY/PHONOGRAM	
8	NEW	YOUP VAN'T HEK ERGENS IN DE VERTE CNR MUSIC	
9	8	JEFF TRACHTA & BOBBY EAKES BOLD AND BEAUTIFUL DUETS ARCADE	
10	9	ANDRE HAZES & NED ELFTAL GOOD LUCK ORANJE DINO	

NETHERLANDS		(Stichting Mega Top 50) 7/11/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ACE OF BASE THE SIGN ARISTA/BMG	
2	3	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI	
3	4	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA	
4	3	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY	
5	6	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA	
6	5	BEASTIE BOYS ILL COMMUNICATION CAPITOL/CEMA	
7	11	SOUNDGARDEN SUPERUNKNOWN A&M/PGD	
8	8	COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS... ATLANTIC/WEA	
9	9	SOUNDTRACK THE CROW ATLANTIC/WEA	
10	10	BOSTON WALK ON MCA/UNI	
11	7	CANTO GREGORIAN GREGORIAN CHANTS EMI	
12	15	JON SECADA HEART SOUL & A VOICE SBK/CEMA	
13	14	ALL-4-ONE ALL-4-ONE ATLANTIC/WEA	
14	13	ENIGMA THE CROSS OF CHANGES VIRGIN/CEMA	
15	NEW	VARIOUS KISS MY ASS MERCURY/PGD	
16	NEW	JOHN MELLENCAMP DANCE NAKED MERCURY/PGD	
17	16	CELINE DION THE COLOUR OF LOVE EPIC/SONY	
18	19	SEAL SEAL II ZTT	
19	REN	AEROSMITH GET A GRIP GEFEN/UNI	
20	17	VINCE GILL WHEN LOVE FINDS YOU MCA/UNI	

GERMANY		compiled by Media Control 7/12/94	
THIS WEEK	LAST WEEK	SINGLES	
1	2	MMM MMM MMM... CRASH TEST DUMMIES ARISTA	
2	1	UNITED PRINCE ITAL JOE FEATURING MARKY MARK EAST WEST	
3	8	IT TAKES ME AWAY MARUSHA MOTOR MUSIC	
4	3	WITHOUT YOU MARIAH CAREY COLUMBIA	
5	6	INSIDE STILTSKIN VIRGIN	
6	10	EVERYBODY D.J. BOBO EAMS	
7	4	THE REAL THING 2 UNLIMITED ZYX	
8	9	ACID FOLK PERPLEXER POLYDOR	
9	15	I SWEAR ALL-4-ONE ATLANTIC/EAST WEST	
10	5	ALWAYS ERASURE INTERNAL	
11	11	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA	
12	7	I LIKE TO MOVE IT REEL 2 REAL EMI	
13	NEW	NO GOOD PRODIGY INTERCORD	
14	20	U & ME CAPPELLA ZYX	
15	14	THINK ABOUT THE WAY ICE MC POLYGRAM	
16	18	THE RHYTHM OF THE NIGHT CORONA ZYX	
17	12	JESSIE JOSHUA KADISON SBK/EMI	
18	17	GIVE ME ALL YOUR LOVE MAGIC AFFAIR ELECTROLA	
19	13	THE COLOUR OF MY DREAMS B.G. THE PRINCE OF RAP COLUMBIA	
20	NEW	LOVE IS ALL AROUND WET WET WET PHONOGRAM	
ALBUMS			
1	2	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA	
2	1	MARIAH CAREY MUSIC BOX COLUMBIA	
3	3	2 UNLIMITED REAL THINGS ZYX	
4	5	MARUSHA RAVELAND MOTOR MUSIC	
5	4	JOSHUA KADISON PAINTED DESERT SERENADE SBK/EMI	
6	6	ROXETTE CRASH! BOOM! BANG! ELECTROLA	
7	8	PINK FLOYD THE DIVISION BELL EMI	
8	9	ERASURE I SAY, I SAY, I SAY MUTE	
9	7	FLIPPERS UNSERE LIEDER ARIOLA	
10	10	AEROSMITH GET A GRIP GEFEN	
11	12	BEASTIE BOYS ILL COMMUNICATION CAPITOL/EMI	
12	11	KASTELRUTHER SPATZEN ATLANTIS DER BERGE KOCH	
13	13	MAGIC AFFAIR OMEN (THE STORY CONTINUES) ELECTROLA	
14	NEW	WESTBAM BAM BAM BAM MOM	
15	16	PUR SEILTANZERTRAU INTERCORD	
16	17	PRINCE ITAL JOE FEATURING MARKY MARK LIFE IN THE STREETS EAST WEST	
17	19	STONE TEMPLE PILOTS PURPLE EAST WEST	
18	NEW	BRYAN ADAMS SO FAR SO GOOD POLYDOR	
19	14	CHRIS DE BURGH THIS WAY UP POLYGRAM	
20	NEW	BBM AROUND THE NEXT DREAM VIRGIN	

FRANCE		(Nielsen/Europe 1) 7/2/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	I CAN SEE CLEARLY NOW JIMMY CLIFF SQUATTI/SONY	
2	2	I LIKE TO MOVE IT REEL 2 REAL HAPPY MUSIC/SONY	
3	3	THE RHYTHM OF THE NIGHT CORONA AIRPLAY/POLYGRAM	
4	4	JE DANSE LE MIA I AM DELABEL/VIRGIN	
5	9	BLACK BETTY RAM JAM VERSAILL	
6	11	SENSUALITE AXELLE RED VIRGIN	
7	5	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA	
8	7	HERO MARIAH CAREY COLUMBIA	
9	17	MANGEZ-MOI! BILLY ZE KICK & LES GAMINS EN FOLIE POLYGRAM	
10	8	THE POWER OF LOVE CELINE DION COLUMBIA	
11	6	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE SCORPIO	
12	16	LA SOLITUDE LAURA PAUSINI WARNER/CARRERE	
13	18	GIRLS AND BOYS BLUR EMI	
14	10	IT'S ALRIGHT EAST 17 BARCLAY/POLYGRAM	
15	13	DOOP DOOP ARCADE	
16	NEW	WITHOUT YOU MARIAH CAREY COLUMBIA	
17	19	THE REAL THING 2 UNLIMITED SCORPIO/POLYGRAM	
18	14	THE SIGN ACE OF BASE BARCLAY/POLYGRAM	
19	12	SUR ET CERTAIN DAVID TONTON DELABEL/VIRGIN	
20	15	RETURN TO INNOCENCE ENIGMA VIRGIN	
ALBUMS			
1	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA	
2	2	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM	
3	3	ALAIN SOUCHON C'EST DEJA CA VIRGIN	
4	6	MARIAH CAREY MUSIC BOX COLUMBIA	
5	5	BERNARD LAVILLIERS CHAMPS DU POSSIBLE BARCLAY	
6	4	PATRICK BRUEL BRUEL RCA	
7	12	M C SOLAAR PROSE COMBAT POLYDOR	
8	8	BILLY ZE KICK BILLY ZE KICK ET LES GAMINS EN FOLIE PHONOGRAM	
9	9	2 UNLIMITED REAL THINGS SCORPIO/POLYGRAM	
10	14	PINK FLOYD THE DIVISION BELL EMI	
11	18	EDDY MITCHELL RIO GRANDE POLYDOR	
12	11	FREDERICKS GOLDMAN JONES ROUGE COLUMBIA	
13	7	SOUNDTRACK PHILADELPHIA COLUMBIA	
14	10	MICHEL SARDOU SELON QUE VOUS SEREZ, ETC. ETC. TREMA/SONY	
15	NEW	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC	
16	15	ALAIN BASHUNG CHATTERTON BARCLAY/POLYGRAM	
17	19	STEPHAN EICHER CARCASSONNE BARCLAY	
18	13	ENIGMA THE CROSS OF CHANGES VIRGIN	
19	NEW	EAST 17 WALTHAMSTOW BARCLAY/POLYGRAM	
20	NEW	TEXAS RICKS ROAD PHONOGRAM	

AUSTRALIA		(Australian Record Industry Assn.) 7/17/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	LOVE IS ALL AROUND WET WET WET PHONOGRAM	
2	2	MMM MMM MMM... CRASH TEST DUMMIES ARISTA	
3	15	100% PURE LOVE CRYSTAL WATERS PHONOGRAM	
4	3	STAY ETHERNAL EMI	
5	14	BABY I LOVE YOUR WAY BIG MOUNTAIN BMG	
6	6	I LIKE TO MOVE IT REEL 2 REAL EMI	
7	9	SHAKA JAM KULCHA WARNER	
8	5	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL/SONY	
9	NEW	THE WINNER IS... SOUTH END COLUMBIA	
10	4	AROUND THE WORLD EAST 17 POLYDOR	
11	7	LONELY/BIZARRE LOVE TRIANGLE FRENTE! MUSHROOM/FESTIVAL	
12	NEW	YOU GOTTA BE DES'REE EPIC	
13	11	I'LL STAND BY YOU PRETENDERS WARNER	
14	NEW	BLACK HOLE SUN SOUNDGARDEN POLYGRAM	
15	8	THE MOST BEAUTIFUL GIRL... PRINCE FESTIVAL	
1			

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 7/16/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	5	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
2	1	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
3	3	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
4	2	THE REAL THING 2 UNLIMITED BYTE
5	4	WITHOUT YOU MARIAH CAREY COLUMBIA
6	6	I LIKE TO MOVE IT REEL 2 REAL POSITIVA
7	NEW	I SWEAR ALL-4-ONE ATLANTIC
8	8	INSIDE STILTSKIN WHITE WATER
9	9	UNITED PRINCE ITAL JOE FEATURING MARKY MARK EAST WEST
10	7	U & ME CAPPELLA INTERNAL DANCE
ALBUMS		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	2 UNLIMITED REAL THINGS BYTE
3	4	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
4	3	PINK FLOYD THE DIVISION BELL EMI
5	5	ROXETTE CRASH! BOOM! BANG! EMI
6	6	ACE OF BASE HAPPY NATION MEGA/METRONOME
7	NEW	ACE OF BASE HAPPY NATION U.S. VERSION MEGA/METRONOME
8	NEW	AEROSMITH GET A GRIP GEFEN
9	NEW	SPIN DOCTORS TURN IT UPSIDE DOWN EPIC
10	7	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND

BELGIUM (IFPI Belgium/SABAM) 7/1/94

THIS WEEK	LAST WEEK	SINGLES
1	1	THE REAL THING 2 UNLIMITED BYTE RECORDS
2	2	WITHOUT YOU MARIAH CAREY COLUMBIA
3	5	HET KLEINE PARADIJS DANA WINNER EMI
4	NEW	GIVE ME FIRE GOOD SHAPE DIMO
5	6	LES BELGES EN AMERIQUE GRAND JOJO CAR MUSIC
6	NEW	THINK ABOUT THE WAY ICE MC BYTE RECORDS
7	10	DREAMS 2 BROTHERS ON THE 4TH FLOOR LOWLAND RECORDS
8	3	I LIKE TO MOVE IT REEL 2 REAL EMI
9	NEW	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
10	NEW	MEET THE FLINTSTONES BC-52'S MCA
ALBUMS		
1	3	GERT & SAMSON SAMSON VOL.4 PHILIPS
2	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
3	4	2 UNLIMITED REAL THINGS BYTE RECORDS
4	2	BONZAI COMPILATION III RAVE NAT BONZAI BMG
5	5	LAURA PAUSINI LAURA CGD
6	6	MARIAH CAREY MUSIC BOX COLUMBIA
7	8	LEOPOLD 3 DE EXPEDITIE HKM
8	7	MICHEL SARDOU SELON QUE VOUS SERZ ETC. TREMA
9	NEW	LAURA PAUSINI LAURA PAUSINI CGD
10	9	PATRICK BRUEL BRUEL RCA

DENMARK (IFPI/Nielsen Marketing Research) 7/5/94

THIS WEEK	LAST WEEK	SINGLES
1	1	COME ON YOU REDS MANCHESTER UNITED FOOTBALL SQUAD POLYGRAM TV
2	3	LOVE IS ALL AROUND WET WET WET POLYGRAM
3	4	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
4	2	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
5	5	DROP DEAD BEAUTIFUL SIX WAS NINE VIRGIN
6	NEW	LOVE AIN'T HERE ANYMORE TAKE THAT RCA
7	NEW	I SWEAR ALL-4-ONE ATLANTIC
8	6	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG/MEGA
9	NEW	JESSIE JOSHUA KADISON SBK/EMI MEDLEY
10	NEW	AROUND THE WORLD EAST 17 POLYGRAM
ALBUMS		
1	1	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI
2	2	KIM LARSEN HVEM KAN SIGE NEJ TIL EN ENGEL EMI
3	NEW	BILLY JOEL GREATEST HITS 1 & 2 SONY
4	3	MARIAH CAREY MUSIC BOX COLUMBIA
5	5	AEROSMITH GET A GRIP GEFEN
6	4	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
7	6	VENTER PA FAR VUPTI EMI/MEDLEY
8	NEW	SHAKIN' STEVENS A WHOLE LOTTA HITS SONY
9	NEW	SHORT SOL GLAMOURPUSS SONY
10	NEW	LARS LILHOLT BAND I KONG PUKKELRYGS LAND ELAP/CMC

PORTUGAL (Portugal/AFP) 7/6/94

THIS WEEK	LAST WEEK	ALBUMS
1	3	MADREDEUS O ESPIRITO DA PAZ EMI
2	1	MARIAH CAREY MUSIC BOX COLUMBIA
3	5	PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR
4	4	VARIOUS DANCE MANIA '94 VIDISCO
5	6	EROS RAMAZZOTTI TUTTE STORIE ODD
6	8	VARIOUS MAXI POWER POLYSTAR
7	7	ACE OF BASE HAPPY NATION METRONOME
8	NEW	ONDA CHOC COMBOIO SEM VOLTA COLUMBIA
9	10	BEAUTIFUL WORLD IN EXISTENCE WEA
10	NEW	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA

IRELAND (IFPI Ireland) 7/7/94

THIS WEEK	LAST WEEK	SINGLES
1	1	RIVERDANCE BILL WHELAN SON
2	2	LOVE IS ALL AROUND WET WET WET POLYGRAM PRECIOUS
3	3	I SWEAR ALL-4-ONE ATLANTIC/EAST WEST
4	7	LOVE AIN'T HERE ANYMORE TAKE THAT RCA
5	5	NO GOOD (START THE DANCE) PRODIGY XL RECORDINGS
6	NEW	GO ON MOVE REEL 2 REAL POSITIVA
7	NEW	MEET THE FLINTSTONES BC-52'S MCA
8	6	COME ON YOU REDS MANCHESTER UNITED FOOTBALL SQUAD POLYGRAM TV
9	8	DON'T TURN AROUND ACE OF BASE LONDON
10	9	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
ALBUMS		
1	1	VARIOUS IRISH FOOTBALL SONGS DOLPHIN/SOLID
2	NEW	PRODIGY MUSIC FOR THE JILTED GENERATION XL RECORDINGS
3	4	GARTH BROOKS NO FENCES CAPITOL
4	3	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
5	6	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET RCA
6	7	VARIOUS A WOMAN'S HEART DARA
7	8	FRANCES BLACK TALK TO ME DARA
8	9	BAGATTELLE AND LIAM REILLY THE BEST OF BAGATTELLE AND LIAM REILLY POLYDOR
9	10	MARIAH CAREY MUSIC BOX COLUMBIA
10	NEW	E.L.O. THE VERY BEST OF E.L.O. DINO

AUSTRIA (Austrian IFPI/Austrian Top 30) 7/9/94

THIS WEEK	LAST WEEK	SINGLES
1	1	EINS ZWEI POLIZEI! MO-DO ECHO
2	2	WITHOUT YOU MARIAH CAREY COLUMBIA
3	3	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
4	4	INSIDE STILTSKIN EMI
5	5	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
6	10	UNITED PRINCE ITAL JOE FEATURING MARKY MARK WARNER/EAST WEST
7	6	MADCHEN LUCIELECTRIC BMG
8	8	THE REAL THING 2 UNLIMITED ECHO
9	NEW	SWEETS FOR MY SWEET C J LEWIS BMG
10	7	ALWAYS ERASURE ECHO
ALBUMS		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
3	7	ERASURE I SAY, I SAY, I SAY ECHO
4	3	KASTELRUTHER SPATZEN ATLANTIS DER BERGE KOCH
5	5	ROXETTE CRASH! BOOM! BANG! EMI
6	4	PINK FLOYD THE DIVISION BELL EMI
7	NEW	AEROSMITH GET A GRIP GEFEN
8	10	SEAL SEAL 2 WARNER
9	6	2 UNLIMITED REAL THINGS ECHO
10	NEW	WOLFGANG AMBROS WASSERFALL POLYGRAM

NORWAY (Verdens Gang Norway) 6/21/94

THIS WEEK	LAST WEEK	SINGLES
1	1	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
2	10	LOVE IS ALL AROUND WET WET WET POLYGRAM
3	3	MAKES ME FEEL DEVOTION SONY
4	NEW	LOVE IS STRONG THE ROLLING STONES VIRGIN
5	2	NA ER DET VM NORSKE SLEIVSPARK SONY
6	6	INSIDE STILTSKIN VIRGIN
7	7	COME ON YOU REDS MANCHESTER UNITED FOOTBALL SQUAD POLYGRAM
8	9	BABY I LOVE YOUR WAY BIG MOUNTAIN BMG
9	4	LOSER BECK GEFEN
10	5	DISSIDENT PEARL JAM SONY
ALBUMS		
1	1	VARIOUS ABSOLUTE CHAMPIONS EVA
2	2	LISA EKDAHL LISA EKDAHL EMI
3	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET BMG
4	6	VARIOUS REGGAE DANCE CNR
5	9	VARIOUS ARTISTS DEFINITIVE SUMMERHITS 2 EVA
6	NEW	VARIOUS ARTISTS MEGA DANCE 3 CARDAE
7	5	VARIOUS ARTISTS MORE SUMMER EVA
8	8	DEEP FOREST WORLD MIX SONY
9	NEW	VARIOUS ARTISTS BARE BRA MUSIKK MAJORSELSK
10	7	VARIOUS ARTISTS SUNSHINE DANCE CNR

HONG KONG (IFPI Hong Kong Group) 7/3/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	FAYE WONG WILD THINKING CINEPOLY
2	1	JACKY CHEUNG BORN TO BE WILD POLYGRAM
3	3	VARIOUS BURN HOT 2 - I AM NOT LIVING ALONE ROCK
4	4	LINDA WONG IDEAL LOVER POLYGRAM
5	5	ERIC MOO LOVE SONG OF BITTER HEART EMI
6	9	ANDY LAU LOVE-ERASING POTION WARNER
7	6	BONDY CHIU REBELLIOUS LOVE SONG FITTO
8	7	VIVIAN LAI ON SUNSHINE ROAD POLYGRAM
9	8	STARING IN THE WORLD'S END AARON KWOK WARNER MUSIC
10	10	BEYOND SECOND FLOOR REAR PORTION ROCK HK

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

PORTUGAL: Mísia, one of the singers in the new wave of modern fado musicians, has capitalized on her unusually cosmopolitan background with spectacular results. The daughter of a Portuguese father and a Spanish mother, she was born in Oporto, Portugal, but grew up, after her parents divorced, in Barcelona, Spain, where her mother was a ballet dancer and teacher of Spanish classical dance. Returning to Oporto she started out singing traditional fado songs—always sorrowful, with lyrics that often portray the woman as the victim of “the green-eyed monster” (jealousy). However, she changed direction when she went back to Spain and began singing new songs with less clichéd lyrics in both Portuguese and Spanish, written by Sérgio Godinho, A Lobo Antunes, Vitorino, F Sires, Marina Rossell, and others. It paid off, and now Mísia is very popular in both Portugal and Spain. Her fame spread even farther afield after she accompanied the president of Portugal on a state visit to Japan in 1993. Accordingly, her new album, “Fado,” which mixes modern and traditional fado songs, was issued by BMG in Japan and Spain after its initial release here.



FERNANDO TENENTE

SPAIN: The late dictator Francisco Franco must have turned in his tomb as his farm, south of Madrid, was invaded by some 1,200 rasta lookalikes for a marathon “Reggae On The River” festival last month. Six groups from Spain and Jamaica, including Kamba, Raza Reggae, and Steve Write & the Rite Vibes, played through the night on a stage lit in the colors of the Jamaican flag—red, green, and yellow—and surrounded by sheep, horses, stables, and poplar trees. Franco’s grandson, Cristobal Martinez Bordiu, who owns the farm, is a reggae fan and gladly allowed the organizers to use his land. For reasons of colonial heritage, reggae commands little interest here compared to other Caribbean genres, such as salsa. But there is a growing reggae circuit, with four clubs in Madrid and others in Malaga, Barcelona, and Valencia.

HOWELL LLEWELLYN

JAMAICA: General Degree, the DJ known for his clever and comical lyrics and cool delivery, launched his new album, “P’N’S” (Main Street Records), in Kingston recently. The album title is a play on letters taken from the controversial title track, “Pianist,” a double-entendre ditty that pays homage to the most sought-after musician (according to Degree) in the band: “She says she wants the pianist, she says she need the pianist, she would a die for the pianist.” Other selections include “Wantee Gettee,” “Mek Up Yu Mind,” and “Sylvia.” All tracks were produced by Danny Browne except for one contribution each from Dave Kelly and Paul McKay. Degree’s first dancehall hit was “Granny,” on which the artist displayed his gift for mimicry by playing both himself and his granny in a humorous cross-generational exchange of views. Of the new album, Degree says that it shows “a different side of Degree, the ‘hard’ side.” Hard side? Does this mean slack? “It’s my kind of slackness,” he says, laughing. “My words are subtle and suggestive, and can be looked at two ways—from the right side or from the left side.”

MAUREEN SHERIDAN

IRELAND: Francis Conway & the Works is a four-piece, Dublin-based band whose album “Something Borrowed” (on the independent Satellite label) was recorded at Relief studios in Belfaux, Switzerland. Conway, a former member of the Fureys, has toured extensively in Europe in recent years and produced Draiocht’s “The Druid And The Dreamer.” He comes from County Kerry, and his songs have been covered by the American singer Jypsy Ro, the Australian Steve Wright, and the Swiss group Blacklist, as well as by fellow Irish acts Dolores Keane and, of course, the Fureys. However, “Something Borrowed” is a well-chosen and highly entertaining selection of songs by other writers, including Chris White and Rod Argent (“Andorra”), Mick Hanly (“My Body And Me”), Keith Donald (“The Roar Of The Greasepaint”), Johnny Duhan (“Cornerstone”), Finbar Furey (“Wounded Knee”), Tom Pacheco (“The Last Rolling Stone”), and Ulf Lundell (“Open Landscape”) . . . Among the Irish acts featured at this year’s Galway Arts Festival (July 12-24) are Frances Black, the Reverants, the Far Canals, and Brian Kennedy (who guests on Van Morrison’s live album “A Night In San Francisco”).

KEN STEWART

HUNGARY: The spirit of 1969 is alive and well in the former Eastern Bloc: in the baggy trousers, flower-patterned shirts, and graffiti slogans urging people to “Make Love Not War.” Nostalgia for the ‘60s is breathing a spirit of peace and change behind the former Iron Curtain. And next month, to mark the 25th anniversary of Woodstock, the “Student Island Eurowoodstock” festival will take place on the Obudai Island in Budapest the second week of August. Last year nearly 100,000 people visited the location for the Student Island ‘93 festival, of whom 6,000 spent the whole week living in harmony in a tent village. Designed as a dress rehearsal for this year’s event, the ‘93 fest featured concerts (classical, jazz, and rock), theater performances, feature films, circus performances, fireworks displays, treasure hunts, ice hut building, and sporting activities. Next month’s festival will be in a similar vein, except that along with Hungarian and other foreign acts, each day will feature a performance from a world-famous star who either played at Woodstock or represents that legendary festival’s spirit. Performers scheduled to appear include Donovan, Jethro Tull, the Grandmothers Of Invention, Alvin Lee, Jefferson Starship, Ike Turner, and Leslie Mandoki’s People. Artists from Mexico, Canada, Finland, Denmark, Germany, Romania, the Czech Republic, Poland, Serbia, Slovakia, and Hungary will appear in the performance art wing of the festival, and there will be all-night house parties and raves. The island has a 300,000-person capacity with room for 20,000 in the tent village. Tickets cost 2,100 Hungarian forint (\$19) for a weeklong pass, or 300 forint (\$3) per day. For more information, contact Matthew Braghini at Island Cultural Management in Budapest, 361 218 9962.



DS

MFP Bridges Gap In French Biz Radio Quotas Are Impetus For Group

■ BY EMMANUEL LEGRAND

PARIS—In anticipation of French regulations on radio quotas to be implemented Jan. 1, 1996, representatives from the music and radio industries have decided to join their ideas and resources through a formal structure called Musiques France Plus (MFP).

The new body formed under the aegis of French broadcasting authority Conseil Supérieur de l'Audiovisuel (CSA).

This nonprofit organization regroups all the components of the two industries, from artists to producers, record labels and music publishers, concert promoters and radio broadcasters. The brainchild of one of CSA's nine members, George Francois Hirsch, the organization was created to serve as a link between the different players.

The French government will impose a mandatory minimum of 40% domestic content on radio stations in 1996, to counter what it says is the decline in airplay for national product. It follows the breakdown of a system of voluntary quotas agreed to by the major FM nets (Billboard, Jan. 8).

MFP's original purpose was "to evaluate how to enhance the exposure of chanson [French traditional songs] and new talent on radio and television" and to get both industries' professionals "to better know and understand each other and to find common goals."

It has since tried to establish itself as a "lobbying force," or at least that is Hirsch's ambition. He says MFP will work in two main directions: bringing the radio and music industries closer in order to find synergies, and acting as a force able to propose legal and practical changes. It should also serve as a source of information on music, through a database and studies.

Hirsch defends MFP against those who say it will be a talking shop with no action. "It will not be a gas factory," he says. "It is the only place where all the parties involved are present. In the long run, this structure will be able to globally represent the whole musical field."

Hirsch says it is important to take the industry as an entire system, and evaluate the problems from the early stages of creativity through to retail and consumer behavior.

MFP has chosen respected radio and TV host Michel Drucker as president. During the first six months of operations, French music industry organization SNEP will provide offices for the organization, followed for the six following months by radio industry organization Vive La Radio, which regroups all the radio operations in France.

The music industry is present in the organization through SNEP and independent producers association UPFI; the Fonds de Soutien represents concert promoters; SACEM is there for authors, composers, and publishers; and SFA represents artists. French music publishers association CSDEM also has signed on, as have collecting societies SPPF and ADAMI. Organizations that have not yet agreed to join MFP are producers collecting society SCPP and the 10-year-old FCM (Fund for Musical Creation).

Gilles Paire, who was president of SNEP until July 1, says he agreed to join this project because it was "symbolic" and "the starting point of something between the radio and music industries." He adds, "The producers who think that quotas are the answer to their problems are wrong, and broadcasters who think they can continue to treat music as a secondary thing are equally wrong. So any opportunity to set up a constructive relationship between the two industries in order to build something in common has to be grabbed. This event is only the beginning of what I hope will be a fruitful relationship with the radio operators."

Radio is represented by Vive la Radio and various organizations such as Radio France (public stations), SRGP (national FM networks), SNRP/SIRTI (independent commercial stations), and CNRA/GRIF (local non-commercial stations); FM networks NRJ and Skyrock, which are not part of any other group, joined MFP directly.

Sony's Camilleri Counters Criticism Commitment To Domestic Talent Reaffirmed

■ BY LARRY LeBLANC

TORONTO—Despite his impressive academic background and legal experience in music, many industry figures here were surprised when the youthful Rick Camilleri was elevated in January 1993 to replace Paul Burger as president of Sony Music Entertainment (Canada). Burger left to head Sony's U.K. operations.

There was also considerable shaking of heads two months later when two senior Sony Canada executives, Lisa Zbitnew and Kim Zayac, exited after apparent disputes with the 34-year-old president. Camilleri was also publicly humbled a week later at the record industry awards when Zbitnew, sitting in the audience, was named top music industry executive (Billboard, April 10, 1993).

Since then, a stream of staffers have left the company and been replaced, often with personnel from competing labels. Counting personnel for Sony's new CD complex, as well as its marketing and sales departments, some 100 people work at Sony's headquarters here.

While media-shy Camilleri, who was previously Sony's VP of business affairs, says he's spent much of his tenure building on foundations laid during his predecessor's regime, some sources here credit him with revitalizing the company; others figures remain critical of what they see as his dismantling of the company's infrastructure.

"Many people think we've just ripped apart everything Paul [Burger] did, but that's not the case," Camilleri says. "It's been a hell of an 18-month period, however. It started with tremendous lows, and finished with the highest of highs at our convention in Montreal last month. Looking at the team that's in place, with 14 domestic acts performing, and reviewing the successes with international and domestic acts last year, I felt what we're trying to accomplish is starting to happen."

Camilleri, who holds degrees in law from Osgoode Hall here and in economics and business from the University of Toronto, practically grew up within the Canadian music industry. Both his parents worked for Columbia Records: His father Charlie worked in promotion positions for Columbia/CBS/Sony for 37 years (only retiring in 1988—the year Rick came to the firm), and his mother Peggy worked at the company for five years, and has worked for Canadian record retailers Sherman's and Sam the Record Man. Rick's brother Ron is manager, special products, at the company.

"I'm proud of spending my whole life in a music family and being able to combine it with the best academic education I could find," says Camilleri. "In our household, music was at the dinner table, in the car, everywhere."

Camilleri projects Sony Canada's market share at 17%-18% for the year ending March 31. That's a rise, he says, of "slightly over three points"; other industry sources peg the rise at 2%.

In explaining the market-share growth, Camilleri says, "We had a lot of superstar product last year, but



RICK CAMILLERI
AND CELINE DION

we've also managed to take [records by] superstars like Pink Floyd, Mariah Carey, Pearl Jam, and Celine Dion to new heights, and to take artists such as Culture Beat, Mary Chapin Carpenter, Rage Against The Machine, Soul Asylum, Cypress Hill, and Spin Doctors, who were new or hadn't sold a lot of records in Canada, and break them to platinum and multiplatinum success.

"[Current] records by Mariah Carey [at 600,000 units], and Pearl Jam [600,000 units], are their largest sales figures ever here," Camilleri continues. "Pink Floyd [500,000 units], is the largest figure since 'The Wall.' Celine Dion is seven times platinum [700,000 units] and has a shot at diamond [1 million units]. We've also taken Spin Doctors to 500,000 units, Soul Asylum to 250,000 units, Rage Against The Machine to 100,000 units, Cypress Hill to 160,000 units, and Mary Chapin Carpenter to 220,000 units."

Camilleri says he has also continued Burger's strategy to develop Sony Canada as a major domestic talent player. He has dramatically expanded the company's roster, which had consisted of English-speaking acts Leonard Cohen, 54:40, Keven Jordan, and Mae Moore and the French-speaking artists Celine Dion, Mario Pelchat, and Francis Martin.

To that original roster, Camilleri has added such alternative/fringe and folk-styled English acts as Junkhouse, Our Lady Peace, Philosopher Kings, Hemingway Corner, Kashtin, the Blue Shadows, Daddys Of Eden, Art Bergmann, Lennie Gallant, Melanie Doane,

Amanda Marshall, and Crash Vegas. Also signed are such French-speaking artists as Claire Vezina, Katee, and Jetsam.

Artists whose work previously was distributed by Sony, such as Colin Linden, Prescott Brown, Kathleen, and Cassandra Vasik, have since been signed directly to the label.

Explaining the rapid expansion of Sony's domestic roster and its large size, double that of many competitors, Camilleri says, "The heartbeat of a record company is its ability to develop artists. We felt we'd be delinquent if we didn't start developing domestic talent. It's our responsibility as a Canadian record company to break as many of the international artists as we can in our country, and to furnish other [Sony] companies with opportunities to break artists from Canada."

In explaining the roster's musical focus, Camilleri says, "We've tried to go more cutting-edge, more street-oriented. Five years ago, you wouldn't have seen Sony Music Canada sign [alternative-styled] Art Bergmann, Crash Vegas, Junkhouse, or [folk and blues-styled] artists like Melanie Doane, Colin Linden, or Kashtin. There's been a concerted effort to make the company rock."

Under Camilleri, Sony has also been aggressive in picking up key domestic labels such as Vancouver, British Columbia's Nettwerk Productions (Sarah McLachlan), Savannah Records (Gary Fjellgaard) here, and the Montreal, Quebec, animated entertainment firm Cinar Productions (Richard Skarrett). "We're becoming more selective with the labels we want to work with," says Camilleri. "There has to be a musical and a strategic synergy there for us to be interested."

Sony Canada has also developed two high-profile charity projects featuring much of its domestic roster plus other top domestic acts from other labels for release in August. There's a Neil Young tribute, "Borrowed Tunes" (consisting of the two albums "Out Of The Blue" and "Into The Black"), profits from which are being donated to the Bridge School in the San Francisco, and to the Safehaven Project for Community Living here; and "The Kumbaya Album" with profits going to the Kumbaya Foundation AIDS organization.

newsline...

COMPOSER GERARD CALVI has been elected president of French authors' rights society SACEM. He replaces Pierre Delanoe, who was not allowed to stand for a second term. Delanoe and Calvi have been taking turns at the largely symbolic presidency for the last 11 years.

HOLLAND'S FIRST D.J., Frans Nienhuys, died in Hilversum June 14 at age 88. He started his career in 1935 as a DJ for national radio station VARA, and he also broadcast on Veronica when it was a pirate station.

U.K. PUBLISHERS' association MPA has endorsed the decision of British rights societies PRS and MCPS to form a joint venture for processing transactions. In a joint statement with the Alliance of Composer Organizations, the MPA said, "This long overdue initiative... can only be in the best interests of music creators, rights owners, and users."

MAPLE BRIEFS

THE 25TH ANNUAL Juno Awards show will be presented March 26, 1995, at Copps Coliseum in Hamilton, Ontario. For the first time, Juno tickets will be widely available to the public.

DSI MUSIC, a subsidiary of Sams Communications, has begun a full roll-out of its 30-minute TV infomercial, "Rita MacNeil: The Collection." The infomercial, running stateside in 20 cities as "Reason To Believe," precedes by three months the Virgin release of MacNeil's double-album collection.

IN AN UNUSUAL STRATEGY for a law firm, Paul Sanderson and Associates of Toronto held an industry showcase for its clients at Ultrasound Showbar in Toronto. Among the musically diverse groups performing at the event are Prince Yellow, Richie Lue, Mister Million, the Inbred, the Shaes, O.R.B., Camille, Graphic, Ruckus, and Michie Mee. The firm has also released its first compilation CD, titled "N49," Culture Canada, featuring 15 artists including Killjoys, Victims Of Luxury, Swamp Baby, King Apparatus, and 48KHz.

Update

LIFELINES

BIRTHS

Boy, Kenneth Nathaniel, to Ray and Betsie Woods, June 12 in Portland, Ore. He is producer and GM at Rainforest Records.

Boy, Landon James, to Tim and Patsy Nichols, June 28 in Nashville. He is a member of BNA Entertainment country duo Turner Nichols.

Boy, Jack Gillis Milcetic, to John Milcetic and Kathy Gillis, June 29 in Brooklyn, N.Y. She is senior publicity director for Virgin Records.

Boy, Madison Jeremy, to Dexter and Jean Moore, June 30 in Los Angeles. He is senior director, writer/publisher relations for BMI in Los Angeles.

Girl, Hannah, to Seth Lichtenstein and Hollye Leven, July 1 in Santa Monica, Calif. He is an entertainment lawyer with Codikow, Carroll & Regis. She is a PolyGram songwriter.

MARRIAGES

Kerry Brown to D'arcy, June 7 in Michigan City, Ind. He is the drummer for TVT recording act Catherine. She

is the bassist for Smashing Pumpkins.

Brad Rosenberger to Annie Odell, June 18 in Northport Point, Mich. He is VP of film and television for Warner/Chappell Music. She is an executive assistant for MCA Enterprises International.

Brent Barlow to Janine Sharell, June 26 in Los Angeles. She is a producer/reporter for the Turner "Entertainment Report."

DEATHS

Debra "Deah Dame" Hurd, 36, in an automobile accident, July 4 in Atlanta. Hurd was a former member of LaFace Records act Damian Dame. She is survived by her parents, Dr. & Mrs. Chester Hurd, her brother Mathew, and three sisters, Lucille, Janet, and Car-

rie. Donations in her memory may be sent to the United Negro College Fund.

Robert Mellin, 91, of a heart attack, July 9 in Rome. Born in Kiev, Ukraine, Mellin was a figure on the music publishing and songwriting scene for more than 60 years. He began as a songplugger for the Chicago offices of Remick Music, later managing the Chicago offices of Famous Music, Remick & Harms, and Witmark. In New York, he worked for Southern Music, and joined BMI shortly after it was formed in 1940. In 1947, he launched his own BMI-cleared publishing company, Robert Mellin Music, which pursued publishing ties with European countries. In 1952, Mellin scored as composer and lyricist of "I'm Yours," with hit versions by Don Cornell (Coral) and Eddie

Fisher (RCA Victor). The following year, his "My One And Only You," with music by Guy Wood, was recorded by Frank Sinatra. He also wrote the lyrics for the standard "You You You." Mellin's last major hit as a songwriter was 1962's "Stranger On The Shore," performed instrumentally by its melody writer, Acker Bilk. The U.S. version on the Atco label sold 1 million copies. For the last two decades, Mellin resided in London. He is survived by his wife Patricia, daughter Cookie Kissler, and four grandchildren, Bruce, Glenn, Doug, and Jason.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

NARM SCHOLARSHIPS: The process to determine winners of 1995 NARM Scholarships awarded by the National Assn. of Recording Merchandisers is under way. Employees and children and spouses of employees of all NARM member companies, both regular and associate, are eligible. A student must be either a high school senior or a high school graduate who plans to enter college as a freshman in September 1995. Scholarships are in the amount of \$6,000—four payments of \$1,500—for each academic year. Since 1966, the NARM Scholarship Foundation has awarded more than 400 scholarships totalling almost \$3 million. Deadline for applications is Oct. 17. For more info, contact Pat Daly at 609-596-2221.

GIVING GUY: Don Henley, co-founder of the Eagles and founder

of the Isis Fund, a nonprofit group dedicated to the preservation and protection of environmentally and/or historically significant land, says he will make donations to the following Texas conservation groups: the Nature Conservancy of Texas, the Lone Star Chapter of the Sierra Club, Last Chance Forever, the Texas Exotic Feline Foundation, and Earth Promise of Fossil Rim Wildlife Center in Glen Rose, Texas. Henley was in Texas recently for a concert at Texas Stadium and held a press conference at the Hard Rock Cafe in Dallas, where he announced that he would be a creative contributor and promoter of Hard Rock Cafe Signature T-Shirt Series Limited Edition. Hard Rock is donating a portion of all proceeds to the Isis Fund from the sale of the shirts Henley designed.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY

July 21, Vital Music Information, seminar on evaluating demo packages for recording and publishing deals, presented by Forafi Entertainment and Bahar International, Eighth Avenue Studios, New York. 212-862-8231.

July 24-27, VSDA Convention, Hilton Convention Center, Las Vegas. 818-385-1500.

AUGUST

Aug. 4-6, International Country Music Workshop, Music City Sheraton, Nashville. 615-322-9897.

Aug. 18, Fourth Annual San Diego Music Awards, Copley Symphony Hall, San Diego, Calif. 619-274-7362.

Aug. 18-21, Jack The Rapper Convention,

Lake Bonavista Palace, Orlando, Fla. 407-897-6959.

Aug. 18-21, Sixth Annual POPKOMM Music And Trade Meet, presented by Musikkomm, Cologne Messe, Cologne. 011-49-202-278-310.

SEPTEMBER

Sept. 3-4, Music And Entertainment New Technology, Media And Business Affairs Conference, ABC Radio Centre's Goosens Hall, Sydney, Australia. 011-61-2-212-6677.

Sept. 8, MTV Music Awards, location to be announced, New York. 212-258-8000.

Sept. 8-10, Billboard/Monitor Radio Seminar, New York Hilton and Towers, New York. Melissa Subatch, 212-536-5018.

Sept. 17-19, Focus On Video '94, International Centre, Mississauga, Ontario, Canada. Shane Carter, 905-564-1033 x232.

Sept. 19-23, Video Expo/Image World New York, Jacob Javits Convention Center, New York. 914-328-9157.

OCTOBER

Oct. 5, Country Music Assn. Awards, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 12-15, National Assn. Of Broadcasters Radio Convention, Los Angeles Convention Center, Los Angeles. 202-429-5300.

Oct. 14-17, Fifth Annual Chicago Music Forum, presented by the Chicago Assn. of Musicians & Songwriters, Club UN, Chicago. 312-633-0704.

Oct. 20-22, Nineteenth Annual Friends Of Old Time Radio Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

FOR THE RECORD

Semi Automatic is a completely autonomous mail-order distribution company whose catalog includes titles from Caroline Records. A story on the on-line company Sonic Net in the July 16 issue of Billboard implied otherwise.

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Snoop, Stone Temple Pilots Help WEA Top R&B, Total Distrib In 1st Half Of '94

Uni Holds Top Country Spot For Another Quarter

BY ED CHRISTMAN

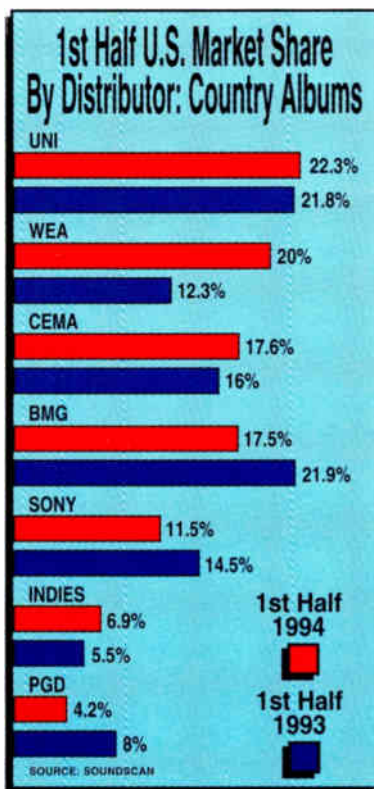
NEW YORK—The WEA Corp., fueled by hit albums from Snoop Doggy Dogg, John Michael Montgomery, Stone Temple Pilots, and Tevin Campbell, maintains its spot on the top U.S. distributor perch, claiming a 21.7% total market share in the first half of 1994.

WEA also claimed the top R&B distribution slot, with a 22.2% market share, and was the second largest country distributor, just behind Uni Distribution, which had a 22.3% market share in the six-month period ended July 3.

The market-share standings are based on SoundScan data. SoundScan collects point-of-sale information on all music formats and configurations sold at retail and rack accounts that make up about 70% of the U.S. marketplace, then projects sales for the entire market.

The total distribution market-share rankings are based on all sales regardless of configuration or musical format. (They are not geared to just The Billboard 200, which ranks only albums.) The market share rankings for country and R&B are based on data collected by SoundScan exclusively for those album charts. SoundScan compiles market share on a weekly, monthly, and cumulative basis, but other than the first quarter of a year, does not provide quarterly data. Consequently, market-share performances for the second quarter are unavailable.

Looking at the total market, WEA's 21.7% share is down from the 23.4% share it racked up in the same time period in 1993. The No. 2 distributor, Sony Music Distribution, narrowing WEA's lead to 5.7 percentage points, reports a 16% share of the market. In first-half 1993, an 8.3 percentage point gap separated the two competitors. But WEA has rebounded from the slim 3.6 percent-



age point lead it held over Sony at the end of the first quarter (Billboard, April 30). WEA's advance also was boosted by two strong soundtrack albums—"The Crow" and "Above The Rim."

In the first six months of the year, Sony Music benefited from strong sales on albums by Mariah Carey, Pink Floyd, Celine Dion, Michael Bolton, and Pearl Jam.

BMG Distribution, which finished the first quarter as the third-largest U.S. distributor, maintains its hold on that spot with a 13.9% share of market, up from the 12.5% it scored during the same period last year. BMG's big sellers in the first 26 weeks of the year were albums by Ace Of Base, R. Kelly, Toni Braxton, Yanni, and soundtracks to "The Bodyguard" and "Reality Bites."

Independent distributors collectively placed fourth with a 13.8% market share, down from second place last year, when the indies had a 15.3% share. The indie sector appears uncharacteristically weak in R&B albums this year, which is pull-

ing down its overall performance.

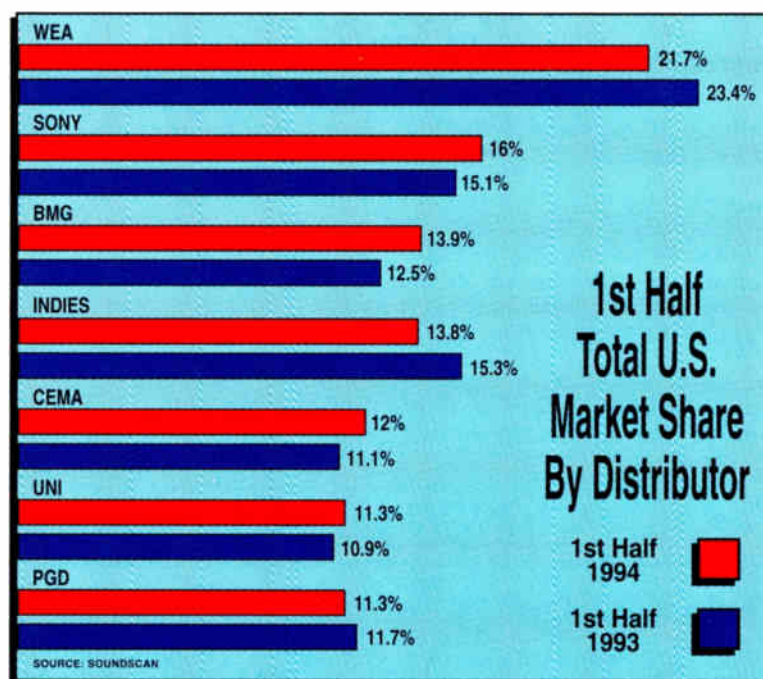
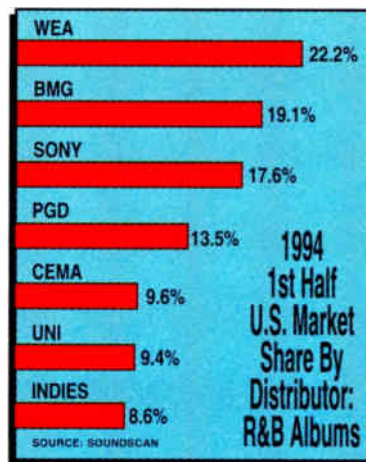
Cema came in fifth with a 12% market share, almost a percentage point better than the share it garnered in the same time frame last year. Uni and PGD tied for last, each scoring a 11.3% market share. For Uni, the performance represented a slight uptick; for PGD it marked a small downturn.

In the country arena, Uni, which climbed into the No. 1 spot during the first quarter, generated a market share of 22.3%. That performance was good enough to withstand a surge by WEA, which closed the first half with a 20% market share, almost 8 percentage points better than its score in the same period last year.

The top country seller by Uni during the first half was Reba McEntire's "Greatest Hits, Vol. 2." WEA's best country seller was John Michael Montgomery's "Kickin' It Up."

Cema climbed into third place with a 17.6% market share, just beating out the 17.5% generated by BMG Distribution during the first half. Cema's best country seller during the first half was Tim McGraw. BMG's performance is nearly 4.5 percentage points down from the 21.9% it scored during first-half 1993, when it was the No. 1 country distributor.

Sony was the fifth-largest country distributor with an 11.5% slice of the pie, down three percentage points from its performance in the same time frame last year. Independent distributors posted a 6.9% share, while PGD was last with a 4.2%



score, down from the 8% share it had last year in the same time period.

On the R&B side, WEA was king of the hill for 1994's first half. The company's 22.2% market share was more than three percentage points higher than the No. 2 R&B distributor, BMG, which posted a 19.1% share—thanks to strong releases from the Arista and Jive rosters.

Sony was the third-largest R&B distributor, with a 17.6% share, followed by PGD with 13.5% of the market. Cema, Uni, and the independent sector each finished with less than 10% of the market. (Comparisons with last year's performance are unavailable because SoundScan did not compile R&B market share last year.)

Rolling Stone Phone Service Puts Music On The Line

BY SARI BOTTON

NEW YORK—"There's a new band in town, but you can't get the sound from a story in a magazine."

Not anymore. This fall, that line from Billy Joel's "It's Still Rock And Roll To Me" will be rendered obsolete when Rolling Stone magazine will offer its subscribers free access to a 24-hour interactive phone service that allows callers to sample and order new music featured in editorial coverage in the magazine—and have it delivered to them the next day.

The service, dubbed "Rolling Stone MusicNet," is a joint venture between Wenner Media—Rolling Stone's parent company, which also owns Us magazine, Men's Journal, and Family Life magazine—and MNI Interactive, a 4-year-old San Francisco-based interactive-marketing company.

According to Jeff Smith, Wenner Media's COO/director of marketing, the publisher receives commissions from orders placed by Rolling Stone subscribers.

Merchants, such as Tower Records and the Musicland Group, have become publishers with such magazines as Tower Pulse and Request, respectively. Ironically, now, a publisher of a major music magazine with a circulation of more than 1 million is becoming a merchant.

Jann Wenner, editor in chief/publisher of Rolling Stone, says, "We see Rolling Stone MusicNet as a tremen-

dous added-value service to our readership. When they read something about some record or artist that interests them, they can get on the phone and hear it immediately. Then, if they like it, they can have it 24 hours later. What could be cooler?"

Smith says the company is not concerned that music clubs advertising in Rolling Stone and record stores featured in cooperative advertising might feel threatened by the competition the magazine itself could pose.

"I don't think we compete with them," Smith says. "The record clubs don't really offer front-line product like we will. If anything, I think we're increasing the total number of records that will be purchased, and increasing everybody's business, because we're offering an informational system. You can hear a sample on our service, and then run out to the store if you want."

He says the company is also not concerned about any conflicts of interest between editorial and proprietary interests because, unlike many in-store sampling services, Rolling Stone MusicNet will not charge record companies for the service. "There is a clear division of church and state here," Smith says. "There is no advertising on the service, and record companies can't buy their way into it because it's a democratic sampling system that includes every record reviewed in our editorial," whether the

(Continued on page 54)

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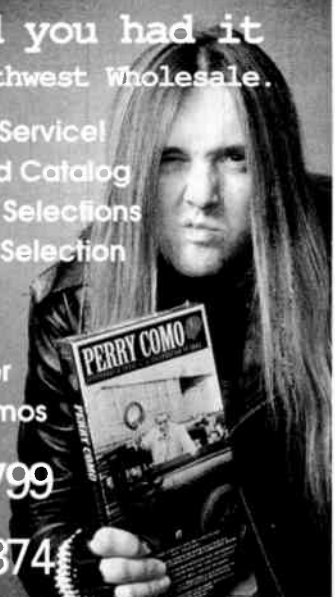
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Musicland's Label Plans Draw A Mixed Response

LAST MONTH, the Musicland Group announced it will start a label that will sign artists as well as compile albums from existing material. How Musicland fares in this endeavor will be watched closely, to say the least.

So far, little is known about the planned label. According to a press release, Musicland has appointed Owen Husney, a former K-tel International A&R executive with experience in artist management, advertising, and entertainment marketing, as senior VP/GM of the label. Musicland has yet to reveal the label's name, nor will it discuss the company's A&R ideology.

Since Musicland won't talk about the label, Track decided to ask label, distribution, and retail executives for reaction to the company's initiative. Track didn't find any shortage of opinions, although all executives spoke on the condition that their identities not be revealed. Not surprisingly, the move met with mixed reviews in each of the three camps.

At the label level, one senior sales executive argues that the creation of a label is a logical move for Musicland. Musicland had already been working on establishing its own classical budget label. Other merchants, according to the executive, have had labels as well, including Pickwick, the company that spawned Musicland. Also, Record Bar, in its pre-Super Club days, had a label, he says.

Handleman Co., the Troy, Mich.-based rackjobber, has done very nicely for itself with Video Treasures, a catalog label that is now pushing into music product as well.

"It's an attempt to control the content, and I think we will see more of it," says the sales executive.

Musicland, with its nearly 1,000 record stores, has the muscle to sometimes break product in its stores, even if an album doesn't have MTV or radio play, says another label sales executive. "They have the opportunity to offer position and price in 1,000 stores, which sets up a nice base for a project."

Of course, the creation of a music label by Musicland parallels the "private label" lines established by many apparel merchants in the '80s. The motivation is the greater profits possible on private-label product than on goods acquired from a manufacturer.

The problem that apparel manufacturers have with private labels is that merchants give preference to their own lines. Needless to say, in the case of Musicland, that is a dominant concern among label executives. "There are not enough prime store positions to go around now, and this will make it harder to get those positions in Musicland stores," says one executive with a major distribution company.

Not every label executive is worrying about the Musicland label. In fact, some are quite skeptical of it. "Breaking a project is a significant expense," says one regional sales representative.

"There is more than shelf space involved in breaking a hit record, and Musicland will learn it is not such an easy thing after all."

He dismisses the label, saying, "Last I heard, Husney is out trying to find the new Seattle."

Even those sympathetic to Musicland's effort say the chain will find that the money labels spend to break an act is much more than it thought.

Independent distribution has a whole other set of concerns regarding the label. It seems that Musicland's label will go through indie distribution. But that opens up a whole can of worms for independent distributors. Says one, "Say we distribute their label, and they have a project that we bust our hump on but they don't think

we are doing the job—will there be ramifications in other aspects of the business we do together? If they are unhappy about that project, will it impact the way they buy

from us? I don't know that I want to distribute their label."

Another distributor, however, says that he welcomes the opportunity to show Musicland what his company can do.

Even among retailers, there is mixed reaction. A senior executive with one of Musicland's major competitors says, "I wonder what they hell they are taking up in Minneapolis. There is zero chance, obviously, that we will support that label."

But another merchant says, "I don't see any conflict at all. Right now, I am competing with the majors, who are trying to sell direct to my customers. There are artists like Amy Grant who is in bed with Target, and Phil Collins with Sears, and I sell their albums. The fact that an artist is in cahoots with Musicland, unless they are deep-discounting it, will have no negative impact on how I buy and support that album. We are all in this to make a buck."

MAKING TRACKS: Mike Murry, VP/GM at the Blockbuster Music chain, is leaving that web for reassignment elsewhere in the company. No word yet on a replacement.

USED CDs: A year after the used-CD dispute raged through the music retail sector, the class-action suit brought by the Independent Music Retailers' Assn. and some independent retailers has been settled, with the four majors—Cema Distribution, Sony Music Distribution, Uni Distribution, and WEA—sending out claim forms to retailers specifying a dollar amount owed to each merchant.

Don Kulak, who heads up the IMRA, says that if a merchant agrees to the amount specified on his claim form, a check will be issued. If there is a dispute, the label and merchant have to resolve it on their own. "And that," he says, "is the end of that." Amen.

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Safe Psychs Is An Alternative Haven In N'ville

■ BY RICK CLARK

NASHVILLE—Country music might be everywhere in Nashville, but underneath that stereotype is a wide-ranging cultural community with varied tastes. Near Vanderbilt University, at 2213 Elliston Place, sits Safe Psychs, a CD shop that is a veritable heaven for lovers of arty or progressive rock, as well as folk-influenced pop/rock from the British Isles and artists with psychedelic roots.

Founded in 1989, the shop came into existence when Ben and Meigie Mabry were no longer able to purchase their favorite music at Compact Discovery, a specialty music shop that went out of business. Aware of others in the region

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who gravitated toward generally "un-commercial" music that featured more ambitious artistic statements, the Mabrys set up shop across the street from Turtles Records in a club and restaurant area known as the Elliston Strip.

Five years later, Turtles is gone, and the Sam Goody's that took its place may be about to move out as well.

Much of Safe Psychs' staying power can be attributed to the personalized service given to the clientele, which is an even blend of Vandy students, music industry people, and Baby Boomers frustrated with the limitations of catalog available in larger chain stores.

"We felt that this needed to be a place where someone could listen to music before he or she spent \$15 and be able to hang out and talk about music with employees and customers who enjoyed the music and knew something about the different genres," says Ben Mabry. "The shop needed to be a place where music could be special-ordered from around the world without [the customer] getting a runaround or having to wait a long time. I believe we have created an environment that is as close as possible to our ideal with the resources that are available to us as a mom-and-pop operation."

"Everything in stock is from our domestic and import distributors," he adds, noting that the store doesn't trade in used CDs.

"Because we make all our stocking decisions ourselves, we can be selective. We only stock music that we can heartily recommend without compromising our integrity," he says. "In fact, many record store employees shop with us and recommend us to customers and friends of theirs. Because we are always looking out for exciting new music to add to our collection, we can turn our customers on to some great music that hasn't turned up on radio."

Meigie Mabry says, "We also enjoy exposing people to old favorites, from here and around the world, that they might not otherwise have been able to

(Continued on page 57)



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ROLLING STONE PHONE SERVICE PUTS MUSIC ON THE LINE

(Continued from page 50)

review was bad or good.

Wenner adds, "We have a record of integrity and insight that is over a quarter-century long now. There's not a record company, artist, or manager who would not—sometimes painfully—testify to that fact. Nothing is going to change that."

For the cost of a local call, subscribers can listen to 30-second samples of three songs on any of 3,500 albums (a number that Smith promises will increase); hear information about each recording, such as production credits, release dates, chart history, guest artists, and other recording notes; order merchandise at or just below list price; pick up messages in their phone mailboxes about local appearances and new releases from other artists they might like; and inform the system, with their telephone keypad, about any changes in

their taste in music.

Music sampling services in general are hardly brand new. More and more, retailers have been offering consumers the opportunity to try out records before they buy them at sampling kiosks within their stores. And some publications, such as the Village Voice in New York, allow readers to hear clips of recording artists who will play in the area during the week of publication.

In fact, MNI Interactive conducted a yearlong program with Tower Records that was similar to the arrangement with Rolling Stone. "From July of 1993 through July of this year, we offered phone sampling for music featured in Tower ads in local newspapers in the Sacramento, Calif., region," says John Atcheson, founder/CEO of MNI Interactive. "But in that case, Tower was doing the fulfillment of orders, not us. The

customer service level was low, delivery was not as fast, and you couldn't order after 5 p.m."

The Rolling Stone MusicNet service is novel in some of its features, according to Smith.

"This is unique because of 24-hour access and overnight delivery" via Airborne Express, Smith says. "If you order before 2 a.m., your records are delivered within 24 hours for a total shipping and handling fee of \$3.95 for several records, up to a certain weight." Smith notes the service will offer CDs, cassettes, and possibly MiniDiscs, "but no vinyl" or classical music.

"We'll also be able to offer more titles than anyone ever has before," he continues. "We're starting out with 3,500 titles, and that number will grow significantly. We may be able to offer sampling previews before release

dates, and we'll have complete artists' catalog product available."

The other unique aspect, he says, is the "music mail messaging" service, which allows an exchange of information between the company and the consumer, as well as the opportunity for the company to use the data consumers provide about themselves for future direct marketing endeavors.

Smith explains that the company plans to initiate the service in only one undisclosed market in September, and then enter five more markets per month. "We hope to have it nationally by the end of November," he says. "It's complex in terms of making it available. In subscriber issues, the subscriber's name, membership number, and local phone number to call will be ink-jetted on to his or her copy of a two-page ad for the service, in the magazine."

Because non-subscribers who purchase the magazine at newsstands are not offered the service, the two-page ad for Rolling Stone MusicNet will not appear in newsstand issues, Smith says, adding that there are different, regional versions of the magazine.

MusicNet subscriptions will also be offered to people who don't subscribe to Rolling Stone, but not for free, according to MNI's Atcheson.

"Probably also in the fall, we'll offer MusicNet to consumers for an annual fee comparable to that of a magazine subscription," Atcheson says. MNI Interactive just completed a test of that sort of program in the Sacramento area, where the cost was \$3.95 per month. "It was very successful," Atcheson says. "Consumers are willing to pay for the service. There's a recognized value in convenience."

JON ANDERSON Deseo

"You wouldn't expect too many '70s arena rockers to dive headfirst into Latino-based world music. But Jon Anderson of Yes always has been an innovator, and on *Deseo* he makes the leap with fluid grace. *Deseo* is a wonderfully buoyant disc that captures the spirit of Latin culture without compromising it."
—CD Review, August '94

The rhythms and melodies of Latin America provide the musical and spiritual touchstones for Jon Anderson's new solo adventure *Deseo*.

Joined by musical luminaries of the Caribbean and Central and South America - including Milton Nascimento (Brazil), Ruben Rada (Uruguay), Boca Livre, and Maria Conchita Alonso (Mexico).

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Announcing Rolling Stone MusicNet are John Atcheson, left, founder/CEO of MNI Interactive, and Jann Wenner, editor in chief/publisher of Rolling Stone magazine.

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TOP REGGAE ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	25	QUEEN OF THE PACK EPIC 53763*	PATRA
			13 weeks at No. 1	
2	2	5	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG	BORN JAMERICANS
3	4	25	PROMISES & LIES VIRGIN 88229	UB40
4	3	25	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
5	5	25	BAD BOYS BIG BEAT 25282/AG	INNER CIRCLE
6	6	3	YAGA YAGA EASTWEST 92327/AG	TERROR FABULOUS
7	8	25	SONGS OF FREEDOM TUFF GONG 12280*/ISLAND	BOB MARLEY
8	11	24	BIG BLUNTS TOMMY BOY 1077	VARIOUS ARTISTS
9	10	2	DANCEHALL MASSIVE 2 NOVEMBER 1110	VARIOUS ARTISTS
10	7	5	THE GOOD, THE BAD, THE UGLY, & THE CRAZY COLUMBIA 53901	SUPER CAT, NICODEMUS, JUNIOR CAT & JUNIOR DEMUS
11	12	25	ALL SHE WROTE MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS
12	9	25	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON
13	15	2	IN CONTROL ELEKTRA 61656	BERES HAMMOND
14	13	10	NO, NO, NO BIG BEAT/ATLANTIC 92365/AG	DAWN PENN
15	RE-ENTRY		BEST OF REGGAE K-TEL 6067	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	13	TALKING TIMBUKTU HANNIBAL 1381	ALI FARKA TOURE WITH RY COODER
			13 weeks at No. 1	
2	2	15	AYE MANGO 539 934/ISLAND	ANGELIQUE KIDJO
3	5	5	SABSYLMA LUAKA BOP 45537/WARNER BROS.	ZAP MAMA
4	3	19	HOPE TRILOKA 7203	HUGH MASEKELA
5	6	33	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS
6	4	13	THE MANSO OF MALI - A RETROSPECTIVE MANGO 539 937/ISLAND	SALIF KEITA
7	NEW▶		WAKAFRIKA GIANT 24566/WARNER BROS.	MANU DIBANGO
8	8	11	GIFT OF THE TORTOISE MFLP 42553/EARTH BEAT	LADYSMITH BLACK MAMBAZO
9	12	5	ZEN KISS REAL WORLD 2342/CAROLINE	SHEILA CHANDRA
10	NEW▶		THE GUIDE (WOMMAT) CHAOS 53828/COLUMBIA	YOUSOU N'DOUR
11	9	37	ISLAND ANGEL GREEN LINNET 1137	ALTAN
12	7	17	N'SSI N'SSI MANGO 124 012/ISLAND	KHALED
13	13	5	LIPH' IQINISO SHANACHIE 64053	LADYSMITH BLACK MAMBAZO
14	11	15	AFRICA: NEVER STAND STILL ELLIPSIS ARTS 63300	VARIOUS ARTISTS
15	10	17	ANGELUS WARNER BROS. 45499	MILTON NASCIMENTO

TOP NEW AGE ALBUMS™

★★ NO. 1 ★★

1	1	17	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
			15 weeks at No. 1	
2	2	15	ANOTHER STAR IN THE SKY NARADA 62014	DAVID ARKENSTONE
3	4	11	TURN OF THE TIDE MIRAMAR 2806	TANGERINE DREAM
4	5	17	WINDHAM HILL SAMPLER '94 WINDHAM HILL 11138	VARIOUS ARTISTS
5	10	11	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
6	3	11	SUNDAY MORNING COFFEE II AMERICAN GRAMAPHONE 104	VARIOUS ARTISTS
7	7	137	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
8	9	5	ALTER EKO HIGHER OCTAVE 7063	EKO
9	6	13	GUITAR PASSION UNIVERSAL WAVE 1214	CHARO
10	8	45	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
11	15	215	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
12	12	21	A DAY IN THE LIFE MOULIN D'OR 942	DANNY WRIGHT
13	23	5	ONE THOUSAND & ONE NIGHTS HIGHER OCTAVE 7061	SHAHIN & SEPEHR
14	13	268	WATERMARK ▲ REPRISE 26774/WARNER BROS.	ENYA
15	19	9	NARADA LOTUS ACOUSTIC SAMPLER 5 NARADA 61041	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.

PGD Promotes A Kiss Before Buying

■ BY SARI BOTTON

NEW YORK—Some records lend themselves more easily than others to fun sales and marketing promotions. Mercury's "Kiss My Ass," a tribute album featuring a variety of current artists covering songs recorded by the rock band Kiss in the '70s and '80s, appears to be just such a recording, as PolyGram Group Distribution's Midwest branch set out to prove last month.

To promote the June 21 release in the Lincoln, Neb., area, the Midwest branch coordinated with Twisters, a five-unit chain with four stores in Lincoln and one in Gretna, for a battle of the bands in which 18 unsigned local groups performed Kiss covers. The event was held June 25.

At the Twisters downtown location that day, bands vied for three prizes: an eight-hour recording session in one local studio, valued at about \$600; a four-hour session in another, worth about \$300; and a Washburn electric guitar, which retails for about \$250.

But PGD offered another incentive to all of the bands involved. It invited the participating bands to submit demo tapes, which it promised would be considered by PolyGram A&R personnel.

"We guaranteed all the bands a listen," says Bob Colosi, PGD's Midwest branch manager, "and I think that was a big motivator for a lot of the bands, which in turn helped attract a big crowd. It was a six-hour event that drew a lot of attention. KIBZ, a radio station, did a live remote from inside the store, and there were more than 100 people in the store throughout the whole event."



PolyGram Group Distribution's Midwest branch staged a battle of the bands at a Twisters retail shop in Lincoln, Neb., to promote the Mercury tribute album "Kiss My Ass." Local bands played Kiss covers. Pictured is the Tom Ficke Group, which won the competition with its version of "Strutter."

TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

- 16. NOTHING ABOVE MY SHOULDERS BUT THE EVENING RAY LYNCH WINDHAM HILL
- 17. RAIN DANCER ARMIK BAJA/TSR
- 18. BRIDGE OF DREAMS DAVID LANZ & PAUL SPEER NARADA
- 19. PURSUIT OF HAPPINESS PETER KATER SILVER WAVE
- 20. IN MY TIME YANNI PRIVATE MUSIC
- 21. AIR BORN MICHAEL JONES NARADA
- 22. ACOUSTIC HIGHWAY CRAIG CHAQUICO HIGHER OCTAVE
- 23. NO WORDS JIM BRICKMAN WINDHAM HILL
- 24. THE KEY MICHAEL GETTEL NARADA
- 25. RED KNIGHT BLUE KNIGHTS INNOVATIVE COMMUNICATION

Colosi says this was the first time the company had held an in-store promotion that incorporated a competition among unsigned bands. "The response we got showed that this was a really unique, creative sort of collaboration between the record company, a retailer, and a radio station that can work," he says. "This is something we'd like to do again" for the promotion of other artists' product.

Dave Marks, marketing and adver-

tising coordinator for Twisters, says the promotion was a success. "It was a lot of fun," Marks says. "We really drew in a lot of people from the local music scene, and we sold a lot of product. We worked with PGD and the radio station in taking a really creative angle for this promotion, and it was exciting."

Marks says that on the day of the promotion, the downtown store (Continued on next page)

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Discovery Rebuilds Classic Film Music

BY JIM BESSMAN

NEW YORK—At a time when every new movie seems to be accompanied by a full soundtrack album, jazz label Discovery Records is releasing a "Cinema Jazz" series of albums compiling newly recorded jazz versions of the most memorable past soundtrack themes, many of which are unavailable.

"I couldn't find 'Body Heat,' which had been released and withdrawn or didn't exist," says Jac Holzman, the founder of Elektra Records, current head of Discovery, and a frustrated fan of the steamy 1981 melodrama.

"That started me thinking about soundtrack albums and movies with a significant jazz element to the film itself, and I came up with 'Blade Runner,' 'The Russia House,' and 'Farewell, My Lovely.'"

Theme music from these films and seven others came out last year on "Body Heat, Jazz At The Movies," the first entry in a series credited to the Jazz At The Movies Band, a varying

group of stellar jazz musicians such as Ernie Watts, Bill Cunliffe, and Nino Tempo. Conceived and executive-produced by Holzman, the album was co-produced by Paul Rothchild, the Elektra staff producer whose work then included the Doors.

The second title in the series, "A Man And A Woman, Sax At The Movies," centered on sax-driven material and involved more contemporary movie titles like "Prince Of Tides," "Ghost," "The Crying Game," and "The Bodyguard." Also released last year, it, too, went top 10 on the Contemporary Jazz chart.

"White Heat—Film Noir," the third movie theme compilation, came out in March, with music from classics like "The Big Sleep," "Double Indemnity," and "The Postman Always Rings Twice." "None of the sheet music existed except for [the themes from] 'The Bad And The Beautiful' and 'Laura,' so we had to go back and reconstruct them from videocassettes," says Holzman.

"We started from scratch, listening to everything and marking down cues where there was significant music. Then we took the cues and assembled it all together, creating a tiny little suite out of the basic theme."

Holzman further distinguishes his product from traditional soundtrack albums by noting that the chosen selections are "tunes you can inhabit and have grow into the size they should be. We follow the tune rather than the action, so it becomes richer and grows in stature because it's being treated as a stand-alone piece. Movie soundtracks are different: Anybody can go and buy the love theme from 'Ghost' and 'Prince Of Tides,' but you have to buy a number of albums that are full of disparate elements like rock tunes and other things that begin to clash. Instead, we give the best of them: tunes that have stood the test of time, that are developed to their fullest. All on one record."

The initial movie choices lend themselves to light jazz treatments, Holzman notes, and cover movies that appeal to the "mature audiences" Discovery targets—"not that they walk around with canes, but they're people who grew up with music. It's still a part of their lives, but they haven't been well-served by record labels or retailers."

To facilitate retail acceptance, WEA-

distributed Discovery, which employs only eight full-timers and four interns, has enlisted indie promotions firm Unisound Marketing. It also sent out special discs for in-store play to 7,000 outlets.

In-store play of "Cinema Jazz" has paid off. "These aren't rack records," says Larry Jeter, owner of Dimensions In Music in Baltimore. "People who come into the store don't know about them, but we have displays and play them as much as we can, actively making our customers aware of the product. It's done real well for us because of the play, and because it's crossover product for people who are into what used to be called 'easy listening' music."

Bob Bell, new-release buyer for Warehouse Entertainment, also credits in-store play for the series' successful performance at the 350-store chain.

"In-store play and the visibility from including them in our 'Take A Test Spin' developing-artist program have made people aware of the titles, and they really do react," says Bell. "Usually a soundtrack collection wouldn't do as well, but these titles have actually done as well as a lot of regular soundtrack albums, because people are familiar with the themes and to get the jazz versions on one record is appealing. It's not just a bunch of different soundtrack music slapped together, but a cohesive album."

Future "Cinema Jazz" releases will include a romantic-themed album due out before Christmas. Meanwhile, "ScreenThemes," a second movie jazz series soundtrack series, has launched with "ScreenThemes '93" by the Michael Garson Ensemble. The title features music from major films of 1993, including "Schindler's List," "The Fugitive," and "Philadelphia."

KISS BEFORE BUYING

(Continued from preceding page)

moved 90 pieces of "Kiss My Ass" at the promotional price of \$11.97 for CDs and \$7.97 for cassettes—accounting for almost 50% of the 182 units sold in the Lincoln area in general during that week, according to SoundScan. He notes that Twisters stopped discounting the title July 4, returning to list prices of \$15.99 for CDs and \$9.99 for cassettes.

"The variety of the musicians that played that day was phenomenal," Marks says. "The bands were very creative and had very different sounds from the Kiss sound, for the most part. There was a woman accordion player, a band of all trumpeters, and a jazzy lounge act with a stand-up bass, a trombone, and a singer. There were also a number of metal bands. Overall, the music was really great."

He adds that, aside from one band wearing red lipstick and Kiss T-shirts, contestants avoided mimicking Kiss' face-paint-and-leather fashion statement.

The winners of the contest were the Tom Ficke Group, which took first place with its pop rendition of "Strutter"; Heroes & Villains, an alternative rock band that took second place with a grunged-up "Cold Gin" featuring electric dissonance; and Throttle, which came in third with a thrash-metal version of "Detroit Rock City."

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		
		*** NO. 1 ***		
1	1	THE EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975 10 weeks at No. 1	166
2	2	BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	155
3	4	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	164
4	3	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	165
5	5	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	166
6	6	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	166
7	9	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	164
8	8	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	98
9	11	THE EAGLES ▲ ⁹ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	72
10	12	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	166
11	7	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	14
12	10	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	166
13	13	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	157
14	15	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	143
15	18	MEAT LOAF ▲ ⁹ CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	166
16	17	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	166
17	19	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	120
18	22	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	75
19	23	METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	149
20	21	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/ISLAND (7.98/11.98)	GREATEST HITS	156
21	26	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	152
22	20	AEROSMITH ▲ ⁶ COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	163
23	35	U2 ▲ ⁵ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	130
24	24	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	22
25	27	METALLICA ▲ ³ ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	148
26	30	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	139
27	37	SMASHING PUMPKINS ● CAROLINE 1705* (9.98/14.98)	GISH	25
28	29	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	44
29	28	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	166
30	25	GRATEFUL DEAD ▲ ² WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	74
31	38	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	3
32	33	BONNIE RAITT ▲ ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	21
33	44	THE EAGLES ▲ ELEKTRA 705 (13.98/19.98)	LIVE	6
34	32	PINK FLOYD ▲ ⁴ COLUMBIA 33453* (10.98 EQ/16.98)	WISH YOU WERE HERE	17
35	34	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	16
36	31	WAR AVENUE 70072/RHINO (7.98/11.98)	THE BEST OF WAR & MORE	4
37	36	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	45
38	39	CHICAGO ▲ ² REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	152
39	40	LYNYRD SKYNYRD ▲ MCA 42293* (7.98/12.98)	BEST-SKYNRYD'S INNRYDS	51
40	14	ROLLING STONES VIRGIN 39504 (17.98)	STICKY FINGERS	2
41	42	ORIGINAL LONDON CAST ▲ ³ POLYDOR 83173/ISLAND (17.98 EQ/33.98)	PHANTOM OF THE OPERA	43
42	41	AEROSMITH ▲ ³ Geffen 40329 (7.98/12.98)	PERMANENT VACATION	20
43	45	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	161
44	—	CAROLE KING ▲ ² COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	24
45	—	AEROSMITH ▲ ⁴ Geffen 24254 (7.98/12.98)	PUMP	2
46	50	BOSTON ▲ ¹¹ COLUMBIA 34188* (10.98 EQ/16.98)	BOSTON	26
47	46	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	155
48	16	ROLLING STONES VIRGIN 39503 (17.98)	EXILE ON MAIN STREET	2
49	—	MARVIN GAYE MOTOWN 6058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	15
50	48	PINK FLOYD ▲ ³ COLUMBIA 40599* (10.98 EQ/16.98)	A MOMENTARY LAPSE OF REASON	16

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.

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ALTERNATIVE HAVEN*(Continued from page 53)*

hear, and that the chains stopped bothering with a long time ago. Many first-time CD-player owners have been thrilled to discover albums by artists they didn't even know were on CD."

Safe Psychs' catalog includes titles by Tangerine Dream, Caravan, P.F.M., Pentangle, McDonald & Giles, Silver Apples, Nick Drake, Clannad, and Sandy Bull, as well as albums by more accessible artists like Bruce Cockburn, Yes, Moody Blues, Donovan, and King Crimson.

Safe Psychs' enthusiasm for turning people on to various artists was most recently evident with the campaign to bring the I.R.S. band Ozric Tentacles to Nashville.

"Ozric Tentacles [is] a young group



Pictured in their Nashville music outlet, Safe Psychs, are co-owners Meigie, left, and Ben Mabry, and their daughter, Rosamond. Ben is holding a CD of the British band Ozric Tentacles, which is a big seller at the store.

of musical geniuses from England, who are virtually unheard of in the States," says Meigie Mabry, whose store carries all 12 of the group's recordings on CD, as well as its live videotapes.

Due to Safe Psychs' steady in-store play of Ozric Tentacles, the band has moved more product than any other group in the store.

"When we heard that they might be touring in the States last year, we hoped that they would play here in Nashville," she says. "Since they weren't household names, we thought it would be a good idea to inform the clubs in the area and I.R.S., their American label, that they had a following here. We started collecting signatures on a petition and have collected over 450 signatures to date."

Besides Sam Goody's, Safe Psychs is three blocks away from another major retail contender, Tower Records.

"We try to keep our prices competitive with the chains," says Ben Mabry. "The pricing thing is difficult, because we don't get product directly from the labels, the way the chains can. Nevertheless, we have outlasted Turtles, and we seem to have outlasted the Sam Goody's across the street, as their site has just been put up for lease."

"We feel that the main reason for our success is that we are not competing with the chains," he adds. "We offer product and services that the chains can't or won't provide. Because we are small, special-ordering is easier for us than for the bustling Tower down the street. Also, we don't mind taking the time to mail items to music lovers in other cities who have heard about us from their friends."

THE HOLLYWOOD REPORTER®

Film & TV Music Special Issue: August 23, 1994

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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

► **PAULA COLE**
Harbinger
PRODUCER: Kevin Killen
Imago 21018

♪ Featured in *Music To My Ears*, June 18

★ EVERYTHING BUT THE GIRL

Amplified Heart
PRODUCERS: Ben Watt, Tracey Thorn, Jon Coxon
Blanco Y Negro/Atlantic 82605

Leaders of pop's back-to-jazz movement in the mid-'80s, Tracey Thorn and Ben Watt return from an extended absence with their most intense, affecting set of songs to date. The emotions surrounding Watt's life-threatening 1992 battle with an auto-immune disorder permeate lead single "Rollercoaster" and likely follow-up "Missing"; fittingly, the album's stark expressions of grief, fear, and hope are backed primarily by minimalist, acoustic instrumentation. It's no day at the beach, but "Amplified Heart" should beat loudly with fans of duo's consistently excellent output.

★ JIMMY SCOTT

Dream
PRODUCER: Mitchell Froom
Sire/Warner Bros./Blue Horizon 45629

When Scott sings "I Cried For You," you don't just believe it, you feel it. Throughout an excellent new album, Scott's quavering falsetto voice drips sincerity like honey, and the lovely honeycomb production by Mitchell Froom leaves plenty of room to savor the atmospheric resonances on such songs as "Don't Take Your Love From Me" and "It Shouldn't Happen To A Dream." Glorious vibraphone, perfect piano, daubs of bass, and a breath of B3 on standout "You Never Miss The Water" complete a heady cocktail.

★ JUAN GARCIA ESQUIVEL

Esquivel!
PRODUCER: Irwin Chusid
Bar/None 43

This sampler of the 1958-67 recordings by Mexican oddball Esquivel documents his offbeat hybrid of soundtrack and commercial styles that produced a cheesily enchanting pseudo-music of glitzy Latin themes and test-your-stereo effects. Esquivel's peculiar penchant for expressive bongos, wildly zinging guitars, and nonsense-singing background vocals is borne out in his antic originals as well as his typically eccentric takes on pop hits "Sentimental Journey," "Begin The Beguine," "Harlem Nocturne," and "Who's Sorry Now?"

SEED

ling
PRODUCER: Howard Benson
Giant/Mechanic 24551

Austin, Texas-based band blends Beatlesque harmonies and Beat generation vibes into a '90s rock-pop confection sticky with good hooks and chewy lyrics. "Rapture" is the kind of instantly hummable guitar song that earns the catch-all tag "catchy," while "Kids . . . This Is Fabulon," with its psychedelic sheen and cool organ fill, snares runner-up honors among the poppier entries. Harder-rocking picks include "Doe" and "Fortune."

MAGNAPOP

Hot Boxing
PRODUCER: Bob Mould
Play It Again Sam/Priority 53909

Sporting a hard-edged sound smoothed over with perfect pop hooks, Georgia quartet has endeared itself to such alternative rock icons as Michael Stipe (who oversaw the band's early recordings), Juliana Hatfield (who wrote a song about its guitarist, Ruthie Morris), and Hüsker Dü and Sugar veteran Bob Mould, whose

SPOTLIGHT



MANU DIBANGO
Wakafrica
PRODUCER: George Acogny
Giant 24566

The artist who brought African music to the fore with his ground-breaking 1972 album "Soul Makossa" has assembled a cast of collaborators that reads like a star map of the world-beat firmament: Youssou N'Dour, Ladysmith Black Mambazo, Geoffrey Oryema, Salif Keita, King Sunny Ade, Angelique Kidjo, Papa Wemba, Peter Gabriel, Sinead O'Connor, and others. Dibango's jazzy saxophone leads this global jam, which includes covers of Paul Simon's "Homeless," Gabriel's "Biko," Miriam Makeba's "Pata Pata," and Fela Anikulapo Kuti's "Lady"; re-recordings of such Dibango hits as "Soul Makossa"; and new originals like the title cut. Destined to be a world-music blockbuster, and a testament to the power of music to transcend cultural differences.

production here is as subtle as it is effective. Band's finest work is found on the tracks "Texas," "Lay It Down," "Free Mud," and first single "Slowly Slowly," all ripe for modern rock spinning.

SARA HICKMAN

Necessary Angels
PRODUCERS: Sara Hickman, Mark Hallman & Paul Fox
Discovery 77010

Hickman's translucent voice is matched with a Texas songwriter's view of life that is startling in its clarity, as perfectly evinced on her 1990 Elektra set "Equal Scary People." Here, she turns her gaze on a collection of everyday angels—and the small miracles and moments that make up their lives. The trademark warmth and wit are present, as are the swaying melodies and catchy choruses (most notably on infectious "The Best Of Times"), but Hickman eschews some of her earlier wordplay for lyrics that are cleaner and sharper. Lovely.

JON HASSELL AND BLUESCREEN

Dressing For Pleasure
PRODUCERS: Pete Scaturro, Jon Hassell
Warner Bros. 45523

While most acid-jazz projects aim at the rap/hip-hop audience, ambient jazz/world-music synthesist Jon Hassell has made the hip-hop/jazz composite that fans of contemporary instrumental music have been waiting for. Hassell's treated trumpet floats above a booming rhythm bed, the fertile mix seeded with cut-and-paste samples, recitations, and mantras. Provocateurs Kenny Garrett, Flea, and Buckethead abet Hassell's sly, slammin' core band, Bluescreen, along with the odd vocalist or two. The beats of the street, the textures of techno, and the improvisation of jazz fuse righteously on adventurous, accessible set.

VARIOUS ARTISTS

Pardon My English
PRODUCER: Tommy Krasker
Elektra Nonesuch 79338

A 45-performance Broadway failure in

SPOTLIGHT



BOBBY SICHRAN
From A Sympathetical Hurricane
PRODUCER: Bobby Sichran
Columbia 57426

New York singer/songwriter effortlessly fuses styles on his debut set, exhibiting the sampling savvy of the best DJs, the phrasing skills of the most creative rappers, and the melodic and lyrical acuity of the greatest songwriters. From the bluesy "Lorena Lorena" to the swampy "Stray Dog" and "Poison Arrow" to the streetwise "Real Live Wire," the album is intentionally rough around the edges, impossible to categorize, and difficult to resist. Programmers across the spectrum, from modern rock to album alternative to R&B to hip-hop, are encouraged to explore. A revelation.

1933, the "Pardon My English" score by George and Ira Gershwin is anything but. Three of its songs, "My Cousin In Milwaukee," "The Lorelei," and "Isn't A Pity?" still get around. In this loving re-creation—part of an ongoing project to record the major Gershwin Broadway scores—there are other Gershwin delights to discover, such as "Luckiest Man In The World," "Tonight," "I've Got To Be There," and "So What?" To borrow the title of the last number, "Bows" to the cast, conductor Eric Stern, and the project overall.

RAP

► HOUSE OF PAIN

Same As It Ever Was
PRODUCERS: DJ Muggs, DJ Lethal, D Amond D.
Tommy Boy 1089

On group's sophomore set, gritty-voiced lead rapper Everlast spews belligerent rhymes over a dark, grimy soundscape that swings. Album comes at the listener in a rush—head down, fists clenched, looking for more fights. There's locker-room bragging and a trunkful of playful, whiskey-soaked lines that

VITAL REISSUES

AHMAD JAMAL

Ahmad's Blues
REISSUE PRODUCER: Orrin Keepnews
GRP/Chess 803

Chess' jazz releases have joined Decca and Impulse! in GRP's laudable reissue program, one of which is this top-notch, live 1958 Jamal trio date. The light-fingered jazz piano innovator proves that his legendary status is thoroughly deserved, casting his harmonic and rhythmic spells on such standards as "It Could Happen To You" and "That's All." Also includes a crackling version of Johnny Hodges' "Squatty Roo," as well as syncopated twists on "Autumn Leaves," "Cheek To Cheek," and "Secret Love." Other reissues in this initial Chess set include a saxophone compilation and albums from Gene Ammons, Art Farmer & Benny Golson, and a Beatle-maniacal Ramsey Lewis.

THE WHO

Thirty Years Of Maximum R&B
COMPILATION PRODUCERS: Chris Charlesworth, Jon Astley & Bill Curbishley
MCA 11020

Who fans are smiling these days as this four-disc retrospective flies off store shelves and into their hands. The compilers have struck a fine balance between the rare (the High Numbers demo "Here Tis," Keith Moon's "Girl's Eyes") and the ultra-familiar. And, in the tradition of the 1968 collection "The Who Sell Out," they have sprinkled studio chatter and sound bites throughout the program. The box is generously illustrated and annotated, with essays by Pete Townshend and others. In all, a must-have for the Who freak and a fine summation of the band's career for the casual fan.

SPOTLIGHT



L7
Hungry For Stink
PRODUCERS: L7 & GGGarth
Slash/Reprise 45624

L7 was hailed as a standout grrrr! group after its 1992 Slash bow, but "Hungry For Stink" should bring that antiquated chapter to a close. This is a standout group, gendrrrr aside, a fact firmly established by an album that rocks with equal parts raw heat and heart, clenched-teeth control and antic abandon. That's not to say L7 sets gender aside, delivering some solid fem-centric hits on roiling "Can I Run," about the ever-lurking fear of assault, and "Shirley," a driving tribute to the race-car star Muldowney. Styles, too, are sublimely unsettling, sweeping from the punk-pop of menacing lead single "Andres" to the loose guitar waves of "Riding With A Movie Star" and heavy plunk-plunky bass notes of "She Has Eyes" to industrial-design "Talkbox." High-profile Lollapalooza tour slot should cement a highwater year.

scorch. Better than the same, House Of Pain is better than it's ever been. As the title of its hit-bound first single suggests, this cross-sectional crew is "On Point."

► ABOVE THE LAW

Uncle Sam's Curse
PRODUCER: Cold 187um
Ruthless 5524

The wildness isn't completely gone in this band's characters, but on its third set, Above The Law sounds more enlightened than before. There's relaxed virility in its rhymes, and they are delivered over an inspired blend of slinky soul and g-funk. And as the crew symbolizes black men building a successful enterprise outside the bounds of institutional America, songs like "Black Superman" represent ghettt youth wearing their pariah-hoods as superheroic emblems. Distributed by Relativity.

► THE BEATNUTS

PRODUCERS: The Beatnuts
Violator/Relativity 1179

Deez Nuts first gained a rep as producers for such artists as Monie Love, Chi Ali, and Kid N' Play. Last year they released the scary, dark EP "Intoxicated Demons." Now comes this, their debut long-player. With quaking beats, moody (jazzy) layering, and rugged raps, it's the perfect soundtrack to today's gritty urban existence. The rhymes are about smoking blunts, sexing stunts (fast women), gulping liquor, and squeezing pistol pumps. They're not exactly book-smart, but they expose street knowledge that's not overly formatted.

JAZZ

★ B SHARP JAZZ QUARTET

PRODUCERS: Herb Graham Jr. & Randall Willis
MAMA Foundation 1008

Strong debut from this fiercely swinging Los Angeles four-piece is bound together by astute soloing against fairly loose compositions—written by all band members. Highlights of a refreshing set include the dreamy midtempo romance of "T' Thyme," the snappy blues of "Father Knows Best," the haunting balladry of "Shadowman," and a number of free-ish cuts, the most interesting of which is the breezy "Hoopy." Also includes a serene cover of Coltrane's "Naima." Contact: 818-985-6565.

★ SIR ROLAND HANNA

At Maybeck
PRODUCER: Nick Phillips
Concord Jazz 4604

This 32nd volume of Concord's piano solo compendium could practically be called "Hanna Plays Gershwin," as multiple Gershwin standards receive the jazz piano master's offbeat, intricate arrangements. Hanna's idiosyncratic melodic vision is most delightfully realized on "They Can't Take That Away From Me" and a thunderous neoclassical medley of "Fascinatin' Rhythm"/"The Man I Love"/"Let's Call The Whole Thing Off." Other standouts include an enjoyably histrionic "Softly As In A Morning Sunrise," a clattersome "This Can't Be Love," and an ephemeral "Lush Life."

LATIN

► JON SECADA

Si Te Vas
PRODUCER: Jon Secada, Emilio Estefan Jr.
SBK/EMI Latin 29683

Secada's fiery delivery once again finds heat-friendly Spanish a comfortable linguistic fit as he blasts through 11-song counterpart to his recent pop/soul English-language release "Heart, Soul & A Voice." While title track—the Latino companion to Secada's pop hit "If You Go"—is already bound for top of Hot Latin Tracks chart, other cuts show chart promise, especially the hip take on "Pide Mi Vida," plus "Tuyo" and "A Dónde Voy."

★ ANGELES OCHOA

Con Sentimiento Norteño
PRODUCER: Ramón Ayala Garza
Sony 81311

Though albums by this beautiful Mexican mariachi singer come infrequently, her records are always worth the wait. This balanced package of exquisite melancholia sports dramatic mariachi ballads as well as lachrymose, accordion-powered norteño numbers. As usual, Ochoa is up to the emotional task as she adroitly matches her husky mezzo to the song's moment on potential hits such as "Muero Sin Ti," "Que Ganas Tengo," and "Yo Soy La Novia."

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 recorgs of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ WARREN G This DJ (3:23)

PRODUCER: Warren G
WRITER: W. Griffin
PUBLISHER: not listed
Violator/RAL 1266 (c/o PLG) (cassette single)

Beware the G funk. While Warren G still lingers near the top of the charts with "Regulate," this gangsta-funk follow-up is a solid sophomore shot aimed directly at the top spot. The rhythm is strictly laid-back, with a lazy bass line, casual lyrical flow, and cooing female backup vocals. Radio programmers at several formats can choose between a mix with or without an added rap from O.G.

★ ERASURE Run To The Sun (no timing listed)

PRODUCERS: Martyn Ware
WRITERS: V. Clark, A. Bell
PUBLISHER: not listed
REMIXERS: The Beatmasters
Mute/Elektra 54523 (cassette single)

Although the British pop duo is still gathering attention for the top 40 hit "Always," Elektra is laying the groundwork for a follow-up with this rave-happy pop/dance ditty. As always, singer Andy Bell is a delight, while synthmaster Vince Clark offers a racing beat and tweaking computer noises. Layered between the two is a sweet, contagious hook that sticks to the brain upon impact. Another good reason to check out the act's current collection, "I Say, I Say, I Say." For added fun, check out the 12-inch batch of trippy remixes and the non-album B side, "Tenderest Moments."

ASHANTI Something's Wrong (Bump N' Grind) (3:46)

PRODUCERS: Mike Goode, Kevin Evans
WRITER: R. Kelly
PUBLISHER: Zomba, BMI
Street Life/Scotti Bros. 8007 (c/o BMG) (cassette single)

The red-hot R. Kelly penned this answer track to his platinum single "Bump N' Grind." Ashanti ain't Aaliyah, to be sure, but this sultry female trio has the vocal prowess and slick image necessary to get past the front door at top 40, R&B, and rhythm-crossover radio.

★ GODCHILDREN OF SOUL FEATURING GENERAL JOHNSON & JOEY RAMONE Rockaway Beach (On The Beach) (3:35)

PRODUCERS: Ben Wolff, Andy Dean, Steve Greenberg
WRITERS: Ramones, N. Johnson
PUBLISHERS: Bleu Disc/Taco Tunes, ASCAP, Adageo, BMI
Forward 7073 (c/o Rhino) (CD single)

Already a favorite on beach music radio formats, this swooping retro-pop ditty demands to be heard on top 40 playlists. Framed by sunny horns, Stax-like rhythms, and playful vocals, track is a finger-poppin' good time. No tricks, no gimmicks, no over-the-top remixes, just a festive single that will leave ya grinning from ear to ear.

NADINE RENEE Say You'll Stay (no timing listed)

PRODUCER: Lil' Danny B.
WRITER: N. Renee
PUBLISHERS: Nadine Renee/GVL/B'ster, BMI
Pavone 01 (cassette single)

Pop ingenue exhibits talent worth developing on this piano-anchored power ballad. Production by Lil' Danny B is a tad uneven, though Renee has an engaging alto delivery and the song has a memorable melody. Single leaves you wondering what the future holds. Fine for open-minded pop programmers. Contact: 305-935-4758.

R & B

▶ THE LADY OF RAGE Afro Puffs (4:49)

PRODUCERS: Dr. Dre, Dat Nigga Daz
WRITERS: Dat Nigga Daz, The Lady Of Rage
PUBLISHER: Suge, ASCAP
Death Row/Interscope 5759 (c/o Atlantic) (cassette single)

The Lady Of Rage is in the best of company on her fury-filled first single. The extended remix begins with a

freestyle flow by Dr. Dre and Snoop Doggy Dogg, accompanied by head-spinning rhythms, spacey sounds, a deep 808 bass, and Rage's brassy bragging. Another score from the hot "Above The Rim" soundtrack.

EX-GIRLFRIEND X In Your Sex (4:19)

PRODUCERS: Carl Sturken, Evan Rogers
WRITERS: C. Sturken, E. Rogers
PUBLISHERS: Warner-Tamerlane/Could Be Music/Bayjun Beat, BMI
REMIXERS: Bishop "Stick" Burrell, Full Force, Hidden Agenda
Forceful/Reprise 18206 (c/o Warner Bros.) (cassette single)

Why play with subtle innuendo when you can just put it on the plate? Female vocal group pulls few punches on a salacious invitation to carnal knowledge. Act sure can serve ample diva belting and smooth harmonies, which are nicely set in an arrangement of easy beats and plush keyboards. A real button-pusher that will connect with overheated R&B and pop programmers.

TANYA BLOUNT Through The Rain (3:58)

PRODUCERS: Kevin "K-Jack" Jackson, Eric "Li'Rik" White, Paul Laurence
WRITERS: K. Jackson, E. White, B. Williams
PUBLISHER: not listed
Polydor 1271 (CD promo)

It's time for Blount to take her rightful place among today's top urban stylists. A slow and grinding moment from her noteworthy "Natural Thing" set provides plenty of room for the charming singer to work her vocal program—which she does without over-singing and vamping out of control. Give this a fair listen.

CLINT HOLMES Feel Like Making Love (4:41)

PRODUCER: Pat Hand
WRITER: E. McDaniel
PUBLISHER: Skyforest
IEP 40007 (CD cut)

Holmes ends a lengthy break from recording with a rendition of Roberta Flack's timeless hit. He conjures up images of Al Jarreau as he stretches and twists his limber tenor over a shuffling pop/R&B foundation. Will do best with mature urban/AC listeners. From the just-released album "Edges." Contact: 4390-B Parliament Place, Lanham, Md. 20706.

COUNTRY

▶ MARK CHESNUTT She Dreams (3:41)

PRODUCER: Mark Wright
WRITERS: G. Harrison, T. Mensy
PUBLISHERS: Warner-Tamerlane/Patrick Joseph, BMI; Sony Cross Keys/Miss Dot/Brass Ring, ASCAP
Decca 11094 (7-inch single)

Chesnutt comes up with one of his most fully realized vocal performances on this debut single for his new label. Tasteful guitar and string arrangements help distinguish this song about the dreams of the everyday housewife.

NEW & NOTEWORTHY

HOOTIE & THE BLOWFISH Hold My Hand (4:14)

PRODUCER: Don Gehman
WRITERS: M. Flynn, D. Feiber, D. Rucker, J. Sonefeld
PUBLISHER: not listed
Atlantic 5686 (cassette single)

South Carolina quartet is ripe for multifaceted picking with an infectious, easy-paced rocker that uses tightly woven acoustic and electric guitars as a springboard for a delicious, pure-pop melody, as well as warm and worldly vocals by Darius Rucker. First single from the fine "Cracked Rear View" exudes the influence of noted producer Don Gehman without sacrificing the band's sound. Album rock tastemakers are sure to climb aboard first, though track has the potential to explode à la the Gin Blossoms.

▶ PATTY LOVELESS I Try To Think About Elvis (2:45)

PRODUCER: Emory Gordy, Jr.
WRITER: G. Burr
PUBLISHERS: MCA/Gary Burr, ASCAP
Epic 77609 (c/o Sony) (7-inch single)

One of country music's great singers gets a little gimmicky with this uptempo debut single from her upcoming album. Vocally, of course, Loveless shines, but this rock-flavored single, with its rapid-fire references to everything from Elvis to Oprah to the Rolling Stones, is not the best showcase for such a tradition-based artist.

WESTERN FLYER Western Flyer (3:53)

PRODUCERS: Ray Pennington, Roger Ball
WRITERS: D. Myrick, T. Wood
PUBLISHERS: BMG Songs, ASCAP; Carreers-BMG, BMI
Step One 479 (7-inch single)

The little things seem a whole lot bigger when you're a kid, and this harmony-based country band remembers well. The sextet injects the maximum amount of drama into this cinematic musical tribute to the old bicycle from which act took its name.

KEN MELLONS Jukebox Junkie (2:42)

PRODUCER: Jerry Cupit
WRITERS: J. Cupit, J. Honeycutt, K. Mellons
PUBLISHERS: Cupit, BMI; Cupit Memories, ASCAP
Epic 77579 (c/o Sony) (7-inch single)

Mellons possesses one of those deep, whiskey-soaked voices that could never be mistaken for anything but country. Unfortunately, this song will likely never be mistaken for anything other than what it is—a hopeless string of honky-tonk clichés.

DANCE

▶ DEEP FOREST Deep Forest (8:51)

PRODUCER: Don Lacksman
WRITERS: Mouquet, Sanchez
PUBLISHERS: Celine/Uncle Dan's/Sony Songs, BMI
REMIXERS: Phillip Damien, Robert Levy Provanca, Joe Giacastro, Joe Carrano, Bay Route
Epic 6215 (c/o Sony) (12-inch single)

This is one of those great projects that has created a long top-shelf life on its own. Now that the 2-year-old "Sweet Lullaby" has finally run its course, Epic is focusing on the act's self-titled track, running it through the remix mill with sterling results. Myriad versions are included to ensure chances for consumption at several formats, ranging from mainstream club to crossover radio. Nightlife hounds will worship Phillip Damien's interpretation, while cultural purists are advised to stick with the challenging album mix.

▶ SUN SUN SUN Curious (7:15)

PRODUCER: "Little" Louie Vega
WRITERS: L. Vega, L. Springsteen
PUBLISHERS: New York/IndiU/ Moody Black Keys/A Frank Luz, BMI
Strictly Rhythm 12263 (12-inch single)

Concoction from the brains of "Little" Louie Vega and Mood II Swing's Lem Springsteen is a tasty deep-house treat. Track is rife with rugged rhythms, hypnotic vocal bits, and chewy, keyboard-driven effects. Expansive arrangement renders record an instant addition to mainstream programs, while being tough enough to please underground minds. Contact: 212-246-0026.

★ SANDALS Feet (7:33)

PRODUCERS: Sandals
WRITERS: J. Harris, D. Delves, W. Blanchard, I. Simmons
PUBLISHER: PolyGram International
REMIXERS: The Dust Brothers, Stuart McMillian, Orde Miele, Next School, Robbie & Scott Hardkiss
London/ffr 120366 (12-inch single)

U.K. acid-jazz/funk act gets a crack at U.S. approval with a jaunty workout that is long on butt-shaking beats. Band separates from the ever-increasing bunch of wannabes by topping the track with a futuristic rave/electro vibe. Combo of raw instrumentation and computers is blindingly cool and imaginative. Should be of equal interest to club punters and alternative radio.

ROXY & THE SQUISH COMMITTEE Chocolate & Peanut Butter (6:44)

PRODUCER: Louie "Balo" Guzman
WRITER: L. Guzman
PUBLISHERS: Balo, BMI; E motive, ASCAP
E motive 756 (12-inch single)

Roxy, who rode the tidal wave of drag-talk disco records last year with "Get Her," returns with a riotous anthem that is a lot less dishy, but equally danceable. Producer Louie "Balo" Guzman kicks an irresistibly hard beat that more than makes up for Roxy's subdued performance. Have a taste. Contact: 212-645-7330.

KC FLIGHT FEATURING KYMBALI Bot Dun Bot (8:08)

PRODUCERS: KC Flight, Kymbali, Toni Shannon
WRITERS: F. Toson Jr., K. Craig
PUBLISHERS: Secret Affair/Aiman, BMI
REMIXER: Doc Baron
Radikal-Q 15008 (12-inch single)

Flight stomps back into action with a kinetic tribal anthem that gets its edge from its use of live percussion and harsh horn lines. A party atmosphere is generated via whooping chants and ear-pleasing lead chants. A nifty item for peak-hour programmers looking for a hot jungle vibe. Contact: 201-836-5116.

AC

★ BASIA Drunk On Love (4:06)

PRODUCERS: Danny White, Basia Trzetelewska
WRITERS: B. Trzetelewska, D. White, P. Ross
PUBLISHERS: Cornet/EMI-Virgin Songs/Backbeat, BMI
Epic 77573 (c/o Sony) (cassette single)

Second single from the gorgeous "Sweetest Illusion" album is a bit more radio-friendly, without losing the jazz spice that seasons the set. Once again, Basia makes her note-hopping performance look deceptively simple while co-producer Danny White surrounds her with bouncy beats, luscious trumpets, and clipped guitar riffs. Layered scatting at the close of the cut is a lovely surprise. What a treat!

ROCK TRACKS

▶ LIVING COLOUR Sunshine Of Your Love (5:06)

PRODUCER: Michael Beinhorn
WRITERS: J. Bruce, P. Brown, E. Clapton
PUBLISHER: not listed
REMIXERS: Adrian Sherwood, Skip McDonald
Lightstorm/Epic Soundtrax 6165 (c/o Sony) (CD promo)

Cover of a Cream nugget makes so much sense that you are left thinking it must have already happened years ago. First offering from the soundtrack to the new Schwarzenegger epic, "True Lies," is awash in Vernon Reid's fuzzy rhythm guitars and piercing lead lines. Singer Corey Glover scores big points for turning in a decidedly low-key and guttural performance—far more effective than going over the top, which is what most others would do.

▶ THE BREEDERS Saints (2:32)

PRODUCERS: J. Mascis, Kim Deal
WRITER: not listed
PUBLISHER: Period Music
4AD/Elektra 8932 (CD promo)

Not as cool as "Cannonball" but not as lightweight as "Divine Hammer," third offering from "Last Splash" album has a ragged charm that beguiles at first listen. Though this brand of confectionery bash dulls on closer inspection, band should continue to gain favor with modern rock outlets hungry for bubble-punk.

▶ VELOCITY GIRL Sorry Again (2:46)

PRODUCER: John Porter
WRITERS: Velocity Girl
PUBLISHER: Hatos, ASCAP
Sub Pop 257 (CD single)

D.C.-area quintet recalls the pleasant raw pop appeal of both the Sundays and the Darling Buds. Singer Sarah Shannon is at once defiant and vulnerable in an intriguing integration of empathy, elation, and uncertainty. Roaring guitars and winsome melodies will win over both

modern and album rock radio tastemakers.

▶ KILLING JOKE Millennium (3:35)

PRODUCER: Youth
WRITERS: Coleman, Walker, Glover, Hunter
PUBLISHER: not listed
Zoo 14162 (c/o BMG) (CD single)

The pioneer punk group that once sang about life in the '80s is now on to bigger and better things—namely, the "millennium." Still as noisy as ever, Killing Joke cranks out the guitar riffs and screaming vocals at a volume that rivals the most uppity of the new grunge groups. Whatever the era, this is good stuff.

CARNIVAL STRIPPERS Shifting Sands (3:27)

PRODUCERS: Steve Jordan, Mike Hoffman
WRITERS: L. Nelson, J. Pennig, M. Noble
PUBLISHERS: Gus N' Rika/Warner-Tamerlane, BMI
REMIXERS: The Robb Brothers
Fox/Zoo 14127 (c/o BMG) (cassette single)

Fans of obscure music will know the voice of front woman Loei Nelson from her sorely underrated solo set, "Venus Kissed The Moon," while others will approach this crisp and lively rocker as a fine introduction to a promising new band. Track has a brash, retro-rock feel that is softened by its cute pop melody and chipper chorus. Bodes well for the band's first album, "Reveal."

MATERIAL ISSUE Kim The Waitress (4:10)

PRODUCER: Mike Chapman
WRITER: J. Kelly
PUBLISHER: Endless Moment, BMI
Mercury 1161 (c/o PolyGram) (CD single)

This guitar-driven song grapples with feelings of being lost and loveless in the twentysomething generation. As the object of desire, Kim The Waitress serves as a metaphor for that unobtainable love that eludes the jaded and insecure among all of us. More importantly, it rocks. Produced by Mike Chapman, this finely crafted track incorporates shaky vocals, grunge guitars, and nervous harmonies.

JEFFREY GAINES I Like You (3:16)

PRODUCER: Richard Gottehrer
WRITER: J. Gaines
PUBLISHERS: Austri Leary/Chrysalis, BMI
Chrysalis 19847 (CD promo)

Jangly guitars and happy melodies swirl together in an amorous pop/rocker that exudes an abundance of positivity. The secure vocals and determined spirit will satisfy the easily pleased, but the jaded will probably cringe for the very same reasons. A likable enough song.

RAP

TOTALLY INSANE Here We Go Again (no timing listed)

PRODUCER: T.C.
WRITERS: P. Allen, A. Hicks
PUBLISHER: Jas-ell, BMI
In-A-Minute 8501 (cassette single)

Straight outta the streets of East Palo Alto, Calif., this tough-sounding trio pounds out a nonstop flow, layered with cool keyboard loops and a funky backbeat. The bumbling bass line will keep listeners bumpin' and grindin'. Should slip in seamlessly at rap radio mix shows, as well as adventurous R&B radio. Insane for your membrane.

THE ROOTS Distortion Of Static (4:18)

PRODUCERS: Ahmir-Khalib Thompson, Kelo
WRITERS: Trotter, Thompson, Basif-Smart, Hubbard, Storch
PUBLISHER: not listed
DGC 4652 (c/o Geffen) (maxi-cassette single)

The Roots have created a weird rap sculpture that takes a few listens to appreciate. The sonic dementia grows on you. It begins with a frantic hip-hop beat and fragmented laugh sample, followed by a flippant rap. The lyrics are filled with quick wit and rapid rhymes, coupled with the sound of sampled static, which creates an eerie groove of its own. Distinguished madness.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Hightone Reissue Series Stands Testament To The Blues

TESTIFYIN': Back in the '60s, when DI was a mere tot, a cornerstone of any developing blues album collection was a series of albums released by Testament Records.

Testament was founded in 1962 by scholar and producer **Pete Welding**, who recorded some of the most noteworthy blues talent of the era, including **Muddy Waters'** pianist, **Otis Spann**; slide guitarists **J.B. Hutto**, **Robert Nighthawk**, and **Houston Stackhouse**; one-man band **Dr. Isaiah Ross**; and Delta legends **Big Joe Williams** and **Peg Leg Howell**.

The Testament label has been dormant since the early '70s, but now Oakland, Calif.-based Hightone Records has picked up its formidable catalog. The company's reissue program kicks off in August with "Masters Of Modern Blues" releases by Chicago slide master **Johnny Shines** and the duo of **Eddie Taylor** (**Jimmy Reed's** longtime guitarist) and **Floyd Jones**; "Johnny Young And His Friends," which features the mandolinist with such amigos as **Spann**, **Nighthawk**, and harmonica ace **Little Walter** and **Big Walter Horton**; and "Amazing Grace," a stunning gospel performance by the magnificent Delta artist **Fred McDowell**.

Co-owner **Larry Sloven** says Hightone will ultimately issue 26 original Testament albums. "We're reissuing the blues stuff, and almost all of the albums will have additional tracks that were not released before."

The series is overseen by Sloven's partner, producer **Bruce Bromberg**, who secured the catalog from **Welding**, and **Frank Scott**, who operates the Northern California mail-order company **Roots & Rhythm**. **Scott** will pen liner notes to augment **Welding's** original annotation.

Sloven says that **Welding** is actively involved in the reissue project, and that most of the albums will be augmented with previously unreleased tracks. "He's got this huge amount of stuff in his garage," **Sloven** says.

The beginning of the Testament reissue program coincides with Hightone's 10th anniversary. In its first decade of existence, the company has established



by Chris Morris

itself as one of the country's foremost roots labels: Its artist roster has included bluesmen **Robert Cray** and **Philip Walker**, country luminaries **Rosie Flores**, **Gary Stewart**, and **Joe Ely**, and Sun rockabilly originals **Billy Lee Riley** and **Sonny Burgess**.

Before year's end, Hightone—enjoying success with its second **Dick Dale** album, "Unknown Territory"—will issue "Country Fair 2000," the label debut of **Blasters** lead singer **Phil Alvin** (brother of **Dave Alvin**, who also records for the firm); a new album by country vocalist **Heather Myles**; a sophomore release by what **Sloven** terms "our home town band," the brawling Oakland unit **The Loved Ones**; and a debut by **Jim Lauderdale's** former guitarist **Buddy Miller**.

To push its 55-album catalog, Hightone has put together a terrific 21-track sampler, "The First 10 Years," which is budget priced at \$8.98.

FLAG WAVING: "Viva Zapata!" the superior new C/Z Records album by Seattle's **7 Year Bitch**, will also be the all-female quartet's swan song as an independent act.

The group, much coveted by A&R men after the release of its 1992 debut album "Sick 'Em," was landed by Atlantic Records long before the release of the current album.

"Atlantic is helping us out," says guitarist **Roisin Dunne**. "It's to their advantage to get things done properly, before we put a record out."

"Viva Zapata!" (dedicated to the late **Mia Zapata** of Seattle's **Gits**, who was murdered last year), bristles with even more energy than its predecessor. Highlights include "M.I.A.," a song inspired by **Zapata**, and a sharp-fanged cover of **Jim Carroll's** "It's Too Late."

Dunne says that more and more people have been getting wise to **7 Year's Bitch's** hard-nosed style of Pacific Northwest rock. And, unsurprisingly, the group's shows are drawing a healthy audience of women.

"We usually have a little riot grrrl thing happening up front," **Dunne** says. "That's cool. We're not a part of that thing, you know . . . In San Francisco, we have a really big dyke following. It's crazy. They just go nuts."

Dunne is plainly weary of attempts to lump **7 Year Bitch** with the music of such quasi-political riot grrrl acts as **Bikini Kill**, which also hails from Seattle. She emphasizes there was no big political edge to her band's decision to rock out: "Our situation was the same as **Joe Blow** and his roommate. We picked up our instruments and started a band . . . We just wanna rock. We just wanna play real loud."

But, **Dunne** says, "Even though I can

say I just do what I do, I'm aware of the roles that women who play instruments can be for other women. It's encouraging for them."

Even though **7 Year Bitch**—which also includes vocalist **Selene Vigil**, bassist **Elizabeth Davis**, and drummer **Valerie Agnew**—just wrapped up a

month-plus American club tour with gigs in Louisiana, Texas, and Southern California, the band won't be kicking back for long. After three days of shooting in Seattle on the **Drew Barrymore** feature film "Mad Love," the group heads for shows in San Francisco and Hawaii.

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A BILLBOARD ADVERTISING SUPPLEMENT



IT'S A FAMILY AFFAIR

How The Cayres' Vertical Video Empire Grew Up And Out

It's all in the family at GoodTimes Entertainment Company. With unity of spirit and more than a little dering-do, Joe Cayre—with brothers Ken and Stan—has built an international multimedia corporation in just 10 years.

From GoodTimes Home Video—formed in 1984 with 25 public domain titles—the company has grown to the vertically-integrated GoodTimes Entertainment Company. Controlling product from its acquisition (and now production) through manufacture and distribution to every major mass merchant, GoodTimes has also expanded horizontally with divisions in interactive software, publishing and special products.

And it all began with *An American Tale*. “My parents were immigrants,” notes Stan Cayre, the firm’s chairman of the board. “They had very little when they arrived, so they had to work hard in order to make a living. I guess we just inherited some of that work ethic.”

“Partners from birth” is how GoodTimes president and CEO Joe Cayre describes the three brothers. “We totally trust each other, we have almost one mind-set. And our parents really had everything to do with that; they bred unity and trust.”

“We all had to pitch in,” recalls Ken Cayre, executive VP, sales and promotions, speaking of his parents’ retail operation. Working together since their early teens has given the Cayre brothers a solid business foundation. Besides building marketing savvy, the experience shows in their working relationship.

Running their company with that same cooperative philosophy has made GoodTimes a living legacy of Jack and Grace Cayre. “We trust our employees,” says Joe Cayre, “and we like them to have a feel for the entire company.”

This is especially true for the next generation of Cayres who have entered the business. Stan’s son David works in publishing, and Joe’s sons Jack and Michael are in software and audiotape, respectively. “When we bring the children in,” notes Joe Cayre, “we take them through all the different facets—from manufacturing to distribution to production and sales. We don’t believe in isolation.”



Joe Cayre



Stan Cayre

ALL SYSTEMS GO

GoodTimes does believe in its name, however—as a feeling for employees as well as customers. And it succeeds with this unity-and-trust approach. “For me, being involved in various aspects of our business is not only something I enjoy, it works well,” confirms senior VP Jeff Baker. “Being involved in licensing product and its marketing and selling is very exciting. I have a relationship with the product that’s thorough and knowledgeable, which is unusual in business.”

Chief operating officer Bill Follett also cites GoodTimes’ management team as “skilled in all areas of the business, from engineering through finance. It’s the people who make us good, as well as our systems.”

And GoodTimes has got the systems: a manufacturing facility that produces 150,000 videocassettes daily and can double that capacity when needed; and a distribution network “without a close second,” according to Follett. Shipping 100,000 cassettes a day directly to over 12,000 stores brings new meaning to the phrase “Let the GoodTimes roll.”

In fact, it was a unique system that started GoodTimes rolling. “At our first Consumer Electronics Show, in 1984, we sold our 25 titles in a prepack at \$14.95/tape retail,” recalls Ken Cayre. “Retailers had never seen a video that cheap, and we were ecstatic that we could sell over 5,000 prepacks.”

A few years later, Joe Cayre met with Sam Walton and designed a four-by-four fixture for Wal*Mart which Ken Cayre

Continued on page 64

by CATHERINE CELLA

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SNOW WHITE
THE NUTCRACKER
A CHRISTMAS CAROL





FAMILY AFFAIR
Continued from page 62

says "exploded the video business in the mass retail market." Now GoodTimes customizes permanent fixtures for stores, adding seasonal displays for in-and-out promotions.

This sensitivity to clients also manifests itself in a system called Quick Response. "It's based on direct computer links with the mass merchants," explains senior VP of sales Michael Kirsch. "We get immediate feedback as to what's selling and are able to get it back into the stores overnight. This results in minimum inventory in the store and maximum sales due to replenishment."

ROLLED-UP SLEEVES & ORIGINAL PRODUCTIONS

At every step in the GoodTimes story, success led to expansion. "My first decision was to go into licensing and production at the same time, which involved considerable risk," Joe Cayre recalls. "We also recognized a demand for product with nationwide appeal."

And that meant magazines. "Hearst Publications was one of our first licensing deals," notes Jeff Baker. "And we're still selling many of the



Ken Cayre



Bill Follett



From left: VPs Michael Kirsch, Andy Greenberg, Jeff Baker

original programs from our joint ventures with *Cosmopolitan* ["Tonetics"], *Good Housekeeping* [the children's titles "Letters And Numbers" and "Colors And Shapes"] and *Popular Mechanics* ["War Machines"]."

Baker sees GoodTimes' strength in its balance of programming between original productions and licensed titles and among children's, exercise, special-interest and theatrical videos. He notes "an insatiable and very diverse appetite for video programs."

Hence GoodTimes' foray into production. "We needed additional releases we couldn't find in the acquisition areas," says Joe Cayre. "So we decided to roll up our sleeves and start producing." GoodTimes Productions began with "something obvious"—exercise—"The 29 Minute Workout," which was eventually followed by Cindy Crawford's first workout video two years ago.

Next up in fitness is "Mary Tyler Moore: Everywoman's Workout," due in September. "We took our time with it," notes senior VP Andrew Greenberg, pointing out that the videos for this series were shot nearly a year ago. "Mary's a great talent, very funny, and, amazingly, she has the same body she had 25 years ago. We're looking at

Continued on page 77

FOR THE GOOD TIMES: A TALK WITH JOE CAYRE

BY SETH GOLDSTEIN

In 10 years, GoodTimes Entertainment has evolved from a small player specializing in public-domain titles to a global entertainment company with a home-video company rivaling the studios in sales and—with the sole exception of Disney—outstripping them in distribution of sell-through product. In the following interview, president Joe Cayre describes why and how it happened and what happens next.

BILLBOARD: I know you were in the record business

before you entered video. Could you describe how GoodTimes evolved?

JOE CAYRE: In 1975, we started SalSoul Records. It was a mix between salsa and soul, rock, rhythm and Spanish. At one point, we were putting out eight to 10 records a month. RCA Records was our distributor.

Then in the late 1970s and early '80s, video games came out, and records took a terrible hit, and I retired. I sold a lot of the rights to RCA, which I bought back a few years later. After retiring for six months, I decided to get back into business. It was either going to be video or cellular phones. I did research on each one, and I chose video because it was very much like records.

But the challenge was that you couldn't just be in video; you had to be in all areas of the entertainment business. You had to be diversified, the way we are in 1994. Public domain, one of our points of entry, is not the way to develop. Basically, we've gone into licensing and co-producing.

BB: Starting with what?

CAYRE: The first thing we did was the "29 Minute Workout," which did 1 million units. It cost \$25,000 to produce and starred Miss Connecticut of 1985.

We saw fitness as a category we wanted to be in. Our big, early move was the joint venture in 1986 with Hearst that resulted in the *Cosmopolitan* line. We've put out many, many of their titles on diet and exercise, probably 20 to date, and we're now in production with three more. It's been very important to us.

There were early license deals with Hanna-Barbera and Worldvision—we did such a good job, they decided to do it themselves.

BB: GoodTimes ships direct to most customers. How did that evolve?

CAYRE: We know it's not a sale until the customer buys the product, until it not only gets into the store but goes out of the store. That's really been a key to the company: merchandising, marketing and certainly automatic replenishment. Seven or eight years ago, we developed an automatic replenishment program that I believe is second to none in the U.S. Major corporations have come to view our system. Wal*Mart taught us how to do it. Then we embellished.

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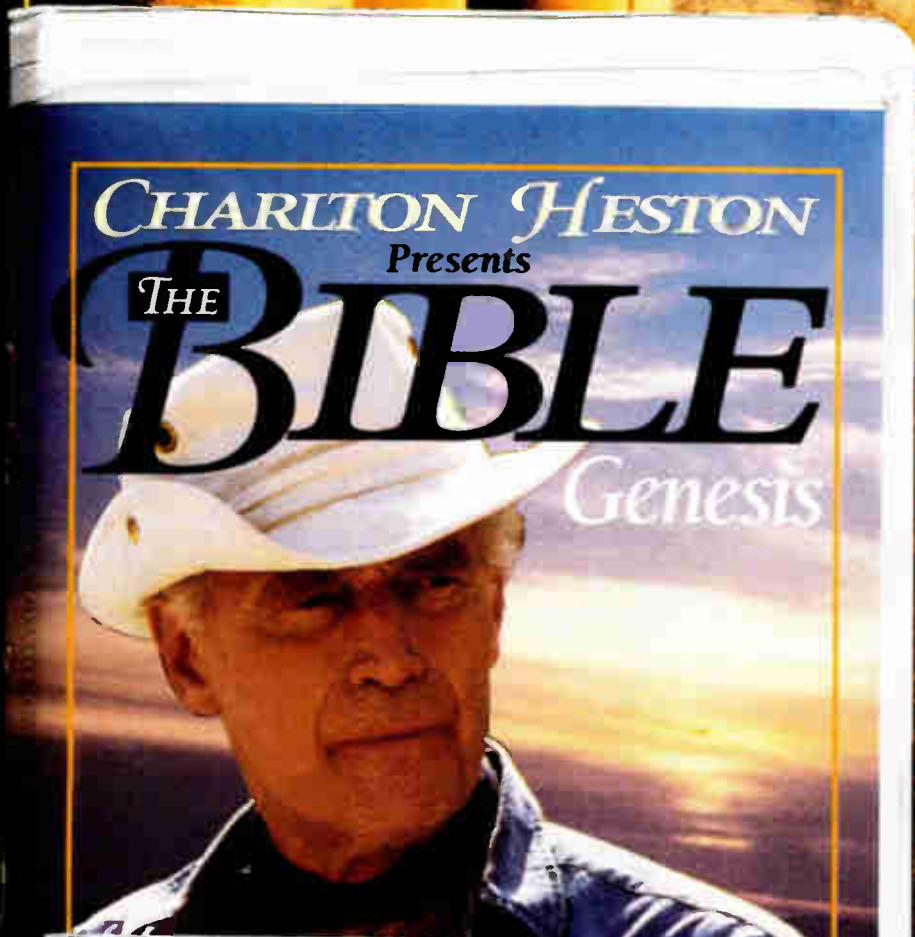
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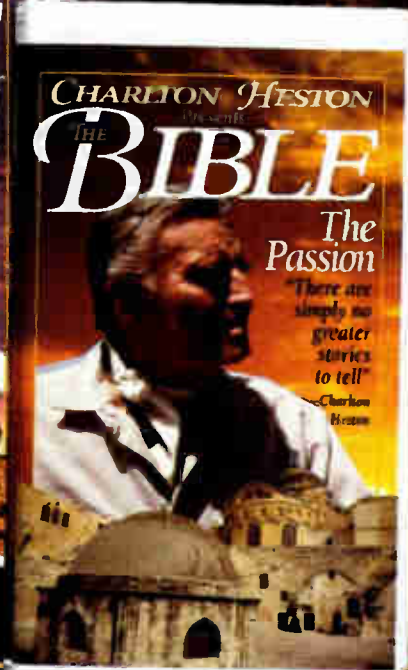
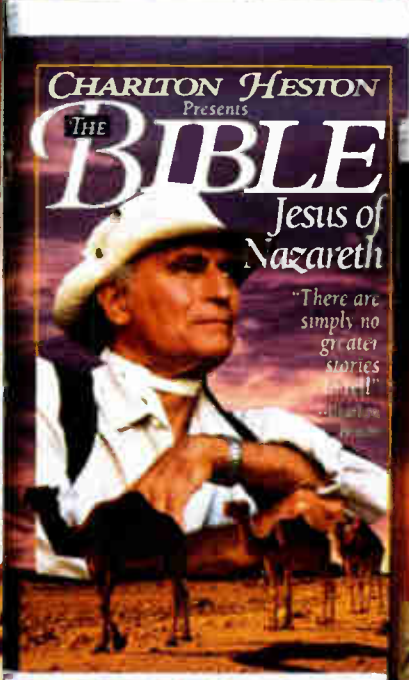
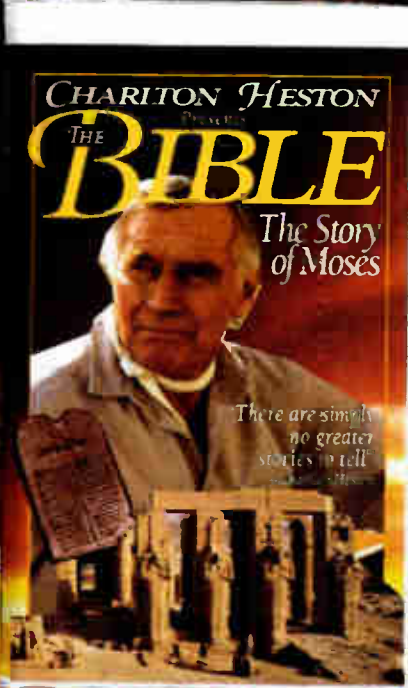
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Home Video Corp



JOE CAYRE

Continued from page 64

We've spent in excess of \$25 million for a program that worked. Every piece of our product is set up on a store's computer. As it passes through the register, we know on a daily basis every piece sold. We can micro-manage inventory. So westerns can be stocked heavily in the Southwest, but very few might go into the Northeast. Or there might be stores close to colleges that require a different product mix than elsewhere, or stores close to retirement areas.

We have 54 people tracking what's selling. And we do it for practically every account. They have no inventory risk, because if the product isn't selling, we channel it right out. As a result, they get a better return on investment from us.

BB: How effective is the program?

CAYRE: Our average sales per square foot is \$1,000—four times the national average of \$250 a square foot for mass merchants. In some stores, we go up to \$1,600 to \$1,800 a square foot. It's no secret why chains like to do business with us. They're not in love with us; it's the guaranteed profits they want. We pick and pack every day. Shipments are out by noon of the next day to that particular location. GoodTimes has taken two more buildings for distribution. Because of our diversity, costs are kept very low.

BB: GoodTimes is probably the only supplier to duplicate its cassettes. Everyone else has gotten out of that end of the business. So why continue?

CAYRE: The reason we duplicate our cassettes is that our retail accounts do a lot of advertising. The biggest no-no is not to have the advertised product in stock. It might get us thrown out of the store. That's the risk of going with a contract duplicator.



The brothers Cayre

We couldn't run the risk of an account dropping us for a major Hollywood title, and in addition getting us kicked out of stores for good. Sometimes we pay \$500,000 for a page ad in a circular. We could never leave ourselves hostage to third parties who sometimes leave unacceptable programming on recycled tapes by accident. Our customers are family-type stores.

BB: How did you ramp up output?

CAYRE: I hired [chief operating officer] Bill Follett practically the day after he left Video Corp. of America. My dream was to have a factory producing 50 million cassettes a year. I told him that would be his mandate. He told me he would need \$20 million and nine

months.

He actually had everything finished in seven months, and we have the capacity to turn out 5 million to 8 million pieces every month. Everything is dubbed in the LP [four-hour] mode, except for customers who want product in SP [two hour]. As time went by, store owners saw no difference between LP and SP. We never thought EP [six hours] was any good.

BB: What about the new media?

CAYRE: To have a diversified entertainment company, you have to be right up there in new technology. That includes CD-ROM, and CD-

Continued on page 68

GoodJob GoodTimes ON 10 GREAT YEARS!

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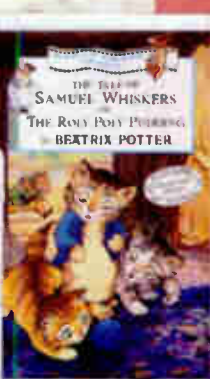
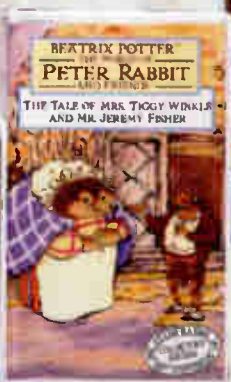
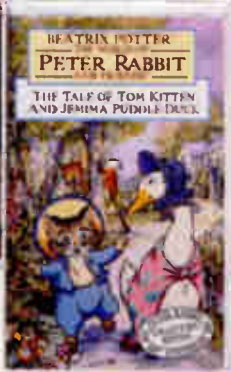
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JOE CAYRE
Continued from page 66

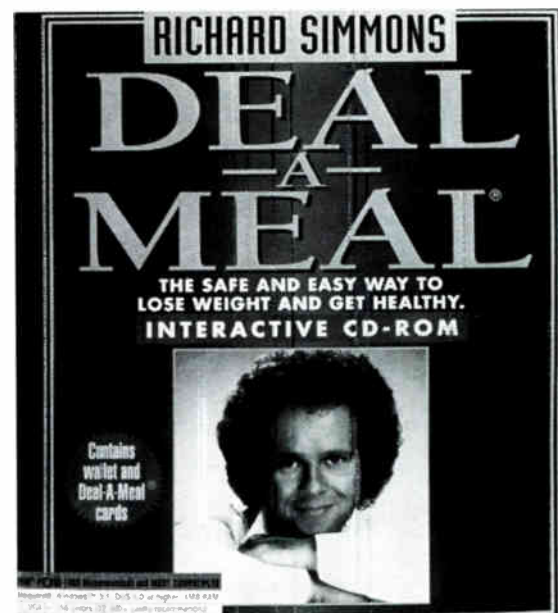
ROM is where it's all going. So we're publishing for CD-ROM. We'll be making 2 million a month before the year is out for our own use and for others. We've just released "Leo The Lion, King Of The Jungle" and a Fabio screen-saver on CD-ROM. "Richard Simmons' Deal-A-Meal" is next.

Perhaps the largest entertainment title of 1994 will be "Doom II." We're expecting to deliver 500,000 pieces. "Doom" is probably one of the most popular shareware games. It was produced by id Software, which makes the game available free for a limited number of plays. Customers have to purchase the CD-ROM for unlimited use. Id made \$10 million.

GoodTimes Interactive Software will have the sequel out in the middle of September with a lot of extras that won't be available anywhere else. We have a worldwide license. We have a campaign that's going to be second to none.

BB: How do you view the overseas market?

CAYRE: We believe the international market is one of the greatest areas of opportunity for our company. American entertainment is one



Simmons' New "Deal"

of our greatest exports. We opened in June in Toronto with Steve Hecht as general manager. He continues with his U.S. responsibilities. Canada needs to have special handling, which is why we haven't acted sooner.

I think international will account for one-third of our profits by 1995 and 65% by 1996, as it should be for a diversified entertainment company. It's a challenge for us; we are far from that today.

BB: Do you always move so slowly?

CAYRE: We're like conservative bankers: We don't go into a business unless we know what we're going into. Now GoodTimes can handle any account in the U.S., no matter how small. And there's not one mass merchant to my knowledge we're not selling. Wal*Mart has chosen to buy all computer software from us because they like the way we merchandise and the way we keep shelves well stocked.

However, they need to get back a certain return per square foot. Wal*Mart has given computer software more square footage than that area requires, so a heavy price has to be paid to them for the next few years. Once they see they can get the movement as they do from video, our profit margins with them will go up to normal. Right now, they have to be shown it's a business.

BB: How would you describe your Wal*Mart business?

CAYRE: We're doing pioneering for everybody, with creative merchandising and signage. We would hope their [computer software] business will at least double in 1994. Our video sales at Wal*Mart have grown 50% a year for the last 10 years.

We're screening 40 videos a week, and we're looking at a minimum of two to three multi-million-dollar deals a week. It's the deals we've passed on that have made this company, not just the deals we've done.

Now Wal*Mart is introducing a huge new fixture GoodTimes is sharing with Disney. Wal*Mart determined the design and told each of us what we would get: 40% or 80% of the total space. We expect our business to double; we're increasing our SKUs by 100%.

BB: Do you expect other studios to participate by licensing you their catalog titles?

CAYRE: We really have enough product. But if the studios want to license us titles, they can get great shelf space. The studios generally have frowned on those deals, something I never understood. I just put on blinkers and go straight ahead.

BB: And your product mix...?

CAYRE: These days, our product mix is basically children's and animated programs. GoodTimes is producing five live-action features this year, starting with "Pocahontas," and we have 100 licensed from third parties. As far as we're concerned, public domain is history. We're still interested in licensing catalog titles from the studios, but I assume they look at us now as competitors.

BB: but what about exercise? You've got a major lineup of titles and performers.

CAYRE: I think fitness was a great business, but so many companies have jumped in that the pie has gotten sliced up and the opportunity isn't what it used to be. We're not viewing it as one of our major categories.

GoodTimes does have another major fitness star coming, but I don't believe the sales of 3 million to 4 million pieces are going to be there because of so many SKUs.

Continued on page 76



PETER ORTON
Managing Director

Dear Joe

Many congratulations on your 10th anniversary.

Goodtimes' outstanding distribution of **The World of Peter Rabbit and Friends™** in the United States is a great credit to you and your talented team.

Kindest regards

Peter Orton
Managing Director

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Cindy Crawford

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**Inter
national**

**FROM CINDERELLA TO LETTERMAN
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TO FOREIGN MARKETS
WITH A DIVERSE
PROGRAMMING MENU**

A few exchanges into a conversation with GTE president and CEO Joe Cayre, and one cannot help but be impressed with the advances made by the international division of GoodTimes—which is headed by senior VP Andrew Greenberg. Though GoodTimes Entertainment International (GTEI) has been in operation just two years, it has established a strong presence in every global market, with GoodTimes video product now available to TV and video in more than 32 territories. Currently, GTEI is making substantial inroads in Latin America, Asia and Central Europe. While GTEI is not a multinational in the strictest sense, its overseas operations are expedited via partnerships with the strongest distributors in a given territory; licensees for GoodTimes product include TF 1 and Sony Music in France, VCL/Carolco in Germany, Pickwick and Vision Video PolyGram in the U.K., L-K-Tel in Brazil and Video Visa in Mexico.

The accelerated growth of GoodTimes' international division can be traced to its successful foreign launching of such GoodTimes titles as "Cindy Crawford—Shape Your Body Workout," "Cindy Crawford—
Continued on page 72

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Crawford's foreign "Shape" launched GTEI.

by RICHARD HENDERSON

YOU TAKE THE CAKE!



I'm Proud to be Part of Your Family!

Love,
Richard Summone
94



INTERNATIONAL
Continued from page 70

The Next Challenge" and "Charlton Heston Presents The Bible." In the case of the first Cindy Crawford title, a barrage of faxes to the major players in the industry, in concert with the sultry presence of Crawford herself at the MIP-TV conference in Cannes, added up to an auspicious foreign debut for the exercise tape. This paved the way for subsequent fitness-oriented videos by Marky Mark ("The Marky Mark Workout: Form, Focus, Fitness") and Fabio ("Fabio Fitness"). How

Dry wit should also translate to global sales success; through a 10-year agreement with NBC Enterprises, GoodTimes has obtained exclusive worldwide video and laserdisc rights to "Late Night With David Letterman."

these tapes are packaged illustrates GTEI's flexibility in adapting to the needs of different markets. The Charlton Heston title, for instance, has been configured as both a two-tape and a four-tape package (for distributors who wanted the Old and New Testament sections thusly divided).

The global aims and successes achieved by GTEI facilitate symbiosis with the production arm of GoodTimes. Senior VP Greenberg describes the company's search for high-quality product to market on video at the time of the international division's inception. As so little



Profitable page-turner: Heston presents the Bible internationally.

material was found that measured up to the company's standards of quality, GoodTimes began to produce its own animated titles two years ago. GTEI's foreign sales triumphs have helped expand the production budgets for programming. Consequently, some 28 new animated features based on classic children's stories ("Pocahontas," "Cinderella," "Black Beauty," "Heidi," to name a few) have begun production; the first eight of those titles will be ready for overseas markets in September. As the worldwide demand for American family-entertainment continues unabated, the addition of animated features produced by GoodTimes will no doubt amplify the company's inter-

national profile.

With GTEI aiming to provide the most-treasured works of children's video to the world, it stands to reason that a body of work treasured by adults—the dry wit of David Letterman—should also translate to global sales success. Through a 10-year agreement with NBC Enterprises, GoodTimes has obtained the exclusive worldwide video and laserdisc rights to "Late Night With David Letterman." Soon, viewers the world over will discover their own favorite Stupid Pet Tricks and Top 10 Lists, when Letterman's long-running talk show, as repackaged for home video, is released to foreign markets. ■

**CONGRATULATIONS JOE, STAN AND KEN CAYRE
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- FABIO FITNESS**
- MARKY MARK: FORM, FOCUS, FITNESS**



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SIMMONS, FABIO & 'DOOMSDAY' FLY INTO MASS-MERCH MARKET VIA GT'S YEAR-OLD SOFTWARE WING

BY RICHARD HENDERSON

When he headed a major record label's Latin music division in the '70s, Ron Chaimowitz had but one competitor of note in the Hispanic music market: an independent company run by Joe Cayre. As fate would have it, years later, Chaimowitz would join forces with Cayre in the latter's multimedia organization, GoodTimes Entertainment. Currently, Chaimowitz is executive VP and co-manager of GT Interactive Software (GTIS), alongside Jack Cayre, Joe's son.

GTIS was formed in March 1993 as a supplier of value-priced software to major chain retailers; the company has succeeded, and GoodTimes is now the exclusive supplier of all frontline new releases, as well as value-priced software product, to such mass-merchandise chains as Wal*Mart and Caldor. GTIS distributes software for IBM-compatibles, as well as Apple's Macintosh. Though GTIS is expanding its distribution network to place titles in traditional computer-software stores, as well as office-supply discounters and video and music stores, Chaimowitz notes that, in general, mass-merchandised software is not a destination for most consumers. On the other hand, as he points out, "Wal*Mart is where you buy everything."

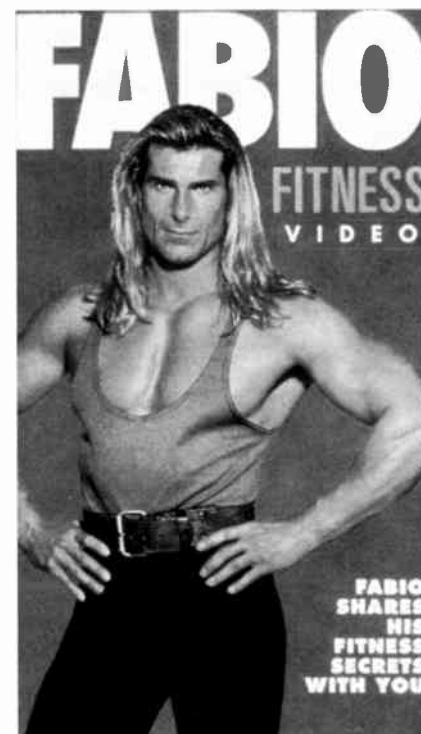
GTIS benefits from GoodTimes Entertainment's state-of-the-art distribution network, utilizing models of distribution developed in the record industry and honed in the video marketplace. In the eight-year relationship between GoodTimes and Wal*Mart, the two companies formulated a distribution and inventory system, whereby out-of-stock titles are replenished direct to the chain's stores, with proprietary designs for restocking individual stores based on direct input from cash register to computer. Chaimowitz points out that more aggressive advertising, such as increased space in Wal*Mart circulars, promotes title-awareness of software among non-computer-specialist consumers. To heighten this awareness, GTIS works to bring software packages out of the electronics departments and into those areas of the store with heavier traffic, displaying product in kiosks and power aisles, much as with GoodTimes' videos.

PECTORALS IN WINDOWS

GTIS has expanded into the development and publication of original software titles, capitalizing on the considerable assets of GoodTimes Home Video. "The Fabio Screen Saver And Wallpaper For Windows" places those well-known pectorals in the IBM Windows environment. Staking its claim in the burgeoning frontier of CD-ROM, GTIS has produced "Deal-A-Meal Interactive," a software package based on exercise- and diet-guru Richard Simmons' Deal-A-Meal weight-loss system. The CD-ROM features full-motion video exercise instruction from Simmons. Some two dozen new projects are in development by GTIS, with four new titles debuted at the recent CES convention, including "Pocahontas" and "Leo The Lion," again drawing from GoodTimes' video catalog.

On the immediate horizon, 'Doomsday' is coming, on October 10th, courtesy of GTIS. On that date, the company will unveil "Doom II: Hell On Earth," the sequel to "Doom," the game

Continued on page 76



Windows workout: Fabio saves screens

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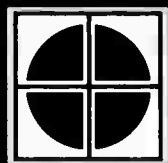
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H O M E V I D E O

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Disc Graphics, Inc.



SOFTWARE

Continued from page 74

program developed by id Software, which, in its original incarnation, is the best-selling shareware game to date. GTIS, in addition to marketing the game itself, will be supplying retailers with "Doom II" 'cluebooks', which provide tips and strategies for "Doom" enthusiasts. The alliance with id Software exemplifies yet another aspect of GTIS: its affiliated-label program. Here, GoodTimes works in conjunction with



More "Doom" is due Oct. 10.

third-party software developers, affording independent programmers access to the mass merchandise marketplace as well as specialty retail chains. In tandem with this extramural software production, GTIS is able to provide the hottest new software releases from all major software publishers during their national launches, as well as applying the company's "mass-merch" savvy to the licensing of pre-existing titles from such software imprints as Broderbund, Interplay, Spectrum, Microprose and Electronic Arts. When a software company's A-list title, possibly retailing at \$59.95, has peaked in sales, GTIS will license that title and repackage it at \$29.95 or less for mass merchandise retailing. ■

JOE CAYRE

Continued from page 68

BB: Are you deluged with proposals for new productions?

CAYRE: We're screening 40 videos a week, and we're looking at a minimum of two to three multi-million-dollar deals a week. It's the deals we've passed on that have made this company, not just the deals we've done.

BB: Any interest in moviemaking?

CAYRE: We have two possibilities, major ones. One is a \$22 million feature we're totally funding.

BB: Does everything work in the market?

CAYRE: We have to be prepared to take 50% returns on product and repackage and rechannel it at a price that still leaves us a profit. That's the key. You have to be ready to change everything every month or two to stay alive in this business. Our returns really don't hurt us.

BB: How is GoodTimes structured?

CAYRE: This is a family business. My brother Stan is chairman, and Ken is senior executive. We're all equal partners. And our children are deeply involved in all phases of GoodTimes. We want them to have a place to hang their hats—and they're hungry to learn. That's probably why we've never gone public. Stockholders would never understand family involvement on this level. ■



Mary Tyler Moore and trainer Redmond

FAMILY AFFAIR

Continued from page 64

this line to be very special."

Developed out of the 10-year relationship Moore's had with personal trainer Laure Redmond, the three-volume set promises to be cutting-edge yet aimed at an older demographic than most workout videos. One title will feature body sculpting, another aerobics, while the third introduces a walking program with a 60-minute companion audiocassette.

MERMAIDS & MUSKETEERS

GoodTimes Productions also has five live-action features in the works, the first of which, "Pocahontas," began principal photography in June. "This was a major corporate decision for us," says Joe Cayre.

"We're moving ahead very cautiously and strategically. If we get the kind of outcome we expect based on the script and casting, we might do it theatrically."

GoodTimes also made a decision two years ago to spend in excess of \$70 million to produce projects that would sell to the domestic video market as well as both the international TV and video marketplaces. Joe Cayre green-lighted production for 28 animated features, including such evergreen titles as "Thumbelina," "Aladdin," "Beauty And The Beast," "The Little Mermaid," "Leo The Lion," "The Three Musketeers," "Cinderella," "Snow White" and "A Christmas Carol."

Another area of expansion is GT Interactive Software, co-managed by senior VP Jack Cayre and executive VP/GM Ron Chaimowitz. With titles running the gamut from "Richard Simmons' Deal-a-Meal" to such action-adventure games as "Doom II" and "Wolfenstein," the division expects to further its first-year growth.

"Software was a natural progression for us," notes Joe Cayre, pointing to its increasing market share in the entertainment field.

All this expansion may not have been possible, however, without GoodTimes' extensive distribution network. "Most videos today are sold by mass merchants who are not really video-conscious," says Ken Cayre. So the mass merchants asked GoodTimes to merchandise the videos, which led to the company's unique Plan-o-Gram displays. "We realized that in addition to having a video company, we had built up a strong distribution company—which is nearly as big an asset. With the coming of computers, we started to expand our distribution of software," he says.

So what's the key to GoodTimes' success? Michael Kirsch suggests it's the combination of a comprehensive library, high margins for retailers and fast electronic replenishment. In other words, good product, pricing and service amount to GoodTimes for all. ■

HOW THE GOODTIMES ROLLED

From 1984 to 1994, GoodTimes has expanded from ...

200	to	10,000+	duplicating machines
20,000	to	1, 100,000+	square feet of facilities
35	to	700+	employees
25	to	5,000+	video titles
1 company	to	7 divisions in an international corporation	

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The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Firm Claims Full-Motion Video Breakthrough

BY MARILYN A. GILLEN

NEW YORK—Full-screen, full-motion video is a concept increasingly dear to multimedia software publishers' hearts, and something often cited as key to broadening the market of disc-based entertainment products to one approaching "mass."

But it can also cause heartburn for consumers, who must purchase special hardware for various forms of TV-quality video playback from the discs, as well as for publishers, who see the FMV software marketplace necessarily narrowed by those additional-dollar hardware hurdles.

Hardcore gamers cloud the issue further, noting that a flurry of Hollywood multimedia interest has produced video-rich, star-flecked titles that are nice to look at, but not necessarily great to play with.

A new company, though, says it can deliver fully interactive full-motion video to any platform from PC to 3DO without the need for dedicated decompression hardware on the user end. New York-based Duck Corp. says more than 60 such titles are in develop-

ment using its platform-scalable "TrueMotion" compression algorithm. Sega and Crystal Dynamics are among the high-profile licensees, with Crystal Dynamics' "The Horde" the first application of the technology.

"We have proved you don't need the MPEG cartridge for full-motion video," says Duck president Stan Marder.

Publishers pay Duck a 50-cent royalty on each disc they manufacture, Marder says, with Duck providing all the equipment and support necessary for manufacture.

FMV

"Full-motion video" is pegged at 30 frames per second, similar to the image quality of TV broadcasts. The term may also encompass the "full-screen" concept, meaning the video fills the entire screen of a computer.

Philips was first out of the gate with CD-based FMV, using its own compression method for CD-i titles. It has since switched to international standard MPEG, making its titles cross-platform compatible for playback on any piece of hardware equipped with an MPEG board. Conceivably, decompression chips could be built into future generations of hardware, as they will be into the "dedicated Video CD players" that have been previewed by Technics, Samsung, and Goldstar.

Meanwhile, full-motion upgrades already on the market include the \$250 MPEG cartridge adaptor for Philips and Magnavox CD-i players that allows for playback of Philips' library of full-motion video titles, such as Paramount feature films and PolyGram music videos, when popped into a CD-i player. Philips' new lineup of CD-i players adds a streamlined \$399 model that comes packed with the digital cartridge, approaching the "built-in" aesthetic; it's due in September.

Also out, since last fall, is the ReelMagic board from Fremont, Calif.-based Sigma Designs, which for \$449 upgrades existing home computers into the full-motion realm when playing back specially encoded software, and which also adds the equivalent of a 16-bit sound card; a "lite" version at \$349 offers only the video boost. ReelMagic chief technical officer/VP of engineering Julian Nguyen envisions a time when ReelMagic chips will be integrated into computers.

There are some 50 "ReelMagic-compatible" titles out now, Nguyen says; ReelMagic asks no royalty of software or hardware manufacturers.

Also on the computer front, Philips will introduce in early 1995 PC and Macintosh CD-i add-in cards to allow playback of CD-i titles, including its FMV titles, on existing home computers. The company declines to set a

price yet, but Philips Media Distribution president John Hawkins says it likely will be "a tad higher" than the ReelMagic board "because of the tremendous software library."

The 3DO platform, too, is touting its MPEG-upgrade capability, with hardware manufacturer Panasonic having demonstrated such a cartridge at this year's two Consumer Electronics Shows; none has hit the market, however, and company executives say they are waiting for a sign of FMV software viability. "We are watching the marketplace for a buildup of titles," says Eugene Kelsey, Panasonic assistant GM, who adds that a fall launch is targeted for the \$250 upgrade.

NEW AND NOTEWORTHY

But hold on, says Duck. There's no need for dedicated decompression hardware when software is compressed using its patented algorithm.

Duck president Marder says that while the resulting full-screen video is of a quality comparable to MPEG, there are some key differences that make Duck's proprietary TrueMotion compression technology better suited to the interactive realm.

Beyond the lack of a need for consumers to buy decompression hardware, "we are an intraframe algorithm," Marder says, meaning that

(Continued on page 84)

Woodstock '94's Mind 'Field'

GET SURREAL: Attendees at the Woodstock '94 concert Aug. 13-14 in Saugerties, N.Y., will get a chance to do a little mind-tripping sans any illegal substances. Instead, the means will be provided in "The Surreal Field," a six-acre interactive village on the concert grounds.

Inside the village, which is being produced by MEGA Interactive Festivals Ltd., will be a Philips Media exhibit spotlighting the CD-i platform and including a "Todd Pod" with a live performance by interactive artist Todd Rundgren; an Apple Computer arena featuring CD-ROM titles and a digital Woodstock newspaper; an interactive show called "Jimi Hendrix 'On The Road Again'"; and the 10-passenger "music video ride" called "Peter Gabriel's Mindblender."

There also will be a wide variety of other music-related CD-ROM products and demonstrations on hand.

Similar "interactive entertainments" have been staged during the Lollapalooza tour.

NOW PLAYING ON LINE: ABC is plugging in to on-line entertainment. The broadcaster announced a one-year deal with America Online to put various programs on line for access by the service's subscribers. The pact follows an earlier agreement between America Online and NBC... In other on-line news, Warner Bros. and Walt Disney are among the film studios promoting current films via digitized film clips on CompuServ.

ELSEWHERE ON THE I-WAY, Philips Consumer Electronics and Compression Labs Inc. have received a contract from Bell Atlantic to produce "Digital Entertainment Terminals," otherwise known as settop decoders, for Bell Atlantic's video dialtone network, which is to launch in New Jersey. The terminals will use the MPEG-2 standard for digital video compression, the companies say, as well as the MPEG-specified Musicam audio system.

The initial multimillion-dollar order to Philips and CLI is for installations in the Dover Township, N.J., area, beginning later this year. Bell Atlantic received FCC approval July 6 to begin construction of an interactive digital network serving 38,000 lines. Service is expected to begin in early 1995.

Initial interactive services likely will include movies and shopping, Bell Atlantic says.

THE ELECTRONICS Industries Assn., which sponsors the Consumer Electronics shows, says Nintendo signed on for its CES Interactive Show less than 48 hours after the new event that will replace Summer CES was announced.

The EIA says that more than 100,000 square feet of exhibit space already have been sold for CES Interactive '95, to be held May 11-13, 1995, in Philadelphia. Others on board thus far include Disney Software, WordPerfect, Konami, Compton's New Media, and Time Warner Interactive. The Philadelphia Convention Center offers 300,000 square feet of exhibitor space.

Japan's St. Giga To Broadcast Nintendo Games

BY STEVE McCLURE

TOKYO—Nintendo Co. and digital radio station St. Giga announced a new format for the satellite radio outlet that includes game-software broadcasts.

The move, set to take effect next spring, represents a radical shift in style for St. Giga, billed as the world's first digital radio station when it debuted in November 1990. Its original programming format, developed by Hiroshi Yokoi after he created Tokyo FM station J-WAVE's format, featured ambient music blended with environmental sounds. Content was determined according to the daily tide table, with the day divided into "low-tide" and "high-tide" segments.

But St. Giga and other satellite radio broadcasters found it hard to attract paying subscribers as Japan's recession made consumers reluctant to invest in the expensive antennas and tuners needed to pick up satellite broadcasts.

The station, whose signal can be received all over Japan, has just 70,590 subscribers, according to Shinichi Matsuo, supervisor of the data broadcasting development division of Satellite Digital Audio Broadcasting Co., which operates St. Giga.

The firm has racked up 7.6 billion yen (\$77.55 million) in cumu-

(Continued on page 84)

Will Virtual Reality Become Actuality? Panel Says Products Will Find A Wide Retail Base

BY RUSSELL SHAW

CHICAGO—Within a few years, virtual reality hardware and software may be sold in a wide variety of retail locations, including music stores and possibly even dedicated virtual reality outlets. So said the three members of a panel on "The Selling Of Virtual Reality," held during the June 23-25 Consumer Electronics Show here.

"One model that is very germane is the model of the personal computer in the '80s," said Ben Delaney, editor of Cyber Edge Journal and the panel's moderator. "Personal computers first started out as a hobbyist item, but as prices started coming down, more people got them. As more people got them, more applications were developed, and these applications created a pull-through."

Delaney said he sees the same potential for virtual reality hardware such as goggles, helmets, and gloves and software that help provide the "you are there" experience.

"You once just had niche computer stores," he said. "Then, hardware and software started appearing in general electronics stores. Now you can go and just about buy a computer in the supermarket. I think you'll see the same kind of thing happen with virtual reality."

Panelist Ed LaHood, president of virtual reality software developer VREEM Inc. of Chicago, agreed with Delaney.

"Probably, you'll start seeing virtual

reality in the full range of stores, but probably initially more in computer stores," he said. "Definitely I see a migration, even into outlets like music stores."

Stores that sell recorded music eventually may carry virtual reality software because it eventually will encompass recorded works, and interactive CD might contain some virtual reality elements, LaHood theorized.

"That's because of the potential advent of mixed media, and the mixed mode of CD-ROMs that might contain music—and also some kind of virtual reality experience," he said. "If that starts to happen, I think multimedia is going to start merging quite a bit, both in the context of what you buy and the way it is sold. So, I definitely see a mi-

gration from the computer stores to the mass-market electronics stores, to the music stores, and probably even to dedicated virtual reality stores."

Virtual reality hardware developer Paul Travers, president of Forte Technologies Inc. of Rochester, N.Y., added that consumers one day will be able to purchase virtual reality hardware and software just about anywhere televisions are sold.

"You'll see a day where you sit in your living room on the 50-yard line and look up on the football field," said Travers. "When that happens, virtual reality will be in all the places where you can buy television sets. It's going to proliferate in the marketplace."



MIGHTY MORPHIN POWER RANGERS

Xiphias/Paramount Home Video
MPC Standard, \$39.95

Five episodes of the popular children's television show make a fairly straightforward transition to multimedia on one CD-ROM. Using QuickTime for Windows, this program allows viewers to watch complete episodes of the campy action show in

a window that fills approximately one-fifth of the screen. Interactivity is limited to a "matrix" screen, which lets the user mix up five different scenes in either a random or preprogrammed order. Biographical information on the show's young stars is available with the click of a mouse. Little here is groundbreaking, but diehard fans of the show (and, in most cases, their parents) will want to check this out. BRETT ATWOOD

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS



By Seth Goldstein

'SPEED' SELLS: Look both ways when you cross the street on or about Nov. 8. Sources tell us that's the tentative date FoxVideo's "Speed" will arrive in stores—at a sell-through price of \$19.98 suggested list (which doesn't leave much room for cross-promotion deals; but then, how do you cross-promote a bus?).

The movie is R-rated, usually standing for "rental." However, "Speed" has several characteristics enabling it to clear that roadblock: Box office revenues already are far beyond \$100 million, sex is absent, graphic violence is limited to one early scene, and the profanities are surprisingly few for an action feature. Audience surveys indicate that women, the guardians of cassette purchases, like the movie.

One rackjobber we contacted has his doubts, however. "Action titles without kid appeal don't sell. We haven't done that well with 'The Fugitive.' I don't think it should come to sell-through."

FoxVideo reportedly had its eye on sales right after "Speed" opened. So did Warner Home Video on "Maverick," but its attention span waned as the title failed to meet the highest box-office expectations, according to sources. Although "Maverick" should finish close to \$100 million, the studio "thought it would do a lot better," says a wholesaler who earlier had heard from Warner reps that the title was budget-bound. Now rental is favored.

Box office by itself isn't the reason; competition just might be a factor. In the weeks immediately following the October releases of "Jurassic Park" and "Snow White," each expected to top 20 million units by year's end, "Maverick" would be going up against "Speed" and another November arrival, MCA/Universal Home Video's "The Flintstones."

That's too much for Bret Maverick, who would rather not try drawing to an inside straight.

WARNER-GO-ROUND: Changes are afoot among Warner Home Video line management. Jeff Pietrzyk, formerly sales VP of Technicolor Videocassette, which duplicates Warner titles, reportedly has been named the studio's
(Continued on page 81)

Closed-Captioning Now Widespread Advocates Pressing For Faster Movement

BY TRUDI MILLER ROSENBLUM

NEW YORK—Home video has heard from the deaf, loud and clear.

Thanks to special-interest advocacy, federal legislation, and American know-how, the studios and independents are greatly increasing the number of titles that are electronically closed-captioned for the hearing impaired. In the process, vendors have discovered that closed-captioning—something of a rarity 10 years ago—can boost sales, although it's unclear by how much.

"There are 100 million Americans out there who are deaf or hearing impaired. That's not a small market," notes Lori Seifert, program marketing representative for the National Captioning Institute, a captioning company in Falls Church, Va. "Captioning is not just goodwill; it's good business."

No one willingly leaves money on the table, so virtually all "A" titles and major releases are now captioned, and classic movies, documentaries, children's titles, and exercise videos are slowly but surely being added to the mix.

Advocates for the hearing-impaired are beginning to clamor for speedier conversions. During the past year or two, groups for the hearing-impaired in California and Maryland have tried to introduce statewide legislation that would require all videos to be captioned. The bills, largely the result of the consciousness-raising Americans

With Disabilities Act, are still under consideration.

Captioning is an added expense for program suppliers, but one they're willing to absorb. NCI charges \$1,500 to \$2,500 to encode a video, depending on running time, whether a script is provided, and whether a client is doing several titles at once. Because it's a one-time cost, a popular title with lots of copies in circulation is more likely to be captioned than an obscure one.

"We caption maybe 50% to 60% of our titles," says Republic Home Video VP of operations Phil Kromnick. "We started on a limited basis around 1985, and as time went on we decided to caption as much as we could. We do all of our 'A' titles, and anything that we think will be an evergreen title that will be in rental stores for years."

"We also repromote a lot of our older catalog product, like Cary Grant and John Wayne movies, so any time we're repackaging and repromoting a title, we'll take the opportunity to caption it." Republic uses captioning as a selling point, putting the NCI logo in its advertising.

LIVE Home Video captions most of its titles, says postproduction coordinator Valoen Power. "We do all our main titles, like 'The Piano,' and all of our family home entertainment titles—everything from 'Teenage Mutant Ninja Turtles' to 'Frosty The Snowman.' Basically, it's under the direction of the business plan; if a title is expected to sell so many units, we'll close-caption it."

Beryl Kinney, New Line Home Video's manager of international and home video services, probably speaks for the trade when she says, "We feel that it brings more of a market and allows us to share our films with a wider audience."

Everyone appears to be sharing. NCI's Morgan Bramlet says the institute captioned three videos in 1981. By 1990, the number had grown to 400-500 a year and now stands at about 800 programs annually. In all, NCI has captioned 6,000 titles.

An additional 200 a year are altered by other organizations, such as the Boston-based Caption Center, a division of the WGBH Educational Foundation and the first captioning agency formed in the U.S.

Donna Horn, marketing manager for the Caption Center, attributes the growth of captioning to three factors. First is the Americans With Disabilities Act, which did not require captioning but did increase public awareness of the needs of the hearing impaired—and made hearing-impaired citizens

THE Planning Interactive, Vid Cross-Promos

BY CATHERINE APPLEFELD

CHICAGO—Turner Home Entertainment advances into the third quarter with an arsenal of new video titles, including the rerelease of PBS Home Video's "The Civil War" series, as well as product from its nascent interactive division.

At the recent Summer Consumer Electronics Show here, THE senior VP/GM Stuart Snyder (recently promoted to executive VP) and president Philip Kent outlined for Billboard the company's plans to tie in interactive product with current and future titles.

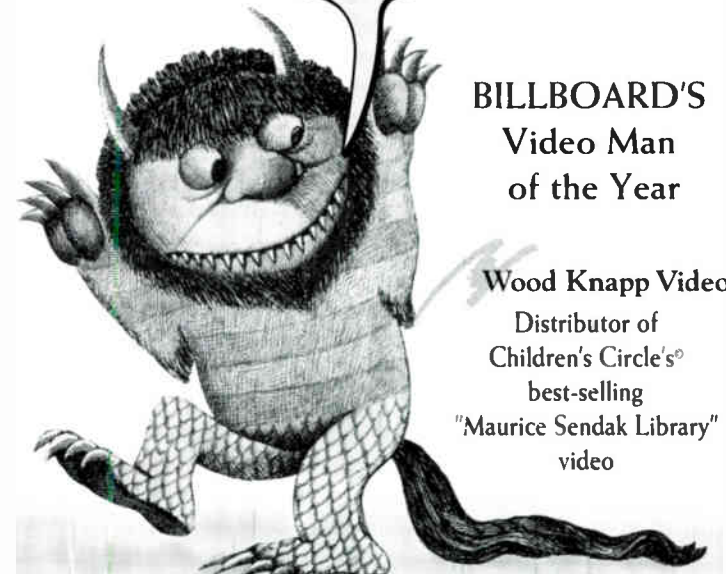
"We don't have people at Turner trying to create the next Sonic or Mario," said Snyder of the game plan at Turner Interactive, a media development group under the THE umbrella. "What we are doing is seeing how to take what we own and create a new medium."

(Continued on page 83)



Signed, Sealed, Delivered. Stuart Hersch, left, president of A*Vision Entertainment, and Howard Maier, founder of The Maier Group, shake on the deal that makes A*Vision the king of fitness. Hersch acquired all of Maier's properties, including "Buns Of Steel," "Dancin' Grannies," and "Tanya Tucker Country Workout," for a reported \$40 million, one reason the seller is smiling. Maier will continue as a consultant to A*Vision on exercise videos.

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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	4	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13
2	2	3	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13
3	9	2	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R
4	3	6	THE PIANO	Live Home Video 69974	Holly Hunter Harvey Keitel	1993	R
5	NEW ▶		PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13
6	4	9	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13
7	7	3	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 82019	Alec Baldwin Kim Basinger	1994	NR
8	5	11	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13
9	NEW ▶		IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 81800	Daniel Day-Lewis Emma Thompson	1993	R
10	6	8	THE THREE MUSKETEERS	Walt Disney Home Video 2524	Charlie Sheen Kiefer Sutherland	1993	PG
11	10	4	MY LIFE	Columbia TriStar Home Video 71143	Michael Keaton Nicole Kidman	1993	PG-13
12	15	3	THE AIR UP THERE	Hollywood Pictures Hollywood Home Video 2546	Kevin Bacon	1993	PG
13	13	12	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG
14	11	12	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R
15	12	6	RUDY	Columbia TriStar Home Video 53723	Sean Astin	1993	PG
16	8	4	WAYNE'S WORLD 2	Paramount Pictures Paramount Home Video 32845	Mike Myers Dana Carvey	1993	PG-13
17	20	2	GERONIMO: AN AMERICAN LEGEND	Columbia TriStar Home Video 58703	Jason Patric Robert Duvall	1993	PG-13
18	14	13	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
19	17	14	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R
20	26	2	SIX DEGREES OF SEPARATION	MGM/UA Home Video 904745	Will Smith Stockard Channing	1993	R
21	19	5	SHORT CUTS	New Line Home Video Columbia TriStar Home Video 53533	Tim Robbins Jack Lemmon	1993	R
22	16	9	THE REMAINS OF THE DAY	Columbia TriStar Home Video 71093	Anthony Hopkins Emma Thompson	1993	PG
23	22	17	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
24	28	3	IRON WILL	Walt Disney Home Video 2545	MacKenzie Astin Kevin Spacey	1994	PG
25	23	13	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R
26	24	13	A BRONX TALE	Savoy Pictures HBO Home Video 90954	Robert De Niro Chazz Palminteri	1993	R
27	18	8	ADDAMS FAMILY VALUES	Paramount Pictures Paramount Home Video 32806	Anjelica Huston Raul Julia	1993	PG-13
28	30	3	MAN'S BEST FRIEND	New Line Home Video Columbia TriStar Home Video 53513	Ally Sheedy Lance Henriksen	1993	R
29	25	11	ANOTHER STAKEOUT	Touchstone Pictures Touchstone Home Video 2171	Richard Dreyfuss Emilio Estevez	1993	PG-13
30	27	14	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R
31	21	7	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR
32	29	2	DANGEROUS GAME	MGM/UA Home Video 904825	Harvey Keitel Madonna	1993	NR
33	NEW ▶		GUNMEN	Live Home Video 69977	Mario Van Peebles Christopher Lambert	1993	R
34	34	7	ROBOCOP 3	Orion Pictures Orion Home Video 8796	Robert John Burke Nancy Allen	1993	PG-13
35	33	8	ORLANDO	Columbia TriStar Home Video 71543	Tilda Swinton Billy Zane	1992	PG-13
36	32	7	A DANGEROUS WOMAN	Amblin Entertainment MCA/Universal Home Video 81723	Debra Winger Barbara Hershey	1993	R
37	39	13	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52633	Daniel Day-Lewis Michelle Pfeiffer	1993	PG
38	31	13	THE BEVERLY HILLBILLIES	FoxVideo 8561	Lily Tomlin Cloris Leachman	1993	PG
39	38	7	LOOK WHO'S TALKING NOW	Columbia TriStar Home Video 78373	John Travolta Kirstie Alley	1993	PG-13
40	40	18	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R

Vid Biz AIDS Committee Sets VSDA Fund-Raisers

TO THE HIGHEST BIDDER: The Video Industry AIDS Action Committee has put together three major fund-raising events for this year's VSDA convention, including a chance to own the certified gold record "The Best Of The Doors" signed by the group's drummer John Densmore.

The prized piece of rock memorabilia is one of 60 collectibles gathered for VIAAC's annual silent auction held at its booth. An original framed silk-screen T-shirt signed by the members of the Grateful Dead is another rare item in the music category.

VIAAC, an all-volunteer group from the video industry, has raised and donated nearly \$500,000 to local AIDS service organizations since its inception in 1990.

Other entertainment collectibles in the silent auction come from the world of movies, television, and sports. Conventioneers can view and bid on the items from Sunday, July 24 until Tuesday, July 26.

From Hollywood, VIAAC has secured a vintage MGM poster autographed by 20 of the studio's biggest directors and stars including Vincent Minnelli, June Allyson, and Janet Leigh.

Other rare movie memorabilia include a framed poster from "Midnight Cowboy," signed by Dustin Hoffman and Jon Voight; a 25th anniversary commemorative poster of "The Graduate," also signed by Hoffman; a "Singin' In The Rain" umbrella signed by Gene Kelly and Debbie Reynolds.

Props, scripts, and photos, signed by such stars as Kevin Costner, Jack Nicholson, Kathy Bates, Billy Crystal, and Esther Williams, are up for bids. Animation and limited-edition collectibles, such as a "Pinocchio" marionette and autographed Hanna-Barbera "Yogi Bear" cel, round out the category.

Television is represented with several "Star Trek" packages and an autographed copy of "C'mon Get Happy," David Cassidy's account of life in "The Partridge Family." Playmate, meanwhile, has chipped in Playmate collectibles, including autographed magazines from Anna Nicole Smith and Playmate of the Year Jenny McCarthy.

The winning bids will be announced on July 26 about 2 p.m. VIAAC silent auction items were donated by individuals, home video arms of studios including MGM/UA, Disney, MCA, New Line, and Paramount, and independents such as Playboy Home Video and Turner Home Entertainment.

VIAAC is holding two raffles that will give conventioneers a chance to win a 1994 BMW convertible and a cruise to the Bahamas.

Tickets for the car, donated by

Bernie Gainey, president of video fulfillment house PDS, will cost \$100 each. Only 1,000 are being printed to increase the odds of winning. The winner will be picked at the convention if all tickets are sold. If not, the raffle will be extended to Labor Day.

VIAAC's second raffle will award a three-day Dolphin cruise to the Bahamas from Miami. Airfare is included. Tickets for this raffle are \$1 each and will be on sale at VIAAC's booth. The cruise was donated by New Line Home Video.

Other prizes include a home enter-

tainment center from MCA/Universal Home Video; two roundtrip tickets on USAir to anywhere in North America, from the carrier and

retailer Video Express of Virginia Beach, Va.; \$1,000 in cash from Video Store Magazine; and a laser-disc player and selected discs from Vidmark Entertainment.

Winners will be picked July 27.

SPICING UP LIVE: More than 500 additional dealers have signed up for LIVE Home Video's Gold Retailer program. LIVE attributed the spurt to its "Spice Of LIVE" incentive programs for "The Piano," "Deception," and "Gunmen."

During solicitation of the titles, LIVE conducted dealer sweepstakes offering trips to New Zealand and Mexico and a chance to sign up for the Gold Retailer continuity program. Combined sales of the three titles exceeded 350,000 units.

LIVE Gold Retailers receive special mailings and in-store display materials. A total of 4,500 dealers are now in the program. Sweepstakes winners will learn their good fortune at the VSDA convention.

STEPHEN KING MONTH: The Aug. 17 rental release of Stephen King's "The Stand" has prompted Republic Pictures Home Video to slash the price of three other King titles.

Beginning Aug. 17, "Cujo" and the "Nightshift Collection" will be priced at \$14.98 (extended play is \$9.98), and the three-hour plus "Golden Years" will be priced at \$24.98 (EP, \$14.98).

One month prior to the release of "The Stand," dealers will receive three free copies of "The Making Of The Stand" to be used as an in-store incentive to heighten awareness. The tape features a behind-the-scenes look at the special effects as well as an interview with King and cast members.

Meanwhile, American OnLine will run a Steven King trivia contest during August. Outtakes from "The Stand" will be included as part of the contest. Winners receive a free copy of the miniseries.



◆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

Travis Tritt, "Ten Feet Tall And Bulletproof," Warner Reprise Video, 40 minutes, \$14.98. The release date of this scrapbook of video moments from the past two years of Tritt's whirlwind career coincides with the beginning of the country rocker's 100-city trek to support the album of the same name. Tritt introduces each clip, ranging from "T-R-O-U-B-L-E" to "Lord Have Mercy On The Working Man" to "Anymore" to new single "Foolish Pride," with insights about their inspiration, writing, and recording. Video also includes a rare acoustic performance of the title track, as well as footage of Tritt performing the Eagles' hit "Take It Easy" from tribute album "Common Thread," which featured the Eagles themselves as Tritt's backing band.

the mother of all mob families, the Italian mafia. Based on the book "Blood And Power" by Stephen Fox, each near-hourlong video examines, via archival photos, film footage, and



plenty of interviews with a panel of experts, a particular facet of mob life: "Prohibition," "The Kennedys And The Mob," "Unions And The Mob," and "The Empire Of Crime." Box cover art is unspectacular, but what lies inside is quite eye-catching.

"Ed Sullivan: The Best Of Broadway Musicals," Buena Vista Home Video, approximately 120 minutes, \$19.99. Fans of Broadway musicals old and new will have loads of fun playing name that tune, performer, and composer as they watch this pastiche of black-and-white footage culled from the performances on the Great White Way, as well as from "The Ed Sullivan Show." Hosted by John Wayne, the program pays tribute to Cole Porter, Alan Jay Lerner, Jule Styne, Rodgers & Hammerstein, and Frederick Loewe, to mention a few. Musicals include the 1943 debut run of "Oklahoma!" with interview and performance footage of Rodgers' appearance on "Sullivan"; 1958's "Flower Drum Song," featuring then-newcomers Gene Kelly and Pat Suzuki; "Gentlemen Prefer Blondes"; "My Fair Lady"; "West Side Story"; Kennedy favorite "Camelot"; "The Roar Of The Greasepaint"; "Man Of La Mancha"; and many more. Quality of the archival footage is a bit inconsistent, but the content serves up some wonderful memories.

COMEDY

"Bloopers, Blunders & Best Intentions," Reader's Digest Video, approximately 80 minutes, \$14.95. Those who count the minutes until the next episode of "America's Funniest Home Videos" will think they've died and gone to bloop heaven after they pop in this video. A clever collection of mixups and blunders ungracefully accomplished by the likes of actors, politicians and their families, everyday people, and even animals is a hoot. Title also includes a segment featuring well-known actors, among them Johnny Carson, Mickey Rooney, and Sophia Loren, and the notable parts they turned down. Video also takes notice of some rather inane state laws, including one that outlaws crossing the street on one's hands and another that outlaws driving while blindfolded. Fast-forward through the dime-a-dozen blooper wedding scenes and get to the good stuff. There's plenty of it here.

"The Cheese Stands Alone," Sensible Shoes Pictures (916-899-1262), 87 minutes. "The Cook, His Teeth, Our Plumbing And Bubba," "Au Revoir Mon Frigidaire," "Eye Witness Bideo," "St. Louis To Paris In 3.5 Seconds." No, these are not misprints. They are the titles of some of the short comedy films featured in this first collection pieced together by Chico, Calif.-based production house Sensible Shoes. Some of the nine vignettes are clever

and humorous, others are stupid, and all are downright zany—which appears to be the effect the producers are most aiming for. Best of the crop is "St. Louis To Paris," which begins with the on-screen message "Don't Blink" and then proceeds to use time-lapse photography to make the trip in about 3.5 minutes. "Frigidaire" is the story of a torrid love affair between a brooding Frenchman and his favorite appliance, "Triassic Parking" is a silly takeoff about a theme park with an all-dino parking staff, and "The Big Fat World Of Science" is a takeoff on that unavoidable junior high school fare.



INSTRUCTIONAL

"Decorative Paint Finishes Made Easy," Triangle Films (416-846-1940), 33 minutes, \$19.95. Because the old adage "different strokes for different folks" rings particularly true when it comes to people's home decor, artist Debbie Travis explains and demonstrates a variety of styles in this video oriented toward novices, one of several in her do-it-yourself series. Stamping, ragging, stenciling, color washing, and sponging are among the paint finishes packed into



this informative half-hour, which will appeal to those who want to take a shot at transforming their own dwellings as well as those who are in the business of interior design. The congenial Travis goes over the necessary ingredients, then shows viewers the step-by-step process for each technique before

transferring it onto a wall in one of the rooms in her show house.

"Bobby Jones: How I Play Golf—The Long Game," SyberVision/ Best Film & Video, approximately 50 minutes, \$14.95.



During his lifetime, celebrated golfer Bobby Jones made 18 films that interspersed golf instruction with skits featuring some of Hollywood's most familiar faces. This video, which has been stripped of the entertainment intervals so it can focus solely on the instruction, is hosted by champion Jack Nicklaus, who attests that Jones' tips are as sound today as they were when he first introduced them. The program is in black-and-white and contains none of the whistles and bells associated with current instructional videos. Nonetheless, it plays beautifully and will be a treasure to any golfer looking to improve. Best recently signed a distribution and licensing agreement with SyberVision and is releasing Jones' "How To Break 90" as well as other SyberVision sports and fitness titles.

"Moto-Cross Training Techniques Videos 3: The Art Of Jumping And Whoops," Victory Audio Video Services (310-416-9160), 40 minutes, \$39.95. Third in a series of videos from moto-cross maven Gary Semics is a high-flying exercise in what is perhaps the most glamorous of all bike maneuvers. Aimed at providing novices and pros with the confidence and appropriate tools to make the transition from land rover to jumping wizard, the program divides the task at hand into six segments: approach speed, rear brake control, compression and rebound, clutch and throttle control, body movements, and foot placement. As important as his knowledge of the sport, Semics' no-nonsense approach—which emphasizes patience and practice—is quite welcome. As with his other programs, Semics does toddle into shameless-promotion waters with a plethora of praise for his named sponsors at the program's outset.

Billboard®

FOR WEEK ENDING JULY 23, 1994

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★				
1	1	7	THE RETURN OF JAFAR Walt Disney Home Video 2237	1994 22.99
2	2	41	ALADDIN Walt Disney Home Video 1662	1992 24.99
3	3	17	THE FOX AND THE HOUND Walt Disney Home Video 2141	1981 24.99
4	4	9	BATMAN: MASK OF THE PHANTASM Warner Bros. Inc./Warner Home Video 15500	1993 19.96
5	6	15	WE'RE BACK!: A DINOSAUR STORY ◊ Amblin Entertainment/MCA/Universal Home Video 81289	1993 24.98
6	5	89	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991 24.99
7	7	13	MIGHTY MORPHIN GREEN RANGER: PART 1 Saban Entertainment/PolyGram Video 8006311353	1994 12.95
8	10	117	101 DALMATIANS Walt Disney Home Video 1263	1961 24.99
9	8	17	THERE GOES A BULLDOZER! Kidvision/A*Vision Entertainment 50701	1994 12.95
10	9	13	MIGHTY MORPHIN GREEN RANGER: PART 3 Saban Entertainment/PolyGram Video 8006311393	1994 12.95
11	12	5	REN & STIMPY: MORE STINKY STORIES Nickelodeon/Sony Wonder 49225	1994 14.98
12	11	246	PINOCCHIO ♦ Walt Disney Home Video 239	1940 24.99
13	14	13	MIGHTY MORPHIN GREEN RANGER: PART 2 Saban Entertainment/PolyGram Video 8006311373	1994 12.95
14	15	15	THERE GOES A FIRE TRUCK! Kidvision/A*Vision Entertainment 50700	1994 12.95
15	16	9	BARNEY'S ALPHABET ZOO The Lyons Group 2001	1994 14.95
16	25	17	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT ◊ Saban Entertainment/PolyGram Video 4400881213	1993 9.95
17	13	25	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER ◊ Saban Entertainment/PolyGram Video 4400881193	1993 9.95
18	21	9	THE FLINTSTONES: BABE IN BEDROCK Hanna-Barbera Prod. Inc./Turner Home Entertainment 1204	1994 12.98
19	18	9	THE FLINTSTONES: FEARLESS FRED STRIKES AGAIN Hanna-Barbera Prod. Inc./Turner Home Entertainment 1205	1994 12.98
20	17	13	MIGHTY MORPHIN GREEN RANGER: PART 5 Saban Entertainment/PolyGram Video 8006311433	1994 12.95
21	RE-ENTRY		MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY ZACK ◊ Saban Entertainment/PolyGram Video 4400881113	1993 9.95
22	19	13	MIGHTY MORPHIN GREEN RANGER: PART 4 Saban Entertainment/PolyGram Video 8006311413	1994 12.95
23	22	9	THE FLINTSTONES: HOORAY FOR HOLLYROCK Hanna-Barbera Prod. Inc./Turner Home Entertainment 1206	1994 12.98
24	RE-ENTRY		THE MAGIC VOYAGE Hemdale Home Video 7215	1993 19.95
25	RE-ENTRY		MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND ◊ Saban Entertainment/PolyGram Video 4400881133	1993 9.95

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

PICTURE THIS

(Continued from page 79)

sell-through VP. Pietrzyk takes over from Ron Sanders, who now has rental responsibilities. At least one more move is expected, pending final agreement on terms. Technicolor, itself going through organizational shifts, hasn't named a Pietrzyk replacement.

NO PLAYTHING: Jersey City, N.J.-based distributor Star Video, which has steadily increased its sell-through activity, may be one of two bidders for rackjobber Visual Expressions of Pittsburgh. Visual Expressions handles the cassette needs of Toys 'R' Us, but little else. The chain's business "is the only reason" to purchase the racker, according to one vendor. An investment group is said to be the other contender for 2-year-old Visual Expressions, owned by Video International.

TRADING PLACES: Handleman welcomes back Dave Stevens, who becomes VP of video in place of a retired

Mario DeFilippo. Stevens actually hadn't wandered very far or for very long. Less than two years ago, he took a VP spot at Handleman subsidiary Video Treasures, also in Troy, Mich. Meanwhile, Handleman has completed on schedule its acquisition of Star-maker, which will relocate headquarters from Eatontown, N.J.

CLOSED-CAPTIONING

(Continued from page 79)

to look for a special 'captioned' version," Bramlet says. "Any copy of the video will be captioned."

Captioning, he adds, is a lifeline for the hearing-impaired. "People see all the hype for a hit movie, but they can't go to the theater and enjoy it," Bramlet says. "They can't see a movie like 'The Lion King' in theatrical release. The captioned home video is their first opportunity to enjoy it."

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.

Value-Added Items Flooding Competitive Kid Vid Market

GOODIES GALORE: With the kid vid market becoming ever more saturated with new titles, manufacturers are turning to bonus items and gift sets to help set their titles apart from the rest, as Child's Play noted in a previous column. This summer has brought a bumper crop of value-added titles—extras range from toys to books to assorted *tchotchkes*.

Walt Disney Home Video has re-packaged its recent version of "Heidi," starring Jason Robards, Jane Seymour, and Patricia Neal, with a free paperback copy of the original Johanna Spyri novel for \$19.99. Plus, purchasers of "Heidi" or any of several live-action movies in the Disney Family Film Collection can receive a \$10 rebate with a new subscription to The Disney Channel.



by Moira McCormick

Best Film & Video is offering a gift set featuring the original movie "Benji" along with a Benji plush toy manufactured by Dakin and a free membership in the Benji fan club. "This is our initial foray into the video-and-toy marketplace," notes Best president Roy Winnick. The gift set is available at \$19.99.

Republic Pictures' Children's Television Workshop Home Video label will premiere the acclaimed Saturday morning cartoon series "Cro," about an 11-year-old Cro-Magnon boy and his adventures, Aug. 24. "Cro-trap-tion" building kits and two free "Cro" trading cards are packed inside the videos, which list at \$9.98. The first three titles, each of which features two episodes, are "It's A Woolly, Woolly World," "Adventures In Woollyville," and "Have Mammoths, Will Travel." With the purchase of six "Cro" videos (two of each), retailers receive 12 free "Cro" comic books.

Orion Home Video is releasing five "Storyteller's Classics" animated videos, each packaged with a free audio-cassette soundtrack, Aug. 24. "Peter And The Wolf," "The Nutcracker," "Swan Lake," and "Sleeping Beauty" are narrated by Dudley Moore, with "The Toy Symphony" voiced by Helena Bonham Carter; they feature

classical works of Mozart, Tchaikovsky, and Prokofiev. The soundtrack cassettes carry a value of \$4.98.

Sony Wonder and Nickelodeon have released four "Lassie" episodes on home video to coincide with both the collie's 50th anniversary and the release of Paramount's new "Lassie" feature film. Each video title contains two episodes from the original series, which has been running on Nickelodeon for the past 10 years. Each 55-minute, \$9.98 tape features a "video bonus" created for the title, and each contains a "Lassie" activity book.

HOLIDAZE: The mercury may be topping 90 degrees, but in the kid vid business it's beginning to look a lot like Christmas (and Halloween). LIVE Home

Video's Family Home Entertainment imprint trots out its best-selling holiday collection Sept. 21. Consisting of 30 low-priced (\$12.98 and \$9.98) titles, the collection features retail discount programs through December, with extra discounts offered on select titles through Oct. 14. FHE plans a major advertising buy between November and December on the four TV networks, plus USA Network and Lifetime, among others.

Back again this season is the twin-pack of "Frosty The Snowman" and the sequel "Frosty Returns" for \$22.98; also available is the "Christmas Classics Collectors Case," featuring "Rudolph The Red-Nosed Reindeer," "Frosty The Snowman," "Santa Claus Is Coming To Town," and "The Little Drummer Boy" for \$44.98. New this year are animated titles "Norfin Adventures: A Norfin Noël" and "Will Vinton's Claymation Christmas Celebration."

Video Treasures is releasing "Christmas Tales And Tunes" as well as the first-ever Hanukkah video from the creators of best-selling series "Baby Songs," called "Hanukkah Tales And Tunes." It features some terrific children's performers, including Caren Glasser, Dan Crow, and Fred Sokolow. Also new is "Thomas' Christmas Party," a Christmas com-

(Continued on next page)

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	4	ACE VENTURA: PET DETECTIVE	Warner Bros. Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
2	2	8	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
3	3	11	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
4	5	9	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
5	4	17	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
6	7	7	U2: ZOO TV-LIVE FROM SYDNEY	PolyGram Video 8006313733	U2	1994	NR	19.95
7	14	3	GINGER LYNN ALLEN'S LINGERIE GALLERY	Peach Home Video Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.95
8	8	41	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
9	6	17	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
10	13	6	HERE'S JOHNNY: 1980-1990	Carson Productions Group Buena Vista Home Video 2781	Johnny Carson	1994	NR	14.99
11	9	6	HERE'S JOHNNY: 1970-1980	Carson Productions Group Buena Vista Home Video 2780	Johnny Carson	1994	NR	14.99
12	10	6	HERE'S JOHNNY: 1960-1970	Carson Productions Group Buena Vista Home Video 2733	Johnny Carson	1994	NR	14.99
13	11	10	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
14	12	10	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	R	29.98
15	16	5	HERE'S JOHNNY (BOX SET)	Carson Productions Group Buena Vista Home Video 2940	Johnny Carson	1994	NR	59.99
16	15	18	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
17	17	6	PLAYBOY: PRIVATE DIARIES	Playboy Home Video Uni Dist. Corp. PBV0754	Various Artists	1994	NR	19.95
18	18	5	PLAYBOY: SENSUAL FANTASY FOR LOVERS	Playboy Home Video Uni Dist. Corp.	Various Artists	1994	NR	29.95
19	NEW ▶		PENTHOUSE: SEXIEST AMATEUR VIDEOS	Penthouse Video A*Vision Entertainment 50776-3	Various Artists	1994	NR	19.95
20	19	4	PENTHOUSE: LETTERS VOLUME 2	Penthouse Video A*Vision Entertainment 50774	Various Artists	1994	NR	29.95
21	33	19	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
22	32	25	PINK FLOYD: THE WALL	MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
23	23	35	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
24	NEW ▶		THE EGG AND I	Universal City Studios MCA/Universal Home Video 80317	Fred MacMurray Claudette Colbert	1947	NR	14.98
25	28	3	NIRVANA: TRIBUTE TO KURT COBAIN	MVD Video 3049	Nirvana	1994	NR	14.98
26	NEW ▶		MA AND PA KETTLE	Universal City Studios MCA/Universal Home Video 81810	Marjorie Main Percy Kilbride	1949	NR	14.98
27	NEW ▶		PENTHOUSE: DREAM GIRLS	Penthouse Video A*Vision Entertainment 50775-3	Various Artists	1994	NR	19.95
28	NEW ▶		MA AND PA KETTLE GO TO TOWN	Universal City Studios MCA/Universal Home Video 81886	Marjorie Main Percy Kilbride	1949	NR	14.98
29	NEW ▶		RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R	19.98
30	40	19	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
31	29	22	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
32	NEW ▶		MA AND PA KETTLE BACK ON THE FARM	Universal City Studios MCA/Universal Home Video 81933	Marjorie Main Percy Kilbride	1951	NR	14.98
33	34	89	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
34	25	16	WE'RE BACK!: A DINOSAUR STORY ◊	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98
35	22	14	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95
36	21	5	ACE OF BASE: THE SIGN	Arista Records Inc. BMG Video 15728	Ace Of Base	1994	NR	9.98
37	NEW ▶		ABBOTT & COSTELLO IN THE FOREIGN LEGION	Universal City Studios MCA/Universal Home Video 81052	Bud Abbott Lou Costello	1950	NR	14.98
38	NEW ▶		MA AND PA KETTLE AT THE FAIR	Universal City Studios MCA/Universal Home Video 21934	Marjorie Main Percy Kilbride	1951	NR	14.98
39	31	12	HEIDI	FoxVideo 8571	Shirley Temple	1937	NR	14.98
40	24	13	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◊ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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MGM/UA, Cabin Fever Bringing Little Rascals To Home Video

BY NIK DIRGA

An older generation knew them as the Little Rascals; to younger moviegoers, Spanky, Alfalfa, and Buckwheat led Our Gang.

Under both names, America's long-ago pre-teen favorites are about to be reintroduced to modern

audiences, as MGM/UA Home Video and Cabin Fever Entertainment prepare to release competing collections of those comedy shorts from the '20s and '30s.

The revival comes in anticipation of an all-new "Little Rascals" feature being released this August by Universal.

"Hopefully [the movie] will get a whole new generation interested in the gang," says George Feltenstein, senior VP/GM of MGM/UA's Home Entertainment Division.

Cabin Fever is first out of the gate, releasing its 12-volume series, "The Little Rascals," July 6. Each cassette includes four vintage shorts and runs about 73 minutes. Tapes are \$14.95 each, or \$149.95 for the set.

The series consists of newly remastered material. "It's the difference between an old, scratchy vinyl record and a brand-new CD, as far as visual quality," says Dave Savoca, Cabin Fever's marketing chief. "My personal goal is sales up into the million-unit range by the end of the year. This is something that will keep on turning for us."

Cabin Fever's line offers introductions by film historian Leonard Maltin. Savoca says Maltin "adds credibility to our tapes and brings a little trivia and a little life in." The



The cast of "The Little Rascals," now seen on Cabin Fever Entertainment.

cassettes are drawn from the era, which ended in the mid-'30s, when Hal Roach produced and directed "The Little Rascals." King World, meanwhile, has licensed CST Entertainment Imaging to colorize 850 minutes of "The Little Rascals" that could become part of Cabin Fever's catalog. RHI Entertainment has agreements with King World and Cabin Fever, and is negotiating for video use of the four-color footage.

MGM/UA's "Our Gang" collec-

tion picks up the series from the mid-'30s through the early '40s, including those episodes made without Roach's participation. Its three 40-minute "Our Gang" videos, which street July 27, have suggested lists of \$9.95. Each also contains four shorts, labeled the "best of" Spanky, Alfalfa, and Buckwheat.

The studio will provide retailers with 12-piece merchandisers, and it plans a series of regional promotions to push the "Our Gang" collection. The \$9.95 price tag connotes sell-through, but Feltenstein thinks the series will attract rental business as well. He will consider future offerings if sales warrant.

"They're very appealing to both children and adults," Savoca says. "I find them as funny today as I did when I was young. You've got black kids, white kids, rich kids, poor kids, and none of them judge each other. There's a certain innocence to everything."

TURNER PLANS GAME, VID CROSS-PROMOS

(Continued from page 79)

THE made its foray into the interactive world last winter with a Flintstones-styled digital "cuckoo" clock screen saver featuring an original character, a bird named Igneous Rock. "There are 1,000 new ideas you could have tied in with the Flintstones," said Snyder. "We decided to create a new character, to use original ideas within a popular franchise."

In September, Turner Interactive will bolster its collection of screen savers with "Screen Lovers," a series featuring scenes from Turner classics including "Casablanca," "It Happened One Night," and "King Kong," plus digitized Hanna-Barbera product such as "The Flintstones" and "Johnny Quest." The software is compatible with any PC or Macintosh.

"Screen savers just happened to be one of the products that are not as complicated to do," said Snyder of the company's decision to make its interactive foray with the software for the computer screen.

"But, really, all of our interactive titles are just like any other Turner ancillary product," he added. "We'll do the same as we did with books. We started with three books, and learned from there."

The emphasis has begun to shift. Turner already is making strides in CD-ROM with its first such release, "Gettysburg," which arrived day-and-date with the home video title (Billboard, Feb. 5). Next up is a CD-ROM game based on the Turner/20th Century Fox animated/live-action movie, "The Pagemaster," starring Macaulay Culkin as a timid boy who gets stranded in the public library during a freak thunderstorm and discovers some rather magical books.

THE is releasing its title in November, day-and-date with the movie's theatrical launch, and on the same day Fox Interactive is releasing its premiere product, an interactive cartridge game also called "Pagemaster."

There's no word on whether the companies will be cross-promoting their interactive products.

Turner's CD-ROM features a series of puzzles and games that allow users to navigate their way out of the library using clues culled from popular children's stories, such as "Treasure Island."

"It's a different experience from the movie," noted Ronnie Gunnerson, Turner VP of public relations. "We want our interactive products to extend beyond the basic plot line."

The sky's the limit for future interactive titles tied to existing THE product, according to Kent and Snyder. "We have enough content to work with for a lifetime, and there's no limit to what our distribution system can handle," said Kent. "But this is not a race. We aren't just going to take content and put it into a five-inch disc and sell it."

While declining to reveal any specific projects in the works aside from "Pagemaster," they offered thoughts about which company titles would translate well into the interactive realm. Among the prospects are some Hanna-Barbera characters and characters featured in THE's "Dinotopia" book, as well as CNN brand-name interactive product. "It would be a reference product, as opposed to an entertainment product," said Snyder of the CNN idea. "Why not?"

On the video front, THE is rereleasing Ken Burns' "The Civil War," which will get new packaging and a marketing campaign that includes advertising spots on four of Turner Broadcasting's cable networks: CNN, Headline News, Superstation TBS, and TNT. The release follows a distribution agreement THE signed with PBS Home Video in February.

THE also just acquired the video rights to New Line Cinema's "The Swan Princess," which will have its theatrical release in November.

CHILD'S PLAY

(Continued from preceding page)

pilation video featuring two new holiday "Thomas The Tank Engine" episodes along with stories from previously released volumes. For Halloween, there's "Percy's Ghostly Trick," the 11th volume in the "Thomas" series. All titles are \$12.98.

Sony Wonder gets in the trick-or-treat mood with the release of the first two home videos from Nelvana Limited's animated anthology series "Tales From The Cryptkeeper." Both titles, "While The Cat's Away" and "Gorilla's Paw" (each \$12.98), hit stores Aug. 23. A national marketing campaign includes a consumer redemption offer, retail value \$10.50. With the purchase of

both titles, consumers can get one of four "Cryptkeeper" action figures, plus a pair of "googly eyes."

From Sony Wonder and Nickelodeon comes "Nickelodeon: Frightfest" and "Are You Afraid Of The Dark?: More Tales From The Midnight Society." "Frightfest" contains comically creepy stories from "Ren & Stimpy," "Rugrats," and "Doug," along with glow-in-the-dark stickers. "Midnight Society" comes with a guide to telling ghost stories. A cross-promotion is in the works with a national candy company, and Sony Wonder will support the titles with PR and a tie-in with the annual "Nick Or Treat" on-air TV promo.

Billboard

FOR WEEK ENDING JULY 23, 1994

Top Special Interest Video Sales™

RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★★ NO. 1 ★★					★★ NO. 1 ★★				
1	3	11	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98	1	3	11	STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
2	2	5	GREAT WORLD CUP SUPERSTARS PolyGram Video 8006315353	14.95	2	2	31	ABS OF STEEL 2000 WITH TAMILEE WEBB A*Vision Entertainment 227	14.95
3	7	3	THE TOP 50 WORLD CUP GOALS PolyGram Video 8006315333	14.95	3	5	45	ARMS & ABS OF STEEL WITH TAMILEE WEBB A*Vision Entertainment 142	9.95
4	1	31	BAD GOLF MADE EASIER ABC Video 45003	19.98	4	8	21	JANE FONDA'S YOGA EXERCISE WORKOUT A*Vision Entertainment 55021-3	19.98
5	5	11	BEST OF HOCKEY'S HARDEST HITTERS Quality Video, Inc. 3130	9.99	5	7	7	KAREN VOIGHT: ENERGY SPRINT ABC Video 44027	19.98
6	RE-ENTRY		NBA SUPERSTARS 3 FoxVideo (CBS/Fox) 5996	14.98	6	14	37	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
7	6	13	1994 WINTER OLYMPIC FIGURE SKATING HLTS. FoxVideo (CBS Video) 8117	19.98	7	4	11	KATHY SMITH'S AEROBOX WORKOUT A*Vision Entertainment 50518-3	19.95
8	4	59	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98	8	6	117	ABS OF STEEL WITH TAMILEE WEBB A*Vision Entertainment 132	9.95
9	8	5	SHOOTING STARS OF THE NCAA II FoxVideo (CBS/Fox) 5972	19.98	9	10	115	ABS OF STEEL 2 WITH TAMILEE WEBB A*Vision Entertainment 133	9.95
10	10	63	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98	10	1	29	BUNS OF STEEL STEP 2000 WITH TAMILEE WEBB A*Vision Entertainment 230	14.95
11	RE-ENTRY		THE ULTIMATE WARRIOR Coliseum Video WS923	9.95	11	11	83	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
12	NEW▶		THE OFFICIAL WORLD CUP PREVIEW PolyGram Video 8006315733	14.95	12	17	143	BUNS OF STEEL WITH GREG SMITHEY A*Vision Entertainment 111	9.95
13	11	3	101 CLASSIC GOALS OF WORLD CUP Parade Video 559	12.98	13	18	218	JANE FONDA'S COMPLETE WORKOUT A*Vision Entertainment 55006-3	19.98
14	9	71	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	14	RE-ENTRY		BUNS OF STEEL 2: STEP WORKOUT A*Vision Entertainment 116	9.95
15	15	13	1994 WINTER OLYMPIC HLTS. FoxVideo (CBS Video) 5985	19.98	15	12	47	THIGHS OF STEEL WITH TAMILEE WEBB A*Vision Entertainment 158	9.95
16	14	19	DALLAS COWBOYS: SUPER BOWL XXVIII CHAMPIONS PolyGram Video 4400876913	19.95	16	16	91	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
17	13	23	MAGIC MEMORIES ON ICE II ABC Video 44002	24.98	17	13	15	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
18	17	25	1992 WINTER OLYMPICS HIGHLIGHTS FoxVideo (CBS Video) 5553	19.98	18	20	3	ARMS & ABS OF STEEL 2000 WITH TAMILEE WEBB A*Vision Entertainment 229	14.95
19	RE-ENTRY		MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	19	RE-ENTRY		SUSAN POWTER: LEAN, STRONG & HEALTHY A*Vision Entertainment 50466-3	19.95
20	RE-ENTRY		MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98	20	NEW▶		MEN OF STEEL: ABS OF STEEL A*Vision Entertainment 185	14.95

◆ 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.

Thanks Ron,

for opening the doors

to a super market.

From your friends at



TURNER HOME ENTERTAINMENT

TRUEMOTION

(Continued from page 78)

each individual frame of video is digitized and compressed.

MPEG, in contrast, uses "key frames," showing changes, to digitize and compress, picking one about every 8 or more frames.

The significance, says Marder, is "you cannot randomly access any frame with MPEG. Therefore, it is not really applicable to interactive."

Duck's interactive agenda encompasses another technology included in the licensee royalty: "Comprending," which Marder describes as an amalgam of compression and rendering. "You can not only look around a room, but zero in on any object, pick it up, turn it around," he says.

While Marder asserts Duck has shown Panasonic and Sega that "you don't need an MPEG cartridge," Panasonic's Kelsey says "MPEG is the accepted standard for films," and therefore still a part of its 3DO plans.

Licensee Sega, which will launch its next-generation Saturn hardware in 1995, expresses excitement about the possibilities offered by Duck's technology in conjunction with its upcoming Genesis 32X, Titan, and Saturn platforms, but a Sega spokesman cautions that does not necessarily mean MPEG has been ruled out in those platforms' future. The first Sega titles to employ Duck technology will be for the 32X, launching this fall.

Whatever the delivery vehicle, or vehicles, real video with real actors on disc clearly has arrived.

"You can't fight TV," Marder says of viewers' video-quality expectations. But you can co-opt it.

ST. GIGA

(Continued from page 78)

lative losses, which caused game software maker Nintendo—its largest shareholder, with a 19.5% stake—to develop a plan to rescue St. Giga.

Besides its regular 24 hours of music, beginning next spring St. Giga also will feature six hours of "data broadcasts" daily, consisting of previews of new Nintendo games that have yet to be officially launched—and that consumers with the right hardware can download; karaoke; English lessons; weather information; and TV and radio programming information.

This programming will be available on a separate subchannel assigned to St. Giga.

An adapter/cassette package costing 14,000 yen (\$143) and a Nintendo Super Famicom game machine, as well as a satellite broadcast receiver, will be needed to receive the data broadcasts. Users will be able to download game software onto their Super Famicom machines. They will not have to pay a subscription fee for the new service, although those wishing to listen to St. Giga's music programs will keep paying a monthly fee.

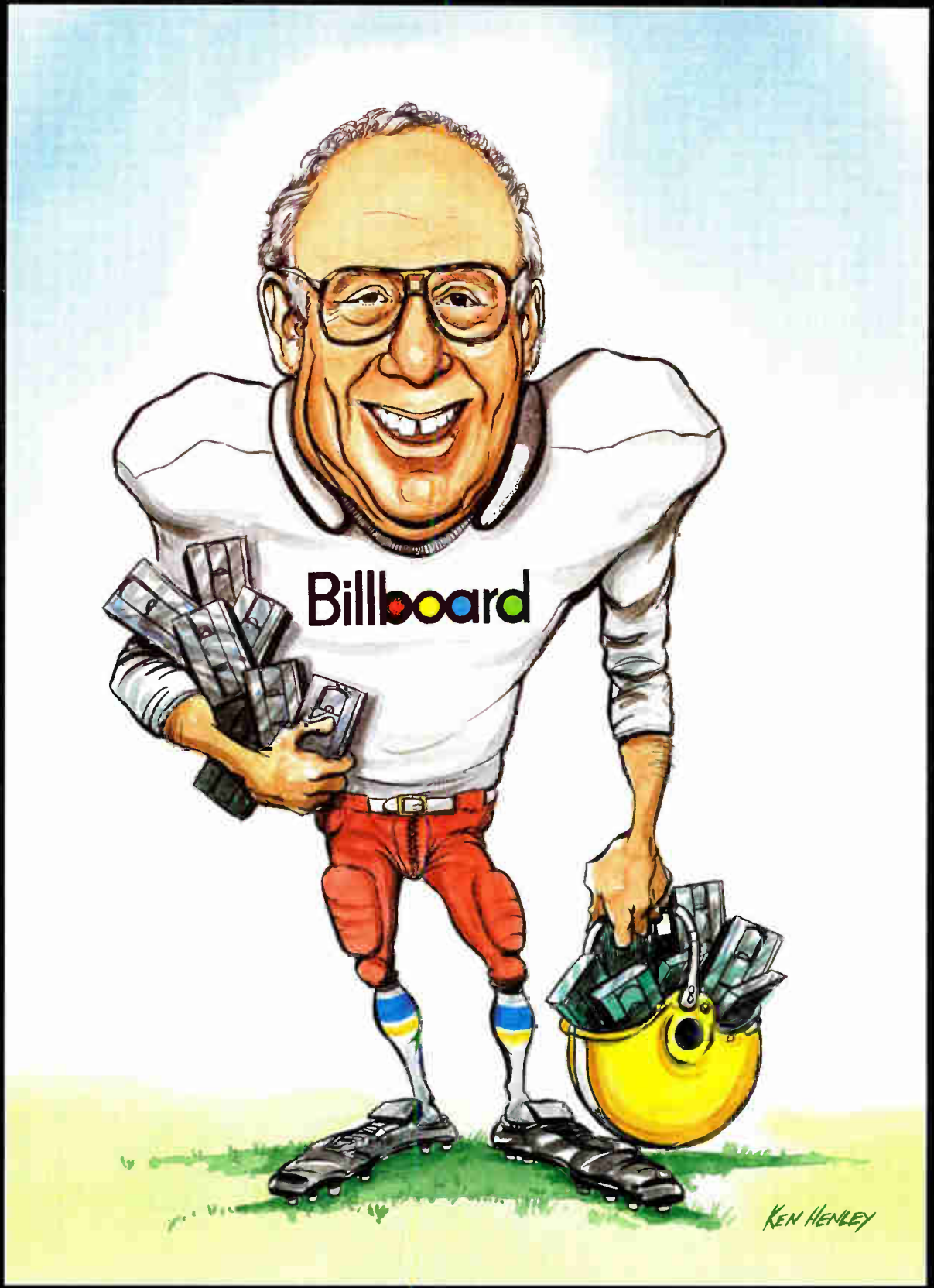
Unlike St. Giga's regular programming, the new data service will feature paid advertising.

Matsuo confirmed reports here that quoted Nintendo president Hiroshi Yamauchi as saying that Nintendo expects to sell 2 million adapter/cassette packages a year.

**BILLBOARD'S
VIDEO PERSON
OF THE YEAR**

RON

EISENBERG



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ALSO INSIDE: CHECKING OUT VIDEO DISTRIBUTION IN SUPERMARKETS

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of Ron's tireless efforts, inspiring
he and ETD provides to our stores.

ETD

Head Of ETD, Video Pioneer Ron Eisenberg Describes How The North, South, East And West Were Won



on Eisenberg, president of ETD in Houston and Billboard's Video Person of the Year, was born in Springfield, Ill., in 1941. He graduated from Springfield High, where he lettered in football and baseball, and worked his way through the University of Illinois, earning a B.A. in history. In 1972, Eisenberg graduated first in his class from Loyola University Law School in Chicago while working for Bell & Howell.

That year, he joined Chas. Levy Circulating Co. as VP of operations and corporate secretary. Levy was a magazine and book distributor and has since branched into music and video.

Eisenberg is married to the former Jackie Guttman and has two daughters, Kimberley, who wants to be a veterinarian, and Meghan, who has rock-music aspirations. He also provides room and board to three horses, two birds and a dog.

Billboard's Seth Goldstein recently spoke with Eisenberg about his career and about the world of video distribution.

Billboard: *What took you to Texas?*

Ron Eisenberg: I was working for Charles Levy in Chicago in the late '70s when the previous magazine wholesaler in Houston



Continued on page 90

Video Person Of the Year

Eisenberg

Continued from page 90

They made me a partner in 1980. (Chuck Levy, who was a great man, died about eight years ago. His stock was bought out by existing shareholders from his estate.)

BB: How's business these days?

RE: In the last full year before we took over, the magazine and book wholesaler had \$12 million in sales. With a little bit of luck, we might hit a billion dollars this year. Starting out, we had 115 employees; now we have 1,200. Home video is substantially larger in sales than books and magazines. Compared to other distributors, I'd put our market-share percentage in the 20s.

BB: Which brings us to the obvious question: How did you get into video?

RE: It's a funny story. It was early in 1980. My wife had dragged me to a shopping center in Houston. Driving home, we passed this store that had all sorts of movie posters in the window. I had always been a movie buff, so I dropped in to see what it was all about. It turned out to be the first video retailer in Houston—a fran-



Ron and Jackie Eisenberg

chisee of George Atkinson's Video Station.

Anyway, I saw all these boxes. They were all Magnetic Video releases, because that's all there was. We had been looking for product diversification, and this seemed perfect.

Distributing videos was exactly like what we were doing with magazines and books. We started by contacting Mag Video [the forerunner of FoxVideo]. Then Warner Home Video came out. I just started nagging the studios to pick up their lines.

Everybody was thrashing around in those days. One competing distributor—there were 128 at one point—was a carpet dealer.

BB: Supermarkets are a big part of your account base. How did that happen?

RE: We put the first videocassettes in Kroger, Safeway and Randall's in Houston. That was August 1980, and they were the first in the country. All three chains were tests. We had good relationships via books and magazines. Frankly, they thought we were nuts, but each agreed to give us space. As the old cliché goes, the rest is history.

We added more in Texas—Tom Thumb and H-E-B in San Antonio, Gerland's in Houston. I would guess we put 15 supermarket chains in the business before anyone guessed they were viable outlets. Then we got out of Texas and expanded to Albertson's and King Sooper in Denver. In the book and magazine business, you

Ron Eisenberg proves there is no truth to the axiom that nice guys finish last. In my experience, Ron is fair, honorable, creative and concerned. It's a pleasure to do business with him, and I wish he lived in Ft. Lauderdale so I could see him more often.

Ron Castell, senior VP programming and communication, Blockbuster Home Video

expand by acquisitions, in video by opening branches.

BB: When did branching start?

RE: We opened Phoenix in 1982; ETD was the first in there. Sound Video Unlimited was in Denver, but CBS/Fox had dropped them, and asked us to open. One by one, we just kept on going. ETD now has 18 branches, not counting Best Video [acquired late last year]. Toronto has opened; Canada is new for us. The most I could see is two more in Canada, but there are other opportunities in the U.S.

BB: Grocers aren't your only customers. What about video independents?

RE: We started going after specialty stores in 1981, and it's been a hell of a sleigh ride. They're the backbone of the trade, but supermarkets remain a substantial portion of our video line.

BB: ETD is Blockbuster's sole distributor. Could you describe how that came about?

RE: About four or five years ago, [senior VP] Ron Castell asked for proposals from everybody.

Continued on page 94

Buena Vista Home Video Congratulates



© Disney.

Ron Eisenberg

"Video Person Of The Year"

ORION
HOME VIDEO
Salutes



RON EISENBERG

Billboard's

Video Person Of The Year

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HOME VIDEO

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Video Person Of the Year

Eisenberg

Continued from page 92

Eventually, Blockbuster went with three distributors—Ingram, ETD and Star Video. We feel very fortunate to be Blockbuster's supplier, and we're grateful for the faith they

have in us.

In October 1993 we actually began servicing the entire chain, rather than just part of it. While we have a big chunk of franchisees, they can buy from whomever they want. We certainly had to beef up our infrastructure, but, in terms of require-

ments, they're not radically different from other customers—except in size.

It's a good relationship. We hope they're happy with it.

BB: How do you rank Blockbuster and the supermarkets?

RE: The independents still have the lion's share of the rental business. I'd give supermarkets 10% to 15% and Blockbuster 20%. As for sell-through, supermarkets are into it. It's a natural for children's product. In some cases, we'll do a modified form of racking for supermarkets,

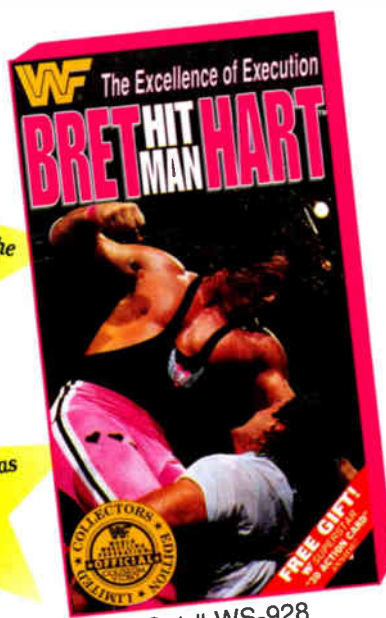
but only if they have a rental installation. Video has become a very important category for them; they're devoting more and more space to it.

BB: What about your Hispanic business?

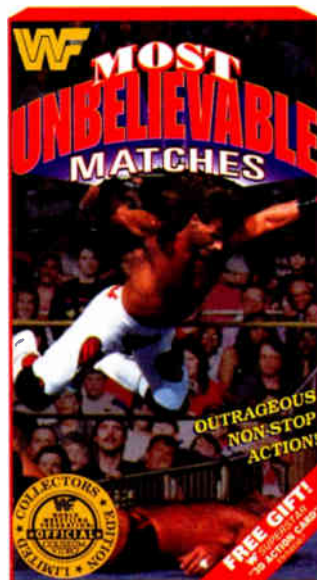
RE: We conceived it among distributors, we created it, we implemented it. There was none before. In order to create it, we licensed Spanish rights for the U.S. from Paramount, Fox,

Continued on page 96

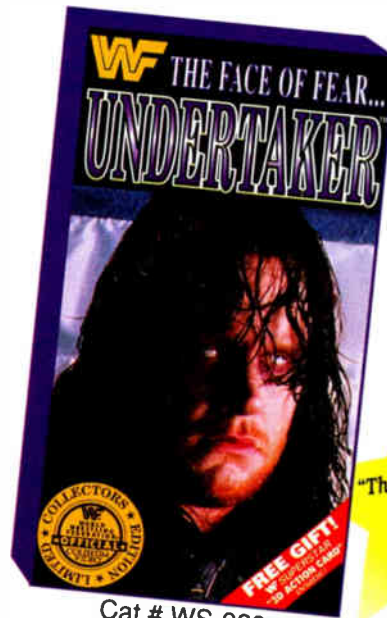
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Bob DeLellis, president,
FoxVideo

We at New Line Home Video hold Ron Eisenberg in the highest regard. He has been a pioneer and innovator in expanding the distribution systems of entertainment and information product. It has been a pleasure and an honor working with Ron and his associates at ETD. He has always been an ally of independent program suppliers, and we look forward to a continuing successful and rewarding relationship in the years to come.

Michael Karaffa, senior
VP sales and marketing,
New Line Home Video

CONGRATULATIONS

RON EISENBERG

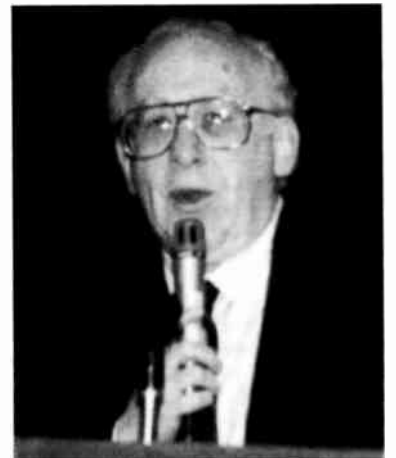
VIDEO MAN OF THE YEAR



Eisenberg

Continued from page 94

MCA, Columbia, LIVE and probably 90% of the independent lines. The whole market is worth at most \$15 million to \$20 million, but we think we can increase that. We originally



brought in [senior VP] Hector Gonzales in a partnership for the Hispanic market. We provided the financing, Hector the management. Then, subsequently, we bought him

Ron Ei•sen•berg (rón áizənbə:rg) *proper noun:*
1: Humorist 2: Gentleman lawyer 3: Sports car enthusiast
4: Magazine mogul 5: Family man 6: All-around great guy
7: *Billboard* Magazine's 1994 Video Person of the Year.

Congratulations from
your friends at
Paramount Home Video.



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Ron's unselfish contributions to the continued growth of our industry is only exceeded by the generosity of his friendship to all who know him. All of us at Orion congratulate Ron on this well-deserved award.

Herb Dorfman, senior VP, Orion Home Video

Ron Eisenberg is a valued customer, a treasured friend and a voice of reason in a complicated and competitive business.

Eric Doctorow, president, Paramount Home Video

There are but few in the business whom I really regard as friends outside of the business. And Ron is one of them. He would be my friend regardless of his business or political leanings, which just goes to prove how much I value his friendship.

Paul Culberg, executive VP and COO, Columbia TriStar Home Video

out. He deserves a lot of the credit for getting it launched.

BB: How about the new media?

RE: We're in games, and we're dabbling in CD-ROM. I'm not sure CD-ROM is a business yet—in the traditional sense—for video distributors, but we are testing in lots of stores.

BB: Do you think distribution as we know it will survive?

RE: Every year—since about 1982—the pundits have said distributors have maybe one year left, and here we are today. Everyone made the analogy to the record business, about the way labels brought distribution inside. What they've missed is that video is more akin to dry cleaning.

The consumer does not want to drive more than a few miles to get his shirts done—or to rent a movie. So you have to have a tremendous number of storefronts. Houston has 15 record stores with 90% of total sales. Video rentals can't exist with 15. You'll see more direct selling in sell-through than in rental, but the studios and retailers basically aren't equipped to deal with it, unless they both want to make tremendous investments in infrastructure.

I say this with all respect and affection, but if the studios tried to apply their credit policies to the retail community, we wouldn't have to wait for the information superhighway to destroy [our industry]. We'll continue to have a significant role.

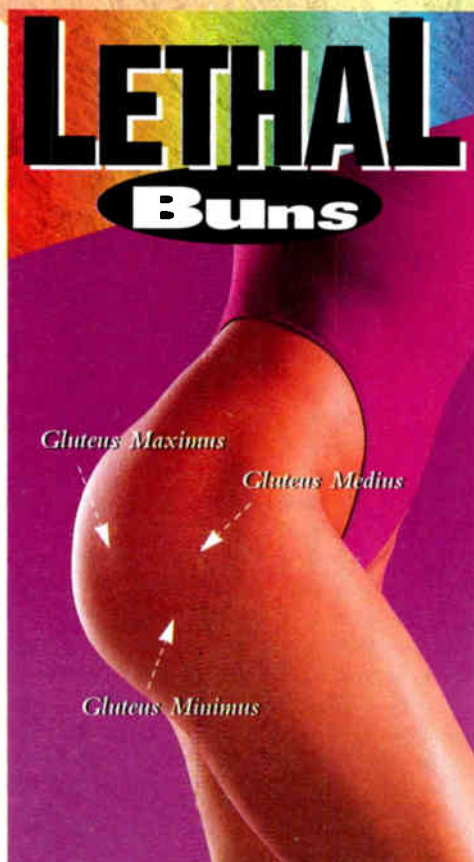
BB: Outside of business, how do you spend your free time?

RE: I enjoy reading and movies.

Continued on page 98

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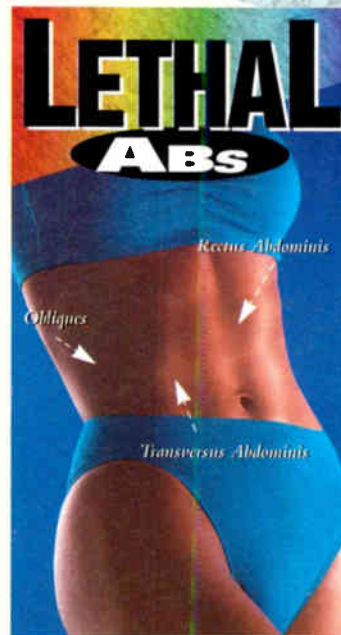


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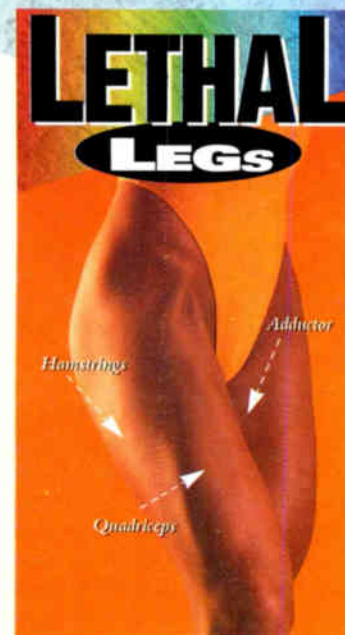
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Eisenberg

Continued from page 97

The best book I've read in 20 years is *Shogun*. I read for escapism. My favorite movie in recent years was "Dances With Wolves." I'm also an old Fred Astaire-Gene Kelly-Donald O'Connor addict.

BB: Any other areas of interest?
RE: There is. I decided that I had

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PROUD TO
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THE YEAR."



WARNER HOME VIDEO

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Ron has certainly been one of the outstanding pioneers in this business. Over the years, he has continued to successfully manage a business within an industry that is constantly challenged. His insights and experience make him a valuable partner to us—and, of course, very deserving of the award being presented to him.

Dick Longwell, senior VP sales, Buena Vista Home Video

Ron is not only one of the most respected men in the business, he's also one of the best liked. It's always been a pleasure knowing him and doing business with him.

Jim Cardwell, executive VP, Warner Home Video

Ron is one of the true pioneers of the video industry. He was able to convert skills learned in another industry and adapt them to a developing business, which has in turn helped all of us.

Louis Feola, president, MCA/Universal Home Video

Ron Eisenberg is a man of great integrity and insight and the individual I most respect in the industry...at least until it's time to pay homage to the '95 recipient.

David Bishop, executive VP, MGM/UA Home Video

complained enough about the way the world was going, and I wanted to help contribute to a solution. I stumbled across a black couple in Houston, Gwen and Willie Richardson, who were publishing a quarterly newsletter on politics with a black slant and selling it to libraries.

We did a market survey, liked what we found, became 50/50 partners and have been publishing a monthly political magazine since August '93. It's called *National Minority Politics*. We print about 10,000 copies per issue, and it's a labor of love—although we expect to make money.

The magazine is hosting the first national black-conservative conference in October in Houston. [Texas Senator] Kay Bailey Hutchinson and professor Walter Williams are the honorary co-chairs and are speaking. Jack Kemp, William Bennett and [Texas Senator] Phil Gramm are also co-chairs and have been invited to speak. We're hoping to draw 700 to the convention. ■

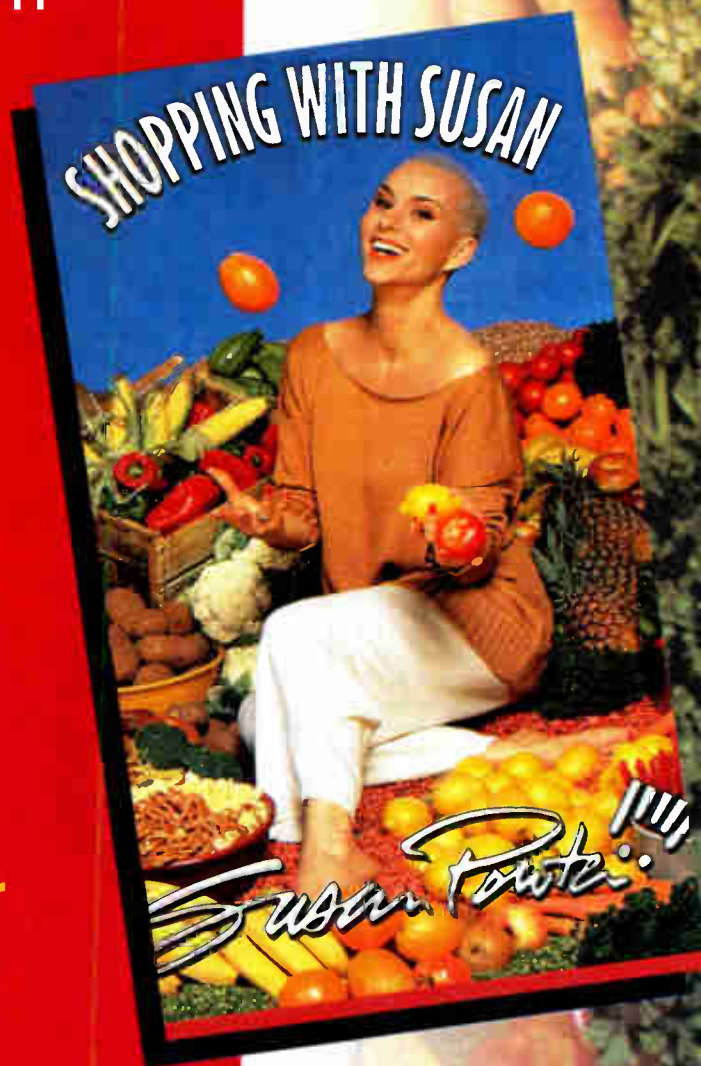
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Supermarket

Continued from page 90

also operates four free-standing stores under the Video Center banner.

SPACE FOR MOMS AND KIDS

On average, most distributors recommend that video departments should be no less than 1% and not more than 3% of a store's total square footage. The average department runs about 2.5%. Video departments usually carry between 1,000 and 2,500 tapes.

In comparison, the average Blockbuster Video carries about 10,000 rental copies. Sell-through

Most supermarkets make room for the big sell-through titles, but finding space for more than the hits is a challenge.

video specialist Suncoast Motion Picture Co. carries about 7,000 videos per store.

Although space is tight, the family-oriented content of most sell-through titles fits the "mom and kids" clientele more than many rental titles.

"We have to pay more attention because many stores are very selective about R-rated product, especially the box art," says Andriano. "There was a real void in the 8-to-15-year-old range, but it's getting a lot better."

Once the domain of Buena Vista Home Video, with its various classic and family entertainment lines, similar market lines catering to kids and families are common to nearly all suppliers.

"The type of product that's right for a supermarket can get touchy," says Marcus. "Supermarket customers are mostly women; if there's a space problem, they're just going to bring in product for that audience."

Dennis Maxwell, director of video and photo at Tulsa, Okla.-based Reasor's, says box art on "My Own Private Idaho," a disturbing story about a teenage hustler, is a prime example of how sensitive grocery customers can be. "Based on the box art, people thought this was a family movie," says Maxwell. "We had to devise a sticker to advise customers about the content."

Most sell-through titles also offer cross-promotions with packaged goods companies, which can be used as another selling point.

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SEPARATE BUT EQUAL

Distributors also note that supermarkets are becoming more savvy about running their departments as a separate business. "Even though we're located in a supermarket, I want to be treated like any other video store," says Young.

"They're treating video like a department rather than an aisle in the store with lettuce on one side and videos on the other," says Kim Bennett, senior sales rep at Sight And Sound Distributors. "And a lot of supermarkets are heavily into video promotion."

Bennett says the most successful grocers have a dedicated video staff and are smart buyers. "What you can't do is overwhelm buyers with product," says Bennett. "If it's a big sell-through title, you encourage them to bring a large pre-pack, but on a title like 'My Neighbor Totoro,' maybe just a counter display."

Maxwell agrees supermarket video departments need to operate independently. "The concept of a few titles over in a corner and a checker coming out to help a customer doesn't work," he says. "Video can't work if it's an interruption of regular business."

GAMES IN GROCERIES

Reasor's, which has operated video departments in its Price Rite stores

The average video department takes about 2.5% of a supermarket's total space and carries between 1,000 and 2,500 tapes.

throughout northeast Oklahoma for five years, often brings in costumed characters and conducts contests to promote video product.

And like every other dealer in the video business, grocers are expanding in games and new technology. Reasor's video departments have carried games since "day one," says Maxwell; they also carry Sega CD titles, rent Sega CD hardware and are looking to expand into CD-ROM.

Although the *Supermarket News* survey estimates that combined grocery-store rental business equals that of Blockbuster, space limitations will most likely prevent supermarkets from becoming serious competitors of traditional video stores. But that could quickly change if more grocers open additional stand-alone stores, which can stock and sell as many tapes as the local Blockbuster. ■

Congratulations

1994 Video Person

of the Year

Ron Eisenberg

a True Pioneer in the Video

and Grocery Marketplace!



STUDIO SETS NEW CRITERIA FOR SUCCESS

(Continued from page 102)

Crescent Moon," he says. "We've known each other for years. They did a lot of their stuff here before there was a Crescent Moon, so we've always had a good, friendly relationship. We send stuff there, they send stuff here. So I don't think of it as competition."

The South Florida market has undergone explosive growth in recent years, Levy says, thanks to the expan-

sion of Latin American markets, the proliferation of Latin divisions at the big six record companies, and the rise of MTV Latino.

"We have two winters now: your winter and the South American winter," Levy says, referring to Florida's status as a haven for the winter weary, be they from the Northern or Southern hemispheres.

Founded in 1957 by the now-retired Mack Emerman, Criteria gained prominence in the '60s as the Southern base for Atlantic Records' seminal R&B sessions under the stewardship of such noted producers as Ahmet Ertegun, Jerry Wexler, and Arif Mardin. Levy joined 10 years ago as a financial manager and took over in 1988 as president and owner.

AUDIO TRACK

(Continued from page 102)

Chesnutt, Ken Mellons, and Alan Jackson were all in recently working on an upcoming tribute album to the late Keith Whitley. The record, to be released on BNA, is being produced by Randy Scruggs. Steve Tillisch is handling engineering chores behind the Neve 8232 with Necam 96 automation.

Elektra recording artist Nanci Griffith was recently at Woodland Digital

working on overdubs for her upcoming release, which includes contributions from R.E.M. guitarist Peter Buck (see Pro-File, page 79). Peter Collins is producing, while David Leonard engineers the project.

Flaco Jimenez was recently at the Sound Emporium working on his upcoming project for Arista. Guest artists include Lee Roy Parnell and Radney Foster. Bill Halverson produced the sessions, and Gary Laney and Ken Hutton engineered.

OTHER LOCATIONS

DAEMON/HI FI artists Michelle Malone & Band de Soleil recently tracked and mixed their upcoming release at Musiplex in Atlanta. The album, to be titled "Redemption Dream," was produced and engineered by George Pappas.

Verity/Jive recording artist John P. Kee & the New Life Community Choir were recently at Reflection Sound Studios in Charlotte, N.C., to begin recording their upcoming album. The group recorded onto the Sony 3324A digital recorder through the Sony MXP-3032 console.

At Fantasy Studios in Berkeley, Calif., Geffen group Tesla recently worked on an upcoming release. Terry Thomas produced the sessions with engineers Rafe McKenna and Andy Scarth. Richard Duarte assisted.

Producer Clyde Brooks recently finished mixing Texas band Perfect Stranger at Ardent Studios in Memphis. John Hampton engineered on the SSL G Series console.

Sony Discos artist Chayanne was recently at Criteria Recording Studios in Miami tracking his next project with producer Eddy Martinez. Mike Couzzi engineered the sessions with the assistance of Mark Gruber.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

DON WAS

(Continued from page 102)

time on those things and I deliberately didn't let them hear everything that was going on, so it wouldn't get too perfect, and things would seem a little out of kilter. It definitely made it sound more distinctive. But I'm finding it much more rewarding to get six people in a room today and having them interact with each other and with the singer. I think you get more of an emotional result. That doesn't mean it can't be six people playing samplers. I'm not anti-technology, I'm just more for spontaneous interaction."

As for a musical preference, Was says he is open to all styles. "What I'm into is honest music. I'm into great songs from singers that can distill the truth and communicate it in an eloquent fashion. To me, that's the common link, hopefully, in all the records. Maybe it's because I come from Detroit, where styles were clashing together all the time. I don't feel particularly daunted by any one style. If you use the right musicians you can speak in any language, but you better have something worthwhile to say when you start speaking."

Billboard
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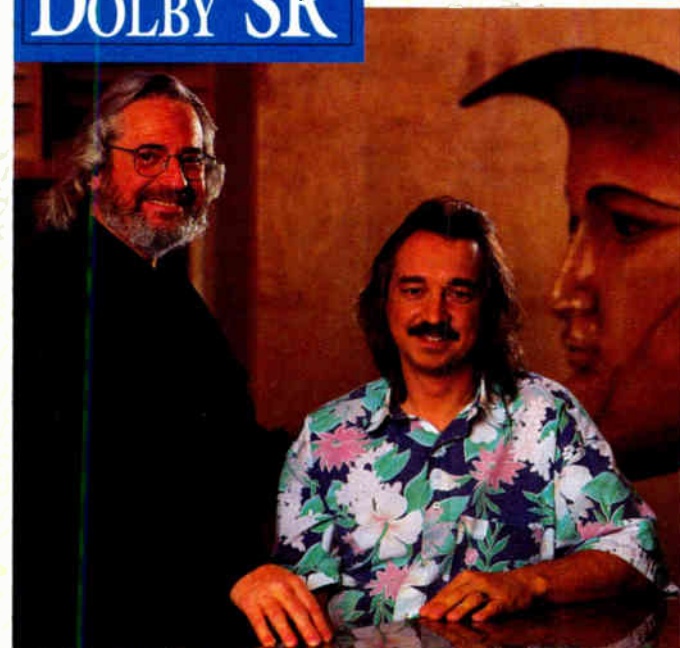
STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 16, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	I SWEAR All-4-One/ D. Foster (Blitzz/Atlantic)	ANYTIME, ANYPLACE Janet Jackson/ J. Jam, T. Lewis C. Jackson (Virgin)	FOOLISH PRIDE Travis Tritt/ G. Brown (Warner Bros.)	FUNKDAFIED Da Brat/ J. Dupree M. Seal (So So Def/Chaos)	BLACK HOLE SUN Soundgarden/ M. Beinhorn (A&M)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKERS/ RUMBO (Los Angeles) David Reitzas Felipe Elgueta	FLYTE TYME (Edina, MN) Steve Hodge	THE CASTLE (Nashville) Rob Fester	BOSSTOWN (Atlanta, GA) Phil Tan	BAD ANIMALS (Seattle, WA) Jason Corsaro
RECORDING CONSOLE(S)	SSL 4000E/Trident 80	Harrison MR4	SSL 4000G	DDA AMR24	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Otari MTR100	Otari MTR90	Sony APR24	Studer A827
STUDIO MONITOR(S)	Norberg/Custom TAD	Westlake HR1	UREI 813	Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Mick Gauzasky	FLYTE TYME (Edina, MN) Steve Hodge	THE CASTLE (Nashville) Rob Feaster	BOSSTOWN (Atlanta, GA) Phil Tan Jermaine Dupree	BAD ANIMALS (Seattle, WA) Brendan O'Brien
CONSOLE(S)	Neve VR	Harrison MMR4	SSL 4000G	SSL 4000G	SSI 4064G with Ultimotion
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony 3348	Otari MTR100	Otari MTR90	Studer A820	Studer A827
STUDIO MONITOR(S)	Norberg/Custom TAD	Westlake NS10	UREI 813	Genelec 1035 Yamaha NS10	Yamaha NS10
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex 499	3M 996
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	BERNIE GRUNDMAN Bernie Grundman	STERLING SOUND Greg Calbi	BERNIE GRUNDMAN Bernie Grundman	A&M MASTERING David Collins
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing	DADC
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing	Sonopress

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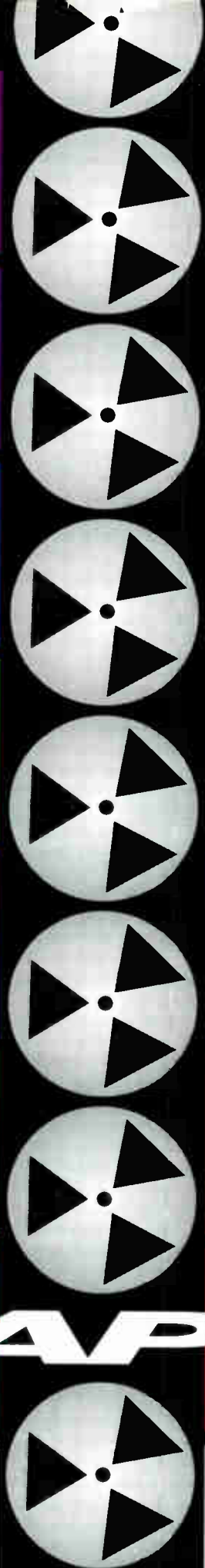
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TAPES

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VIDEO

Continued from page 109

264.3 million tapes were sold. That figure rose to 304 million in 1993, and in 1994 those figures are expected to grow to 340.2 million. Several duplicators said sales are higher than this, and when premium and promotional tapes are added in, that figure soars even further.

The only thorn in the side of video duplicators is low profit margins, which are not expected to get any better despite



Rank's Mary Ann Fialkowski

growing unit volumes. "The video industry is still characterized by overcapacity despite more applications, and profit margins are still being driven by this fact," says HMG's Wilson.

Video Duplication Services, Columbus, Ohio, duplicates a lot of video mail, and president Pete Stock says quality of product doesn't seem to be an issue for most potential clients. "Price is the issue. But, by offering cheap product, the video industry can only hurt itself," he says. Even if a program is only 10 minutes long, there are still going to be viewing problems, and that will not only hurt the duplicator's reputation, but also the reputation of the company trying to sell a product, he adds.

As for new formats, video duplicator opinions vary. Some have a wait-and-see attitude about jumping into CD replication. As low as profit margins are for video duplicators, Stock says, "CD margins could be worse. If a smaller duplicator enters the CD replication business, they will have to fight the big companies right from the start."

Predictions for video CD have unit sales taking off like a rocket, but Fialkowski says, "The moon is a long way up. It will be a long time before VHS is really affected by CDs. People are not going to just throw away their VCRs because video CDs are introduced." The consensus among duplicators is that they will change their business as needed. "Record companies are not suffering because there has been a format change of vinyl to CD," and video duplicators will not suffer as a result of a format change, Fialkowski says.

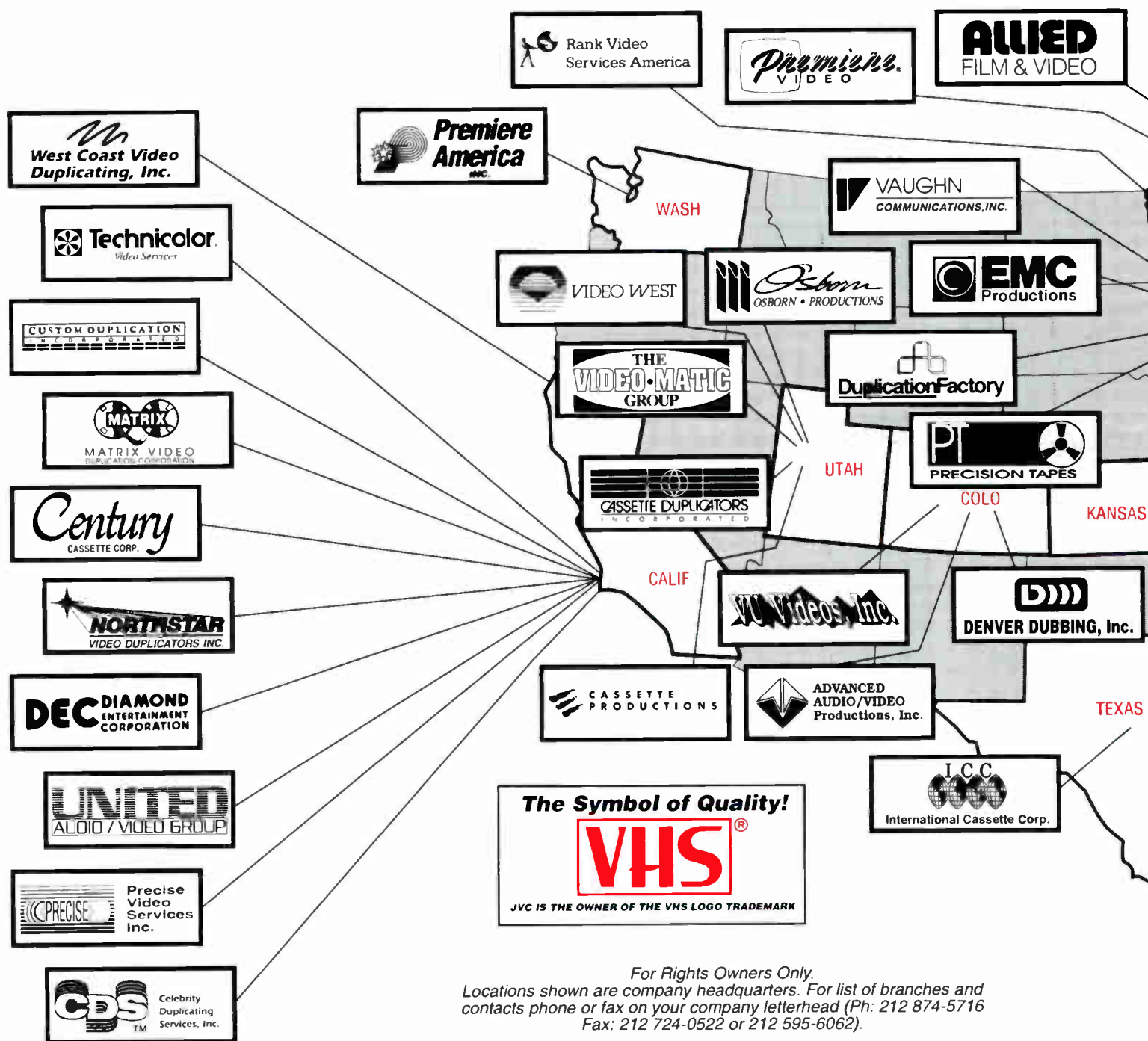
Although the market looks as though CD is the way to go, many duplicators are not totally convinced that the consumer wants this new format. "Consumers will decide which format they want," not the duplicators, says William Shubart, president of Resolution, Burlington, Vt. "Right now, we can buy CDs inexpensively for our customers who want it. It would be more expensive to get into the CD business right now. The only problem with

Continued on page 113

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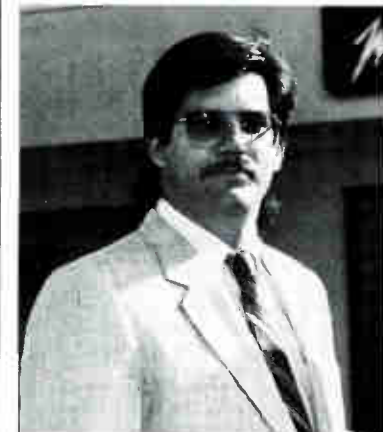
VIDEO

Continued from page 112

not making the CDs ourselves is that we don't have complete control over their quality."

The official start-up for Technicolor Optical Media Services' CD plant in Camarillo, Calif., was in April, and according to director of marketing and sales Pierre Loubet, five lines should be running with a capacity of 65,000 units per day by summer. But, says Jeffrey Pietryzk, VP of sales for Technicolor Video Services, "We still value our VHS business and are continuing to invest in it. We have a diverse customer base, so as premium, budget, direct mail and infomercials grow, for instance, so does our business. This year's business is outpacing itself in the U.S., and we expect that trend to continue for the next several years."

HMG, which duplicates audiocassettes as well as videocassettes, started up its CD replication facility in 1993. Technically speaking, manufacturing CDs is more inexpensive than manufacturing videotape, says Wilson. Whether that savings is passed on to the consumer is in question right now. However, Wilson says there are other advantages to CDs. "Practically speaking, CDs are more convenient to use and more convenient to store," he says. "But technically, I believe, the introduction of MPEG II (for full-motion video) will give CDs an inherent leap over tape, qualitatively speaking, and will create an instant sell-through market." But, despite HMG's head start in CD replication, even Wilson agrees that it is up to the consumer which format will become standard. At this time, which way the formats



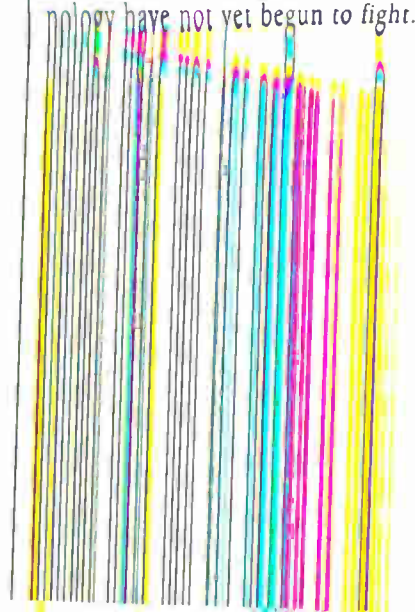
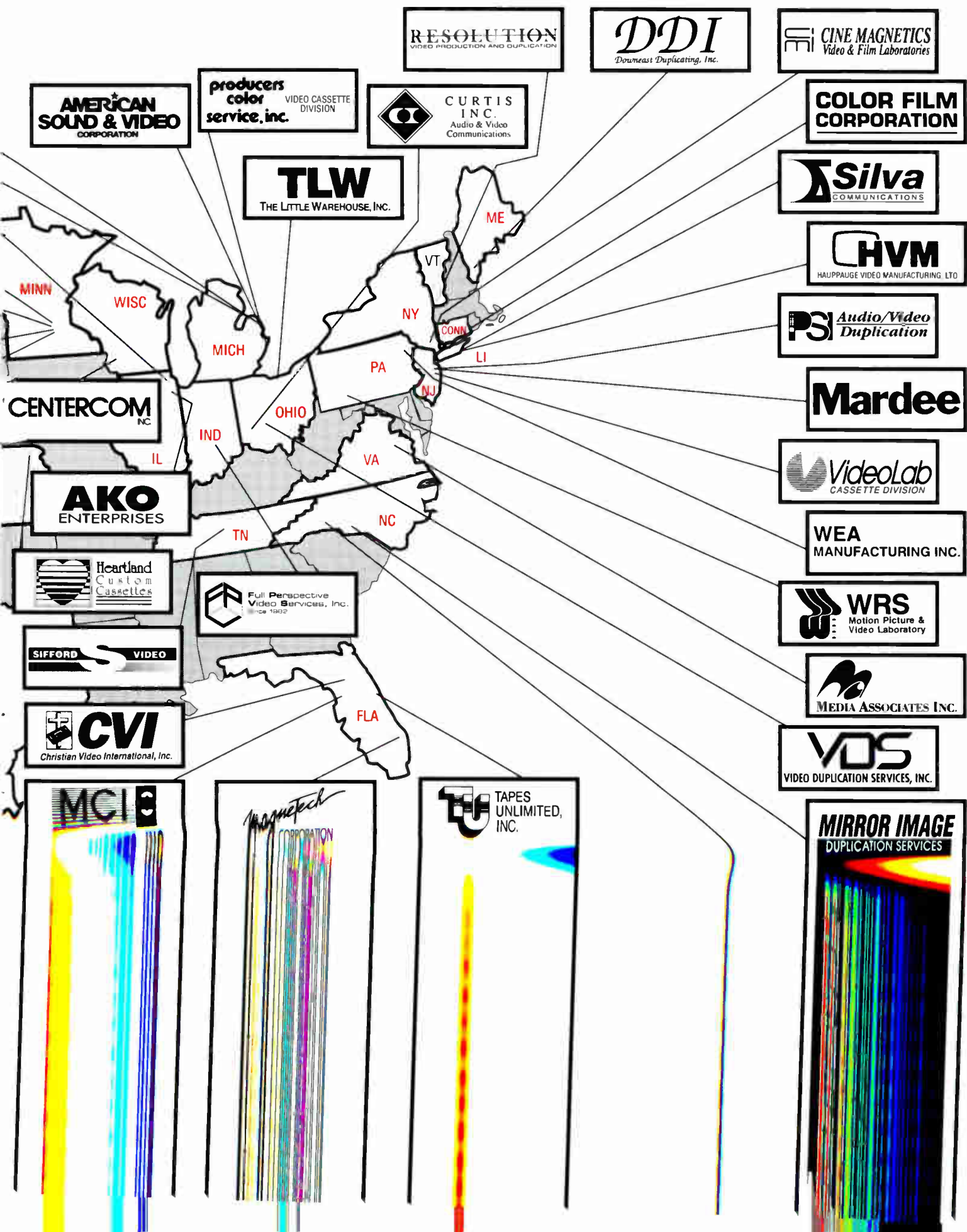
MagneTech's Jack Brown

will go "lends itself to our own speculation," he says.

Allied Film & Video will be coming on line with a CD plant by year's end, according to Spring, but, he admits, getting into CD replication is an expensive undertaking, and therefore "it is not an easy step for duplicators to bridge." Although CDs seem to be the technology for the future, Spring says, those involved in VCR technology have not yet begun to fight.

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TAPE
DUPLICATION
DUPLICATION

WORLD OF FORMATS

Continued from page 110

"While the music tape market is declining, we're continuing to expand in other audio areas. We do most of the audio-book duping for Simon & Schuster (Paramount Publishing), plus a number of smaller accounts. Spoken word is now 10% of our audio business, and as audio duplicators are being 'forced' into optical formats, this has been the driving force behind our planning."



HMG's Brian Wilson

HMG claims to be the country's leading manufacturer of multimedia under one (180,000-square-foot) roof. "Many of our clients are into all three—audiotape, videotape and CD," Wilson says. "We're opening many new venues, such as cosmetics, pharmaceuticals, infomercials and advertising, as well as promotions and premiums for new media. We're also strong believers in Video CD as a natural replacement for VHS and see CD-ROM taking over from special-interest video."

Rank Video Services, one of the largest global producers of prerecorded video, launched a major internal expansion program last fall, says president Phil Clement. "In Garden Grove, Calif., the technology conversion saw about 7,500 new double-speed, in-cassette machines replace our own double-speed pancake units, and we'll add more for a total of about 9,700 by year-end. In Northbrook, Ill., we have single-speed, in-cassette units and 16 TMD systems, plus new loading and packaging units in both plants. This gives us the equivalent of more than 40,000 VCRs with 30-million-plus annual production."

Clement has seen more EP demand for budget sell-through titles, "but not dramatic, as most of our business is still SP (standard play). The business-to-business area shows the most opportunity, with the biggest percentage change for infomercials and the advertising/promotion market," he says. "A lot of special-interest video is really entertainment, but we're doing anything our customers want! This year, the movie tape business has been good, as we do all the duping for Fox, MCA/Universal, Paramount, Columbia/Tri-Star and LIVE, among others. Certainly, 'Jurassic Park' will be a monster this fall, with all the MCA tie-in promos."

In Europe, Rank has seen an acceleration in the sell-through market and a less robust demand for rental videocassettes. "We moved some of our duping equipment from our London plant to Willstadt, Germany, but our total European capacity is about the same as two years ago—though business has definitely increased."

Clement says. "Interestingly, we see a lot more how-to information tapes created for new products. And Spain has a significant video publishing market, with magazines polybagging movie or travel tapes. We'll definitely be working on this market in the U.S."

Sony Music Manufacturing has gone the vertical integration route at its massive Carrollton, Ga., plant, reports Bob Myers, senior VP of operations. Sony manufactures its own audiotape, an extension of the former Columbia Magnetics, as well as C-0s, Norelco boxes, labels and inserts. "We've not really seen any slack in audio-cassette production, producing about 124 million annually," Myers says. "In addition to all the Sony Music labels, our biggest side account is Columbia House, with about 80 other outside accounts. Spoken-word and audio-book business is definitely up, due to an aggressive sales staff. Video production, using Sony videotape and Mirror Mother tape, is about 5 million annually for Sony Music and Sony Wonder. The latter is a big blessing and is growing extremely well. We do mostly real-time, and have nine high-speed Sprinter units and 11 winders."

Optical media is produced at Digital Audio Disc Corp. (DADC) in Fruitridge, Ind., where VP of sales and marketing Scott Bartlett is also VP of Sony Music operations. "We did some prerecorded DAT product for a short time," Bartlett says, "but now it's all optical. CD and CD-ROM production is running at close to capacity 13 million monthly, the latter an expanding market that we're actively pursuing. MiniDisc production is increasing weekly, as we're striving for day/date release with the CD and cassette on all major releases. That's why we're expanding production at Pittman, N.J., from 8 to 12 million CD units monthly—plus some MD duping. And we're building a new facility to open in Eugene, Ore., early next year for up to 36 million CD and CD-ROM units annually."



DADC's Scott Bartlett

"On the video side, we're producing more than 250,000 laserdiscs monthly," Bartlett continues. "As far as we're concerned, the format has 'made it' and is growing steadily."

While Sony has no plans to produce CD-I at this time, Bartlett says, "We're cautiously optimistic that Video CD could be a significant format. We've all got to get together and sort it out, as there has to be a single A/V digital 5-inch disc to capture a movie on one side."

At WEA Manufacturing's Specialty Recording in Olyphant, Penn., Dave Grant, VP of sales services, notes a "modest decline in music tape production being offset by a major sales effort in the expanding audio-books and spoken-word market. We're doing more Time Warner Audio Books every month and are getting

Continued on page 116



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WORLD OF FORMATS

Continued from page 115

other third-party business, and we see this software merging very quickly with CD-ROM."

In VHS video, Grant says, "We've had our third major expansion in the last 12 months, increasing annual capacity to nearly 20 million units. It's all real-time duping with mostly new Sony equipment. While we're not doing any EP or high-speed production at this time, we're looking at it very seriously, as some Time Warner labels need this product now. Major clients include A*Vision Entertainment, Warner Music Enterprises and the Columbia House Continuity Series."

WEA's Allied plant in City of Commerce, Calif., shares CD and CD-ROM production with Specialty. "We're very heavy into CD-ROM, with a major commitment in engineering and mastering, and a separate division with its own sales force and four branch offices," Grant says. "We're vertically integrated, from mastering to packaging, and have really put our money where our mouth is! We also see a bright future for Video CD and the further utilization of existing equipment."

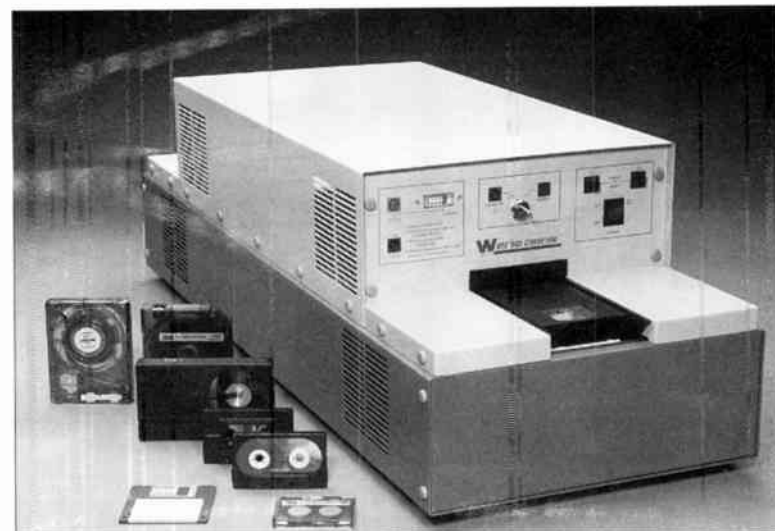
Cinram's Philisophe sums up the feeling of all major players in today's software duplication market: "Twenty years ago, the corporations dictated to the consumers in hardware and software; now it's vice-versa, as consumers will make the decisions on what software they want—and at what price." ■

HARDWARE

Continued from page 115

recording heads.

For video duplicators, Hightree Media, El Segundo, Calif., introduced a high-speed, in-cassette video duplicator recorder for chrome tape, using a heat



Preco's BTE 301

element: from the computer industry, and has announced a joint venture OEM agreement with Otari based on the latter's Mirror Master system. Otari has a VL-352 double-pancake video loader with a 30-minutes-per-second winding speed (22-second T-120 cycle time) and

a new T-700 MKIII TMD video duping system with a running speed of 7 meters per second, claimed as a 24% increase in potential productivity, plus a companion compact R-750 Mirror Master recorder. Tapematic USA is offering a 3003 BIT video loader based on the standard 3003 unit, available as a stand-alone single pancake loader, convertible to a dual

pancake or full system with internal conveyors.

For degaussing, Preco, Inc., (U.K.), Scottsdale, Ariz., has new Weircliffe Tape Erasers, the BTE 300 series of shielded tabletop mini-conveyors for media rated at up to 850 oersteds, doing 3,000 VHS per hour, and the BTE 500 series, for up to 1500 oersteds, 6,000 VHS/hour; Research Technology International (RTI), Lincolnwood, Ill.,



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Panasonic Broadcast & TV Systems (Japan), Secaucus, N.J., introduced its new AG-5210 multipurpose VHS VCR with a new high-response (HR) tape mechanism for enhanced duplication operation; Dwight Cavendish (U.K.), Skokie, Ill., has its new VS900-C1 Auto Control Unit for unattended videocassette duping, operator-free for up to five VHS cassettes or 10 unattended hours; Concept Design has a CD 9000V single-pancake video loader, a simple, low-cost, high-speed winder with all electronic and pneumatic controls in an easy-access front drawer; Media Automation division of Allied Industries, Salt Lake City, bowed its VCL-80-SP stand-alone Videocassette Precision Face & Spine Labeling System, including a 20-cassette capacity destacker and upstacker, with both labels applied in one pass at up to 80 cassettes per minute on VHS, Beta and 8mm tapes. ■



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(Continued on page 118)

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ENYA STRIKES A UNIVERSAL CHORD

(Continued from page 11)

Forest, Loreena McKennitt, Enya's former colleagues Clannad, and the Benedictine Monks Of Santo Domingo De Silos.

"People are looking for some kind of spiritual root to hang onto," says Nicky Ryan, Enya's producer and co-manager. "And maybe they're completely overdosed with aggression and high-powered music, and they're starved for something more gentle."

Signed to EMI Music Publishing in the U.K. by managing director Peter Reichardt, Enya also has seen her evocative music used extensively in films, television, and commercials, adding significantly to the sales life of her albums.

"People are discovering this music through various forms," says Reichardt. "Various directors really want to use Enya's music, and it helps sales immeasurably."

With sales of 3 million in the U.S., according to its RIAA certification, "Shepherd Moons," released in November 1991, has been on The Billboard 200 for 138 weeks. "Watermark," a 1988 release, has tallied certified sales of 2 million, according to the RIAA, and has charted for 142 weeks, including its current tenure on the Top Pop Catalog Albums chart. ("Watermark" originally was released in the U.S. by Geffen Records when it was part of the Warner Music Group; that album, like "Shepherd Moons," is now on Reprise/Warner Bros. in the U.S.).

Dickins recalls that he first became aware of Enya's music through her soundtrack for a BBC television special, "The Celts," released by the BBC through EMI Records in 1987. A chance meeting followed at the 1987 IRMA awards in Dublin, where Dickins spoke with the singer and her collaborators and expressed his interest in signing Enya. The eventual deal was structured to allow a maximum degree of creative freedom for the artist.

"Sometimes you sign an act to make money, and sometimes you sign an act to make music. This was clearly the latter," says Dickins. "I would have been a genius if I knew this was going to sell millions of records. I just wanted to be involved with this music."

"One thing that Nicky Ryan said to me when we did the deal was, 'We don't want pressure to do singles,'" Dickins adds. However, after visiting the studio where Enya was completing "Watermark," the Warner executive joked as he departed, "It's fantastic—but where's the single?"

Unknown to Dickins, the three-some took his remark seriously. The result was "Orinoco Flow," which was released as a single from "Watermark" and reached No. 1 on the U.K. singles chart. Its success served as a beacon, says Dickins, drawing the attention of Warner Music International affiliates worldwide and the Warner Music Group in the U.S. "Watermark" then debuted on the British album chart at No. 1, and went on to success in every major international market.

Several factors account for Enya's worldwide success, observers say. Because it was understood that Enya would not stage an international tour and would be available only for limited promotion, visual images for album covers and videos were chosen to play on the mythical feel of Enya's music, notes Dickins. And those images were bolstered, in turn, by the singer's absence from the touring and

promotional circuit.

"People can conjure up in their own way what she's all about," Reichardt says.

Since lyrics are used sparingly in the songs—and because Enya sings in Gaelic and Latin as well as English—"there's not a lot of English language coming at you," says Dickins. Listeners in non-Anglo-speaking markets from Asia to Latin America simply appreciate the beauty of the overall sound, he suggests.

Through the spiritual aspects of her work, ranging from her Celtic influences to her rendition of the Shaker hymn "How Can I Keep From Singing," Enya also appears to have struck a chord with worldwide audiences similar to the one struck by the Benedictine monks of Spain and their recordings of Gregorian chants. "There's something about Celtic mythology which is deep in the soul, and I just think that somehow she has tapped right into it," says Dickins.

On a more down-to-earth plane, Enya's record company and publisher

Top Ten Markets Worldwide for Enya's "Shepherd Moons"

MARKET	UNIT SALES
U.S.	3,000,000
U.K.	1,000,000
Spain	421,000
Canada	334,000
Germany	260,000
Korea	207,000
Japan	199,000
Australia	198,000
Taiwan	156,000
Holland	142,000
Other	1,083,000
Total	7,000,000

Sources: U.S. figure reflects triple platinum sales certified by the Recording Industry Association of America. Other figures supplied by Warner Music U.K.

have fielded scores of requests for use of her music in TV commercials and films since the breakthrough of "Watermark." Her recordings have been heard as the musical tracks for commercials in the U.S., the U.K., Ireland, France, Sweden, Australia, and Japan, EMI Music Publishing reports.

"Initially, we did worry very much about overcommercializing the music," says Ryan. "But we're in a business as well. We have the final say about what happens to the music. And if you refuse outright, you're running the risk of them using a soundalike. It's much more of a sell-out when you allow those things to happen."

The films in which Enya's music has been featured include "Green Card," "Age Of Innocence," "L.A. Story," "Toys," and "Far And Away." "Most directors who have asked to use the music have been very respectful of it," says Ryan.

In Dickins' view, despite the exposure of Enya's music through various channels, the most important factor has been the enthusiasm of her fans. "If word of mouth works, it's unstoppable," he says.

Enya is working again with Ryan and lyricist Roma Ryan on her third album for Warner Music U.K. As yet untitled, the album is expected to be released worldwide in 1995.

Is AC Losing Favor With Stations? Some Say Too Many Outlets Glutted Market

BY ERIC BOEHLERT

NEW YORK—The drumbeat of mainstream AC stations abandoning the format is growing louder and louder. Between July 1992 and this month, more than 400 stations—fully one-fourth of the pool—walked away from the soothing adults sounds of AC, according to the M Street Journal, which tracks format trends. So far this year, nearly 20 stations a month have jumped ship, by far the most of any format.

To be sure, 1,238 AC stations remain on the air, second only to country (2,622), and the format is still the most listened-to music option on the dial, according to the Billboard/Arbitron national format ratings (Billboard, June 18). Based on the winter Arbitron book, AC stations accounted for 16.8% of listening among people 12-plus.

Yet clearly there has been a falling out of sorts between radio managers and the format. What's unusual about the current downward trend is that unlike top 40, which paid a price for courting a commercially shunned teen audience, AC zeroes in on the more affluent 25-54-year-old listeners.

"It's a calling of the herd," says Mike McVay, who runs McVay Media and

consults scores of AC client stations. McVay suggests that too many ACs were clogging up the dial anyway, and that it was only a matter of time before the weaker ones conceded defeat and moved on. "It's a good thing that some are jumping out."

In the last 10 years, many markets supported three or more ACs, with the stations content to split unspectacular ratings among themselves. McVay points out that the weak ACs were often able to outperform their ratings on the advertising side, thanks to media buyer bias that favored AC stations.

What's happening now is that more options for that same 25-54 audience are emerging on the dial, such as additional country stations, the left-of-center sounds of album alternative, the smooth jazz of adult alternative, and the flashback fun of '70s oldies. Suddenly, mainstream ACs no longer have huge chunks of the adult audience to split among themselves.

As M Street Journal publisher Robert Unmacht puts it, "You have 80% of the stations going after 50% of the population." Many programmers have decided to pick a specific niche rather than stick with the broad-based AC approach.

Seattle is a prime example of the 25-54 congestion. The city plays host to an album alternative (KMTT), mainstream AC (KLSY), top 40/adult (KPLZ), soft AC (KRWM), full-service AC (KOMO), adult alternative (KEZZ-FM), and now three country stations (KMPS, KRPM, and KXRX). That left little room among adults for AC KLTX (now '70s oldies KJR-FM), says Michael O'Shea, president of New Century Media, which owns Seattle's KUBE/KJR-AM-FM. He says the station could have survived as an AC, "but a glass ceiling did exist" in terms of potential growth.

Julian Breen, OM at WMGK Philadelphia, says he wanted to "present the audience with a [musical] choice, not an echo," and that's why the station got out of the mainstream AC business July 11, in favor of '70s oldies. "I want to gather an audience through passion," says Breen, who is not alone among programmers who think the passion has been sucked out of AC stations.

Some might ask, was there ever passion? "I've been in AC since the '70s," says Breen. "This format had passion for a long time. Now everybody knows the 400 best songs to play."

John Hiatt agrees. He's VP/GM at KKRW Houston, another former AC (KLTR) gone '70s oldies.

"The passion has disappeared," says Hiatt, who insists KLTR was a well-programmed AC, but people just don't feel strongly about the format. He discovered that truth last year when he spent \$1 million on TV spots to market the station and saw almost no ratings improvement. "We just couldn't get anybody to listen," he says. Recalling the uptempo ACs of 10 years ago, he suggests that so many ACs have drifted toward on-air passivity that they created the hole that hot ACs have filled today.

Breen points out that five years ago,

Philadelphia supported four ACs that carried a combined 15 share. That dwindled to three ACs and an 11 share. Breen predicts that the remaining two ACs (WYXR and WBEB) won't garner a 9 share between them.

From the record company perspective, the loss of mainstream AC outlets is not all that upsetting. After all, more than 1,200 remain on the air, and scores of former mainstream ACs simply shifted to the hot AC arena, where they still play traditional AC artists such as Elton John, Bonnie Raitt, and

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The Hand That Feeds. Two KYLD (Wild 107) San Francisco listeners test-drive a new Mustang convertible, one of three the station is giving away this summer.

Themes Come True At Upper Midwest Confab Technological Issues Top Agenda At Annual Meet

BY PHYLLIS STARK

MINNEAPOLIS—The tongue-in-cheek theme of this year's Upper Midwest Communications Conclave—"We were wrong: This is rocket science"—proved to be somewhat less of a gag than the meet's organizers intended. Sessions about on-line computer services, monitored airplay, and Arbitron's "people meter" audience-measurement gadget focused attention on the fact that the industry is much more hi-tech than it was when the conclave was founded 19 years ago.

As keynote speaker Mary Alice Williams, a former CNN anchor who is now corporate spokesperson for NYNEX, noted, "We're living in an era in which Webster's Oxford Dictionary is delivered on a disk that looks exactly like Snoop Doggy Doggy's CD."

Westwood One syndicated talk host Tom Leykis delivered a surprisingly motivational keynote speech on the merits of believing in your talents. He recalled a PD at WGLI Long Island, N.Y., telling him early in his career that he had a speech impediment and wouldn't make it in radio.

"This is a business of rejection," he said. "A station will spend no money for advertising, put you on the air, and then fire you for low ratings, expecting you to bring audience in by sheer power of the station's 250-watt signal." He later added, "This business is full of empty suits who tell you you're worthless, but you just have to let it roll off your backs."

Leykis also spoke of a "new trend in broadcasting... Whoever's been convicted of the most heinous crime, we offer them a radio gig." He cited examples like G. Gordon Liddy, Pete Rose, and Danny Bonaduce, then later added, "You know O.J. Simpson has a morning-show deal waiting when this is all over."

"It's difficult when you see people walking out of a federal courtroom and into a radio studio," Leykis said. "I wonder, why did I work in Staunton, Va., and Albany, N.Y.? Why didn't I just take a handgun and threaten a politician?"

Leykis also stressed the need for more dedicated radio pros. "We need more people who love radio, who respect radio, and aren't using radio as a stepping stone to something else."

SIX HOURS OF COUNTRY

Reflecting the format's newfound influence, a total of six hours of session time was devoted to country radio issues at the conclave this year. Among the topics addressed was the perceived danger of playing too many current records.

Consultant Jay Albright of BP Consulting Group noted that research he saw last year indicated that about 10 artists were responsible for 80% of the year's top 100 songs. Today, he said, those 10 artists "have a smaller percentage of the really hot songs, and the rest are divided among a lot of [other] artists."

Added consultant Charlie Cook of

McVay Media, "This 70%-80% current stuff is going to kill this format."

The following day, Cook and Albright were not in complete agreement. Cook applauded MCA senior director of regional promotion David Haley when he said, "with albums lasting longer on the chart, our release schedule has slowed down some and needs to slow down more."

Albright, however, disagreed with Cook's reaction. "I would worry about record companies controlling the releases, because then it's like, 'You say it, we play it.' I would prefer a high quantity of output, and we on the radio side have to make some tough choices."

Country, like most other formats, also has had to adjust to a duopoly-driven world. Albright noted that his first job as consultant for WNEU Winston-Salem, N.C., was to actually make the station's ratings go down so it could be part of a duopoly deal with cross-town WTQR. [FCC law requires that co-owned stations control no more than 25% of the audience in a market.]

MODERN ROCK GOES PRO

During the modern rock panel, WKQX (Q101) Chicago PD Bill Gamble spoke about the need to bring more professionalism into programming the format.

The mistake many modern rock programmers make is programming for themselves, Gamble said. "This is not a religion. This is not educating consumers... [Modern rock] stations historically have been more concerned with breaking bands than getting ratings."

Gamble also talked about the importance of giving records adequate exposure. Even turning over a current record every four hours, he said, the average listener will only hear it three or four times a week. As a result, he said, it takes from 150-200 plays "before the audience is exposed to it enough to [form] an opinion on that song."

Asked about the influence of MTV on the format, KEGE Minneapolis PD John Lassman said the video channel could help or hurt the song's "cool factor." For the most part, he said, "it

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Stations Help Listeners Thru Tropical Storm

The torrential rains of tropical storm Alberto, which dumped more than a foot of rain on much of Georgia, paralyzed many communities. In Macon, WDEN-AM-FM staffers had to battle rising flood waters in the station's backyard, waters that climbed halfway up the station's satellite post.

PD Gerry Marshall reports that as the Ocmulgee River began to rise July 5, the station—and most neighboring outlets—went into an emergency mode and stayed there for almost a week, providing hours of information on shelters, road closings, and cleanup. Marshall himself got stuck in another county when the flood waters hit, and used his cellular phone for two days as a full-time correspondent.

Possibly hit worse than Macon was Albany, to the south. Brady Keys Jr., president of WJIZ Albany, says scores of workers haven't been able to get to work due to flood waters. To help listeners through the ordeal (23,000 in the city were displaced from their homes, and virtually no drinking water is to be found in the city), the station has not only increased news updates but also added much more gospel music. Says Keys, "This is more responsibility than I ever dreamed of." ERIC BOEHLERT

Ozmon Media's Morning Team Pointers

MINNEAPOLIS—Dealing with temperamental morning teams can be one of the most frustrating aspects of a PD's job. Consultants Lorna Ozmon and Fred Winston of Chicago-based Ozmon Media give regular five-day seminars on developing and handling air personalities, but at the recent Upper Midwest Communications Conclave here, they boiled some of the highlights down into a two-hour presentation.

Among the topics covered were the

elements of a successful morning team, the warning signs of dysfunctional radio teams, and steps to improve personality-team chemistry.

According to Ozmon and Winston, successful morning shows possess eight elements: natural chemistry between hosts; a clear show point of view; distinct roles for each player; established parameters for content selection and structure; consistent, effective show preparation; believa-

(Continued on page 123)

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	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	*** No. 1 *** CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	ELTON JOHN 3 weeks at No. 1
2	3	3	12	IF YOU GO SBK 56166/EMI	JON SECADA
3	2	2	17	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	MADONNA
4	4	4	11	I SWEAR BLITZZ 87243/ATLANTIC	ALL-4-ONE
5	5	6	15	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	TONI BRAXTON
6	6	5	17	BEAUTIFUL IN MY EYES SBK 58099/EMI	JOSHUA KADISON
7	7	7	9	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	MARIAH CAREY
8	9	11	9	WILD NIGHT MERCURY 858 738	JOHN MELLENCAMP/ME'SHELL NDEGECELLO
9	8	8	22	THE SIGN ARISTA 1-2653	ACE OF BASE
10	10	9	30	NOW AND FOREVER CAPITOL 58005	RICHARD MARX
11	11	13	30	EVERYDAY ATLANTIC 87300	PHIL COLLINS
12	12	12	20	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	BONNIE RAITT
13	16	19	10	LOVE IS ALL AROUND LONDON ALBUM CUT/ISLAND	WET WET WET
14	14	15	6	AIN'T GOT NOTHING IF YOU AIN'T GOT... COLUMBIA ALBUM CUT	MICHAEL BOLTON
15	17	22	4	THE WAY SHE LOVES ME CAPITOL 58167	RICHARD MARX
16	15	14	19	BABY I LOVE YOUR WAY RCA 62780	BIG MOUNTAIN
17	18	17	7	MAYBE LOVE WILL CHANGE YOUR MIND MODERN 98270/ATLANTIC	STEVIE NICKS
18	21	21	13	*** AIRPOWER *** COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE
19	19	16	11	TELL ME WHERE IT HURTS REUNION 62813/RCA	KATHY TROCCOLI
20	13	10	13	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
21	23	25	6	*** AIRPOWER *** DON'T TURN AROUND ARISTA 1-2691	ACE OF BASE
22	22	24	4	*** AIRPOWER *** YOU CAPITOL 58195	BONNIE RAITT
23	27	31	5	STAY (I MISSED YOU) RCA 62870	LISA LOEB & NINE STORIES
24	25	23	24	STREETS OF PHILADELPHIA COLUMBIA 77384	BRUCE SPRINGSTEEN
25	26	26	13	MR. JONES DGC ALBUM CUT/GEFFEN	COUNTING CROWS
26	24	20	14	MISLED 550 MUSIC 77344	CELINE DION
27	38	—	2	YOU BETTER WAIT COLUMBIA 77580	STEVE PERRY
28	29	28	20	COMPLETELY COLUMBIA 77376	MICHAEL BOLTON
29	30	27	12	THE MOST BEAUTIFUL GIRL IN THE WORLD NPG 72514/BELLMARK	♀
30	32	34	3	RETURN TO POOH CORNER COLUMBIA ALBUM CUT	KENNY LOGGINS
31	28	29	25	WITHOUT YOU COLUMBIA 77358	MARIAH CAREY
32	34	35	4	I'LL REMEMBER YOU ARISTA 1-2678	ATLANTIC STARR
33	35	37	3	HARD LUCK WOMAN MERCURY ALBUM CUT	GARTH BROOKS
34	NEW ▶	1	1	*** HOT SHOT DEBUT *** ANY TIME, ANY PLACE VIRGIN 38435	JANET JACKSON
35	31	30	11	EVEN IF MY HEART WOULD BREAK ARISTA 1-2674	KENNY G/A. NEVILLE
36	33	32	14	THE WOMAN IN ME CAPITOL 58154	HEART
37	36	—	2	FRUITCAKES MARGARITAVILLE ALBUM CUT/MCA	JIMMY BUFFETT
38	37	33	20	FOUND OUT ABOUT YOU A&M 0418	GIN BLOSSOMS
39	NEW ▶	1	1	WILLING TO FORGIVE ARISTA 1-2680	ARETHA FRANKLIN
40	NEW ▶	1	1	UNTIL I FALL AWAY A&M ALBUM CUT	GIN BLOSSOMS

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	—	—	1	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	LITTLE TEXAS
2	1	2	4	BREATHE AGAIN LAFACE 2-4054/ARISTA	TONI BRAXTON
3	2	1	3	THE POWER OF LOVE 550 MUSIC 77230	CELINE DION
4	3	4	12	THE RIVER OF DREAMS COLUMBIA 77085	BILLY JOEL
5	4	3	4	BECAUSE THE NIGHT ELEKTRA 64595	10,000 MANIACS
6	5	6	4	HAVING A PARTY WARNER BROS. 18424	ROD STEWART
7	6	5	6	PLEASE FORGIVE ME A&M 0422	BRYAN ADAMS
8	7	8	6	SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	MICHAEL BOLTON
9	8	9	8	I CAN SEE CLEARLY NOW CHAOS 77207	JIMMY CLIFF
10	10	—	17	DREAMLOVER COLUMBIA 77080	MARIAH CAREY

Oatman Builds Great Empire In Midwest Free-Flowing Style, Loyalty To Employees Breed Success

THERE ARE SUCCESSFUL broadcasters, and then there are *successful* broadcasters. Mike Oatman, the long-time CEO of Wichita, Kan.-based Great Empire Broadcasting, falls into the latter group. Back in 1964, together with partner F.F. Mike Lynch, he purchased KFDI-AM Wichita for \$364,000. Today Great Empire counts 12 top-shelf, medium-market stations on its roster, with a combined value of \$50 million.

Over the years, the company has quietly mastered its eclectic, consultant-free brand of country programming while setting the standard for community involvement and staff loyalty.

Three years after buying KFDI-AM, Great Empire picked up the license for an FM and unveiled a double dose of country in Wichita. Following the same tandem approach, the company acquired combos in Springfield, Mo. (KTTS-AM-FM), Omaha, Neb. (WOW-AM-FM), Shreveport, La. (KWKH-AM-FM), and Tulsa, Okla. (KVOO-AM-FM), recently joined by third station KCKI.

Musically, Great Empire's stations (11 of the 12 are country; newly acquired KICT Wichita programs album rock) share a distinct sound and philosophy. "Different" and "free-flowing," are how Oatman describes it.

"We think the audience is sick to death of hearing the same 200 records over and over, again and again," he says, noting that the KFDI-AM and FM libraries boast more than 90,000 titles. "We pride ourselves on not sounding like every other station on the dial," says Oatman. "Radio's killing itself by being so boring. It's become so damn slick the audience can't touch it."

Great Empire stations offer an unusual mix of country oldies (FM stations reach back to the '70s, AMs to the '20s), hot country hits, and deep album cuts, along with doses of bluegrass, western swing, and gospel. The style, says Oatman, "boggles the minds of music guys who come through. They hear us and say, 'Oh my God, there's a hole in this market.'"

Plenty have tried to fill that "hole." KDFI-FM PD John Speer estimates that at one time or another, three out of four Wichita stations have tried country. Only the most recent country comer, KZSN, has been able to compete consistently with KFDI (Billboard, June 11).

Here's a recent afternoon hour on KFDI-FM: Marty Stuart, "Burn Me Down"; Sammy Kershaw, "National Working Woman's Holiday"; Merle Haggard, "What's New In New York City"; Martina McBride, "Life #9"; Western Flyer, "Western Flyer"; Mary Chapin Carpenter, "Going Out Tonight"; John Anderson, "I Wish I Could"; Hank Williams Jr., "Move It On Over"; and Mark Chesnutt, "It Sure Is Monday."

Even though Great Empire stations take slightly different on-air approaches, they're hardly fringe players. In Wichita, Springfield, and Omaha they dominate among

adult listeners, while outlets in Tulsa and Shreveport do well against stiff country competition. Combined, the stations, none of which are located in top 60 markets, gross \$22 million a year, and Oatman proudly points out that KFDI-AM-FM Wichita out-bills two local TV stations.

Two characteristics that separate Great Empire from other, equally prosperous radio groups are its commitment to news gathering and its commitment to employees.

Oatman says that, on average, Great Empire combos in each market carry eight full-time news workers, or about seven more than most of their competitors. KFDI-AM-FM alone has five fully equipped mobile units that canvas the Wichita area. The 55-year-old CEO feels strongly that fellow broadcasters have foolishly abandoned news departments. "We've given up the news position," he laments. Yes, the process is expensive, but for Oatman the commitment to news is one of the things that separates broadcasters from businessmen.

The same is true of commitment to community. Years ago, Wichita leaders, trying to determine how to use a nearby chunk of land, mentioned that they hoped one day to build an outdoor stage for the city. KFDI-AM-FM urged listeners to converge on the area and build the city its amphitheater. One day and 400 volunteers later, Wichita had a new outdoor facility.

When Lynch and Oatman started Great Empire, their goal was to one day offer employees a piece of the company. "We recognize there's a high turnover rate in radio, and that it's not a good thing," says Oatman. "We wanted to reward those who were willing to stay with us and help us build."

Five years ago they handed out—for free—shares totaling 27% of Great Empire to longtime workers, on top of an already existing profit-sharing program. Today, 160 of Great Empire's 280 employees own a piece of all 12 company stations. Oatman estimates that a typical station sales person with 15 years at the company, when he or she retires, will cash in \$150,000 worth of Great Empire stock, along with additional profit-sharing money.

Needless to say, very few Great Empire employees leave the family. In fact, Speer at KFDI-FM hasn't hired a jock from outside the station in nearly nine years.

Oatman himself grew up in El Paso, Texas, playing in a country band and occasionally performing live on hometown KHEY-AM. Over the years he managed to get on the air, filling in for vacationing jocks. He worked at the station while attending the University of Texas-El Paso, and eventually became morning man and PD.

In 1964 he hooked up with Lynch at KFDI, where Oatman has been the morning man for the last three decades. He says he will continue on the air for at least 10 more years. Until then, Oatman says, Great Empire will stick to its unique brand of radio: "A steady information flow and a wide variety of music."

ERIC BOEHLERT



MIKE OATMAN
CEO
Great Empire Broadcasting

Westwood One Offers New Kasem Show

NEW YORK—Casey Kasem's son, Mike Kasem, is following in his father's footsteps as host of a new program distributed by Westwood One Inc.

Unlike his father's weekly radio countdown show, however, the younger Kasem, 20, will host a monthly entertainment magazine that is being sold on audiocassette in music retail outlets. The 40-minute fanzine program, Inside Track, is produced by WW1's new audio products division and targets a 12-

24-year-old audience.

Among the retailers stocking the show are Warehouse, Tower Records, Virgin Megastores, and Camelot Music. The cassette is priced at \$2.98.

The July installment features interviews with Ace Of Base, Marky Mark, All-4-One, Toni Braxton, and television stars Jonathan Brandis of "seaQuest DSV," Dean Cain of "Lois And Clark," and Jenna von Oy of "Blossom."

PHYLLIS STARK



MIKE AND CASEY KASEM

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	2	11	★★★ NO. 1 ★★★ BLACK HOLE SUN SUPERUNKNOWN 2 weeks at No. 1 ◆ SOUNDGARDEN A&M
2	3	5	3	LOVE IS STRONG VOODOO LOUNGE ROLLING STONES VIRGIN
3	2	1	18	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID ◆ COLLECTIVE SOUL ATLANTIC
4	4	3	14	BIG EMPTY PURPLE STONE TEMPLE PILOTS ATLANTIC
5	5	4	15	TAKE IT BACK THE DIVISION BELL ◆ PINK FLOYD COLUMBIA
6	6	9	7	VASOLINE PURPLE ◆ STONE TEMPLE PILOTS ATLANTIC
7	7	7	14	FAR BEHIND CANDLEBOX ◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
8	10	10	8	SELLING THE DRAMA THROWING COPPER ◆ LIVE RADIOACTIVE/MCA
9	8	6	21	BACKWATER TOO HIGH TO DIE ◆ MEAT PUPPETS LONDON/ISLAND
10	11	12	11	I STAY AWAY JAR OF FLIES ◆ ALICE IN CHAINS COLUMBIA
11	12	15	8	FALL DOWN DULCINEA ◆ TOAD THE WET SPROCKET COLUMBIA
12	14	16	7	SAIL AWAY SAIL AWAY GREAT WHITE ZOO
13	9	8	10	CRAZY GET A GRIP ◆ AEROSMITH Geffen
14	13	13	10	LONGVIEW DOOKIE ◆ GREEN DAY REPRISE
15	20	23	5	★★★ AIRPOWER ★★★ DEUCE KISS MY ASS LENNY KRAVITZ MERCURY
16	31	—	2	★★★ AIRPOWER ★★★ YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE STEVE PERRY COLUMBIA
17	19	21	7	★★★ AIRPOWER ★★★ LOSIN' YOUR MIND PRIDE & GLORY ◆ PRIDE & GLORY Geffen
18	16	14	12	ROUND HERE AUGUST AND EVERYTHING AFTER ◆ COUNTING CROWS DGC/Geffen
19	22	28	4	LOW RIDER "THE ENDLESS SUMMER II" SOUNDTRACK ◆ GARY HOEY REPRISE
20	17	19	9	WILD NIGHT ◆ JOHN MELLENCAMP/ME/SHELL NDEGEOCELLO DANCE NAKED MERCURY
21	30	40	3	YOU LET YOUR HEART GO TOO FAST TURN IT UPSIDE DOWN ◆ SPIN DOCTORS EPIC
22	18	18	12	GET OFF THIS KEROSENE HAT ◆ CRACKER VIRGIN
23	21	17	12	NO ONE TO RUN WITH WHERE IT ALL BEGINS ALLMAN BROTHERS BAND EPIC
24	15	11	8	I NEED YOUR LOVE WALK ON BOSTON MCA
25	27	27	17	KEEP TALKING THE DIVISION BELL PINK FLOYD COLUMBIA
26	23	22	21	SPOONMAN SUPERUNKNOWN ◆ SOUNDGARDEN A&M
27	24	24	24	NO EXCUSES JAR OF FLIES ◆ ALICE IN CHAINS COLUMBIA
28	28	29	7	ELDERLY WOMAN BEHIND THE COUNTER... PEARL JAM EPIC
29	32	37	3	ROCK IT STEVE MILLER BAND BOX SET STEVE MILLER BAND CAPITOL
30	26	20	19	DISARM SIAMESE DREAM ◆ SMASHING PUMPKINS VIRGIN
31	25	26	7	WALLS TALK VICTORY/ISLAND
32	29	25	20	DISSIDENT PEARL JAM EPIC
33	34	33	15	WHAT DO YOU WANT FROM ME THE DIVISION BELL PINK FLOYD COLUMBIA
34	38	—	2	RAIN KING AUGUST AND EVERYTHING AFTER COUNTING CROWS DGC/Geffen
35	37	—	2	COME OUT AND PLAY SMASH ◆ OFFSPRING EPITAPH
36	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ YOU GOT ME ROCKIN' VOODOO LOUNGE ROLLING STONES VIRGIN
37	39	—	2	ROCKET SIAMESE DREAM ◆ SMASHING PUMPKINS VIRGIN
38	NEW ▶	1	1	SPEED "SPEED" SOUNDTRACK ◆ BILLY IDOL CHRYSALIS/EMI
39	40	—	2	MILQUETOAST BETTY ◆ HELMET INTERSCOPE
40	36	38	4	BUYING MY WAY INTO HEAVEN UNBOXED SAMMY HAGAR Geffen

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	7	LOW KEROSENE HAT ◆ CRACKER VIRGIN
2	2	—	2	DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE AEROSMITH Geffen
3	5	4	12	MARY JANE'S LAST DANCE ◆ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA
4	6	3	13	DAUGHTER VS. PEARL JAM EPIC
5	4	2	6	ALL APOLOGIES IN UTERO ◆ NIRVANA DGC/Geffen
6	3	7	40	PLUSH CORE ◆ STONE TEMPLE PILOTS ATLANTIC
7	7	5	4	MR. JONES AUGUST AND EVERYTHING AFTER ◆ COUNTING CROWS DGC/Geffen
8	10	8	12	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE ◆ GIN BLOSSOMS A&M
9	9	6	8	YOU CANDLEBOX ◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
10	8	9	43	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY ◆ LENNY KRAVITZ VIRGIN

Radio

Promo Advice Web Comes On Line

LOS ANGELES—Anyone in the promotion and marketing field knows how vital it is to network with others to get new ideas, a different spin on an old idea, or simply the number of a good bumper sticker company.

Now, with the help of Joy Melendy, former director of marketing and promotion at KHKS Dallas, the PromoBoard Idea Sharing Network has been developed to satisfy those needs. The service began July 5.

"I would've given my right arm to have this before," says Melendy, who still works with KHKS on special projects.

The service is similar to the various on-line prep services available for morning shows. Subscribers to PromoBoard file a report each week detailing a successful promotion or event, giving contact numbers, or filing answers to the weekly roundtable question.

In addition, the board displays a feature article each month written by an industry executive on a specific topic of concern to promotion and marketing directors. Promotion directors also can ask specific questions about promotions via electronic mail.

The service is open to all formats and is market exclusive. Melendy is offering it free for the first 30 days. After the trial period, a monthly fee is charged to the member. A computer and modem are required to get on-line with PromoBoard.

"This is really powerful networking. It's like the rush you get after a convention, but this rush is at your fingertips," Melendy says.

Depending on the demand, PromoBoard may diversify into format- and market size-specific bulletin boards in the future.

Meanwhile, WQHT (Hot 97) New York marketing director Rocco Macri's Promotion Manager Software celebrates its first anniversary with the release of Promotion Manager Software Version 1.2.

The system includes a report showing which listeners are ineligible to win a prize and the number of days remaining until they can win again. It also can create an instant guest list, track the cumulative value of all prizes won by listeners for tax purposes, and has fax capabilities for faxing listeners at work.

IDEA MILL: O.J. ON BOARD

Radio stations across the country continue to feed the media frenzy surrounding ex-football player O.J. Simpson's arrest on murder charges. WHZT (Z100) New York is distributing yellow car window signs (which normally read "baby on board") that have the message "O.J. on board" and the station's logo.

WEBN Cincinnati, meanwhile, is sending a contest winner and his or her best friend to Los Angeles. The prize package includes airfare, hotel, rental of a white Bronco, and a mystery envelope stuffed with cash to tour the city "Simpson style."

At least four stations, including KNDD (the End) Seattle, WMMS Cleveland, WNNX (99X) Atlanta, and Z100 New York, have released a Pearl Jam "bootleg" CD taken from a live radio program that was available to all stations. Although Epic Records gave the stations permission to



by Carrie Borzillo

release the CD, the stations are packaging and marketing it as if it were a bootleg recording.

In other station CD news, 99X's "Live X For Humanity" CD, with cuts culled from the station's Live X performances, hit stores July 5. The cover art was donated by 76-year-old Georgia folk artist Rev. Howard Finster. The money will go to build low-cost housing for the poor.

KITS (Live 105) San Francisco has had success with its "sf.local.bands" compilation benefiting the Wilderness Society. The week of June 3, the disc was in the top five at two Tower

Records stores.

WKQX (Q101) Chicago has come up with a creative new window sticker design. The station took the images from music videos of its core artists for the background art of the stickers, which were distributed to 123 Blockbuster Video stores in the Chicago area.

Angry at NFL commissioner Paul Tagliabue for taking the Colts away from Baltimore and then taking away the name of the team, WQSR encouraged listeners to send him piles of manure.

WLUP (the Loop) Chicago will host its own wacky version of Woodstock July 30, called "Loopstock." The main stage will feature jock Kevin Matthews with Ed Zeppelin, Buzz Kilman & the All Bubba Blues Band, and jock Jonathan Brandmeier and his band, the Leisure Suits. The show also will feature

(Continued on next page)

Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	10	★★★ NO. 1 ★★★ FALL DOWN DULCINEA 6 weeks at No. 1 ◆ TOAD THE WET SPROCKET COLUMBIA	
2	2	2	9	COME OUT AND PLAY SMASH ◆ OFFSPRING EPITAPH	
3	6	8	6	VASOLINE PURPLE ◆ STONE TEMPLE PILOTS ATLANTIC	
4	3	3	14	BLACK HOLE SUN SUPERUNKNOWN ◆ SOUNDGARDEN A&M	
5	4	5	8	GIRLS & BOYS PARKLIFE ◆ BLUR SBK/EMI	
6	5	10	7	PRAYER FOR THE DYING SEAL ◆ SEAL ZTT/SIRE/WARNER BROS.	
7	7	4	12	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID ◆ COLLECTIVE SOUL ATLANTIC	
8	8	6	16	SELLING THE DRAMA THROWING COPPER ◆ LIVE RADIOACTIVE/MCA	
9	11	11	6	STAY (I MISSED YOU) "REALITY BITES" SOUNDTRACK ◆ LISA LOEB & NINE STORIES RCA	
10	9	9	9	BIG EMPTY PURPLE STONE TEMPLE PILOTS ATLANTIC	
11	15	17	4	LABOUR OF LOVE MARVIN THE ALBUM ◆ FRENTE! MAMMOTH/ATLANTIC	
12	10	7	19	LONGVIEW DOOKIE ◆ GREEN DAY REPRISE	
13	13	16	7	AFTERNOONS & COFFEESPOONS GOD SHUFFLED HIS FEET ◆ CRASH TEST DUMMIES ARISTA	
14	12	13	6	IT'S OVER NOW TRIP ◆ CAUSE & EFFECT ZOO	
15	23	30	3	★★★ AIRPOWER ★★★ HEADACHE TEENAGER OF THE YEAR ◆ FRANK BLACK A&M/ELEKTRA	
16	20	21	3	★★★ AIRPOWER ★★★ SAINTS LAST SPLASH ◆ THE BREEDERS A&M/ELEKTRA	
17	17	19	12	CLOSER THE DOWNWARD SPIRAL ◆ NINE INCH NAILS NOTHING/TV/INTERSCOPE	
18	28	—	2	★★★ AIRPOWER ★★★ BASKET CASE DOOKIE ◆ GREEN DAY REPRISE	
19	16	15	10	CORNFLAKE GIRL UNDER THE PINK ◆ TORI AMOS ATLANTIC	
20	18	18	6	SABOTAGE ILL COMMUNICATION ◆ BEASTIE BOYS CAPITOL	
21	21	28	10	SAY SOMETHING LAID ◆ JAMES FONTANA/MERCURY	
22	19	22	13	UNTIL I FALL AWAY NEW MISERABLE EXPERIENCE ◆ GIN BLOSSOMS A&M	
23	NEW ▶	1	1	EINSTEIN ON THE BEACH DGC RARITIES VOL. 1 COUNTING CROWS DGC/Geffen	
24	NEW ▶	1	1	ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB SHERYL CROW A&M	
25	22	23	4	THE SUN DOES RISE TAKE ME TO GOD ◆ JAH WOBBLE ISLAND	
26	14	12	13	NIGHT IN MY VEINS LAST OF THE INDEPENDENTS ◆ PRETENDERS SIRE/WARNER BROS.	
27	29	—	2	BEERCAN MELLOW GOLD ◆ BECK DGC/Geffen	
28	NEW ▶	1	1	IF I ONLY HAD A BRAIN ONE STEP AHEAD OF THE SPIDER ◆ MC 900 FT. JESUS AMERICAN/WARNER BROS.	
29	NEW ▶	1	1	FAR BEHIND CANDLEBOX ◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.	
30	NEW ▶	1	1	UNDONE - THE SWEATER SONG WEEZER ◆ WEEZER DGC/Geffen	

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 400 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

Appeals Court Overturns FCC Fine System; Fire Knocks Chico, Calif., Station Off Air

A THREE-JUDGE PANEL of the U.S. Appeals Court in Washington, D.C., on July 13 threw out the FCC's recently upgraded system of fines, saying the commission sidestepped due process and public input when the system was developed earlier this year.

Instead of inviting the public to comment on its proposals to upgrade fines and publish final regulations, the commission issued its fine schedules as a policy statement.

The National Assn. of Broadcasters hailed the decision as a victory for broadcasters who have been under the gun due to beefed-up fines for a wide range of violations, from indecency and EEO to tower and contest violations.

In other news, UPI reports that a July 11 fire knocked KPAY-FM Chico, Calif., off the air and severely damaged its studios. The blaze was discovered after employees began smelling smoke at 9 a.m., and it took more than three hours to bring the fire under control. There were no injuries.

Although there was no official word on the cause at press time, initial speculation focused on a possible electrical problem, according to UPI. KPAY employees hoped to get the station back on the air by July 15.

Minneapolis-based Children's Broadcasting Corp. (CBC) is teaming with Warner Music Enterprises to jointly produce a national magazine and companion CD and cassette based on the programming of CBC's syndicated format, "Radio AAHS." Programming will target preteen children and their families. The project is due in January 1995. "Radio AAHS" currently is distributed via satellite to 18 radio stations.

PROGRAMMING: WHITE EXITS KFRC
KFRC-AM-FM San Francisco PD **Brian White** unexpectedly exited the station over philosophical differences. **Rick Torcasso**, senior VP of parent Alliance Broadcasting, is overseeing operations in the interim.

WMGK (Magic 102.9) flips from AC to '70s-based oldies. Night jock **Delilah** exits and is replaced by **Mike Bowe**, who formerly hosted the station's '70s weekend show.

Former WYXR Philadelphia PD **John Cook** lands the PD job at KHKS Dallas, last held by **Sean Phillips**.

Afternoon jock **Jammin' Jay Michaels** is upped to acting PD at WJPC Chicago. Former PD **Jay Allen** is named MD.

Dennis Winslow joins WZGC



by **Phyllis Stark**
with reporting by **Eric Boehlert**
and **Brett Atwood**

Atlanta as PD, replacing **Mike O'Connor**. Winslow previously was PD at crosstown WFOX.

At WBLI Long Island, N.Y., **Stef Rybak** takes over as PD, replacing **Bill Terry**, who takes over the music and promotion departments. APD **Mike Larkin** exits. Rybak was last at KVERY Phoenix, where he was GM.

PD/afternoon jock **Tom Bradley** is out at WKXX St. Louis. Operations director **Russ Schell** assumes his PD duties and is accepting T&Rs for the afternoon slot.

Former KUKQ/KUPD Phoenix ND **Mike Keppie** joins crosstown KGME for PD duties, replacing **Jack Blair**, who exits.

Adult standards WBND Cincinnati is being sold to the owners of WNKR-FM Williamstown, Ky., who plan to simulcast WNKR's country format on WBND beginning next month, accord-

ing to the Cincinnati Post. WBND's calls will change to **WNKR-AM**.

Dale Mitchell exits WTQR Winston-Salem, N.C., where he's PD/morning co-host, to take the programming job at WRBQ-FM Tampa, Fla., last filled by **Brian Thomas**. Mitchell will join WRBQ morning man **Dave McKay** on the air. Also, WRBQ APD **Ronnie Lane** adds MD duties. WTQR VP/GM **Howard Nemenz** is accepting T&Rs for both the morning and PD slots.

KHTX Riverside, Calif., PD/morning personality **Jan Jeffries** joins crosstown KFRG for OM/MD duties, replacing **Charlie Harrigan**, who exited last week (Billboard, July 16). Jeffries also is doing mornings at KFRG for now. Back at KHTX, APD/MD **Bryan Jackson** is upped to PD.

West Palm Beach, Fla., gets a new oldies outlet, **WJBW**, at 99.5. The station is in an LMA to purchase deal by crosstown **WWNN/WSBR**.

AC WSHQ Albany, N.Y., has been sold to the owners of crosstown **WQBK-AM-FM** and is now simulcasting **WQBK-FM's** classic rock format, including syndicated morning man **Howard Stern**. WSHQ changes calls to **WQBJ**.

WVMM Greenville, S.C., PD/MD **Dan Stevens** joins crosstown **WBBO** as MD, replacing **Hollywood Joe**, who exits.

KCMS Seattle PD and acting GM **Scott Thunder** joins the Morningstar Radio Network for an undetermined air shift. Also, **WBSN** New Orleans picks up Morningstar's **Christian AC** format for overnights and weekends.

WSKS Wilkes-Barre, Pa., flipped from local top 40 to Jones Satellite's soft AC July 7, and has applied for the new calls **WWSH** ("Wish 102.3"). Futuremark still owns WSKS, but entered a sales marketing agreement with Keymarket Communications, owner of crosstown **WKRZ/WGGY/WILK/WGBI**. Out at WSKS are PD/morning man **Tommy Frank**, MD **Bobby D.**, and the rest of the air staff.

KBBT Portland, Ore., PD **Troy Daniels**, also MD of sister **KUFO**, joins **KKDJ** Fresno, Calif., for PD duties, replacing **Dean Opperman**, who segues to sister station **KMJ** Fresno as host of an extended midday/afternoon shift at the N/T station.

WXVW Louisville, Ky., flips from oldies to sports... **WKBO** Harrisburg, Pa., flips from Westwood One's "CNN Headline News" to business radio... **WHXT** Mobile, Ala., which had been silent, returns to the air programming country.

KMBY-FM Monterey, Calif., which had been silent, has entered a programming agreement with **KBRG** San Jose, Calif., and is now simulcasting **KBRG's** Spanish AC programming under the new calls **KVRG**. **KMBY-AM** remains silent for now.

WSNX Muskegon, Mich., PD **Jim Richards** exits and is looking for a new opportunity. Reach him at 616-846-3474. He has been replaced by **Mark McGill**, formerly APD/MD at **WGRD-FM** Grand Rapids, Mich.

Consultant **Guy Zapoleon** inks new client **KIIS** Los Angeles. Also, **DeMers** Programming Media Consultants adds

newslines...

CLYDE ROBERTS, VP/GM of **WTOD/WKKO** Toledo, Ohio, is upped to senior VP of parent company **Fritz Broadcasting**.

GIL ROZZO, VP/GM of **WIOQ** (Q102) Philadelphia, will add those duties at crosstown **WUSL** (Power 99) following the closing of the station's sale to **EZ Communications**, expected in late August or early September. He will replace current **WUSL** GM **Bart Walsh**.

DOUG McGUIRE has been upped from VP of regional programming to the new position of VP/national PD for **EZ Communications**. **Tim Murphy** is upped from VP of regional programming to VP of programming for **KMPS** and **KZOK** Seattle.

KATZ MEDIA CORP. has a new equity partner in **Donaldson, Lufkin & Jenrette Securities Corp.**, which is purchasing a substantial interest in the company. The deal is expected to close next month, and will cancel a planned initial public offering for **Katz Media**.

STATION SALES: **KACE** Los Angeles from **All-Pro Broadcasting** to **Cox Enterprises**, owner of crosstown **KFI/KOST**, for an undisclosed price (sale is pending resolution of litigation with a third party, **El Dorado Communications**, claiming a prior right to purchase the station); **KMGX** Los Angeles from **Buckley Communications** to **Chagal Broadcasting Inc.**, owner of crosstown **KFOX**, for \$4.5 million; **WHOT-AM-FM** Youngstown, Ohio, from **Myron Jones** to **Connoisseur Communications** for an undisclosed price; **KSUR-AM-FM** Monterey, Calif., from **Mt. Wilson FM Broadcasters** to **EXCL Communications**, for an undisclosed price.

new client **KSHE** St. Louis.

PEOPLE: J.A. THE DJ

Jack Alix has resigned the VP/GM position at **Virginia Network Inc.**, parent of **Roanoke/Lynchburg** stations **WJJS/WJXJ/WRDJ/WLDJ**, to become morning co-host at **WXTR** Washington, D.C., replacing **Johnny Holliday**. **Alix**, a veteran D.C.-area jock, will continue to consult **Virginia Network**.

WYNY New York morning man **Dan Daniel** moves to the 4-8 p.m. slot. Other shifts were shortened to make room. Fill-in host **Donna Hanover**, wife of New York mayor **Rudy Giuliani**, is filling in during mornings for now.

KEZY Anaheim, Calif., ND **Tammy Trujillo** joins **KXEZ** Los Angeles for the same duties, replacing **Penny Coyne**, now at **KXRX** Seattle.

WIOQ (Q102) Philadelphia morning man **Rick Baby Roberts** is out. No replacement has been named.

John Wolf joins **KKRW** Houston as ND. He previously held that position at **WXTB** Tampa, Fla.

KUBE Seattle afternoon host **Eric Powers** moves to nights, replacing **Chet Buchanan**, now in afternoons.

As expected, former **WENZ** Cleveland morning men **Joe Cronauer** and **Brian Fowler** have segued to crosstown **WMMS** for that shift.

KFBK Sacramento, Calif., news reporter **Lori Sacco** is upped to mornings, replacing **Kim LaBarber**, now at **KPIX** San Francisco.

WCXR Washington, D.C., morning personality **Murphy Wells** joins **KQRC** Kansas City, Mo., for the same duties, replacing **Trent Tyler**, now at **WAXQ** New York.

KOME San Jose, Calif., which has been running jockless for about two months, hires former **KROQ** Los Angeles P/T jock **the Whipping Boy** for nights.

WSNY Columbus, Ohio, morning co-host **Christine Sullivan** exits and has not been replaced.

Former **KISS** San Antonio, Texas, moving personality **Steve Sellers** moves crosstown to **KTSA** for the same

duties, replacing **Scout**, now at **WEZB** (B97) New Orleans... Promotions staffer **Horinda Flores** adds assistant MD duties at **KSJL-FM** San Antonio. Also, music department staffer **D-Street** is upped to rap coordinator.

B97 New Orleans afternoon host **Adam Smasher** exits for a new, unidentified gig in San Francisco. Also, look for **WTGE** Baton Rouge, La., to begin simulcasting new **B97** afternoon host **Steve Johnson's** show in a few weeks. **WTGE** currently airs **B97's** morning show with **John Walton** and **Rick Rumble**.

KPEZ Austin, Texas, morning host **Bama Brown** joins crosstown **KVET** for middays, replacing **Penny Reeves**, who exits to concentrate on her personal fitness business.

P/T jock **Joel Marshall** is upped to afternoons at **WPYX** Albany, N.Y., replacing **Cliff Nash**, now at **WZRQ** Glens Falls, N.Y.

Ronnie Z. takes over middays at **KJYK** Tucson, Ariz., replacing **Mike Edmunds**, now at sister station **KKHG**.

Mark Montana is the new morning man at **KHEY-FM** El Paso, Texas, replacing **Ernie Brown** and **Roy Munse**. **Montana** returns to **KHEY** from crosstown **KSET**, where he was known as **Brad Hawkins**.

Jeff Curtis is the new night jock at **KMJX** Little Rock, Ark., replacing **Carole Kramer**, now at crosstown **KKYK**. **Curtis** was last at crosstown **KOLL**.

As expected, **Mojo**, last at **WWKX** Providence, R.I., is the new night jock at **WKCI** (KC101) New Haven, Conn., replacing **Kelly Nash**.

Marcos Gutierrez has been named ND and **Moe Ali** has been named morning show producer at **KMEL** San Francisco. **Gutierrez** has held news and public affairs positions at crosstown TV stations **KRON** and **KPIX**. **Ali** was a weekend jock at **KMEL**.

Assistance in preparing this column was provided by **Bill Holland** in Washington, D.C.

Crue Too Motley For KEGL Band Dropped After Unruly Show

Album rock **KEGL** (the Eagle) Dallas has dropped the **Motley Crue** track "Uncle Jack" from its playlist because of the band's behavior on a recent visit and because of the band's use of what appeared to be swastikas on stage.

Band members allegedly acted unruly during a June 22 on-air nightclub promotion, **KEGL** PD **Duane Doherty** says. **Crue** vocalist **John Corabi** repeated obscenities during the live remote, and the band broke furniture at the club, **Doherty** adds.

On June 25, the band's concert at **Starplex** in Dallas reportedly featured swastika-like signs in the light show. "That was the straw that broke the camel's back," says **Doherty**.

After **Doherty** dropped the track, he received calls of support from nu-

merous **KEGL** listeners. "The fact is that they are not selling records," says **Doherty**. "We are one of the few stations supporting the band, and the thanks we get is that they come to town and act like assholes."

Crue manager **Doug Thaler** says, "I'm sorry to lose support over something as immature as that, if that is indeed what happened [at the club]."

Yet **Thaler** makes no apologies for the images the band is using in concert. "They appear to be swastikas, but they are not," he says. The symbols, **Thaler** adds, are used to make a point during the song "Power To The Music."

There were no complaints about the imagery during the first nine dates of the **Crue** tour, **Thaler** adds.

CRAIG ROSEN

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 188 stations in four sub-formats of top 40 are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	14	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC) 9 wks at No. 1
2	2	14	DON'T TURN AROUND	ACE OF BASE (ARISTA)
3	4	10	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
4	5	16	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
5	8	10	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)
6	6	13	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)
7	3	17	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)
8	7	12	IF YOU GO	JON SECADA (SBK/EMI)
9	10	12	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
10	9	10	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)
11	11	31	THE SIGN	ACE OF BASE (ARISTA)
12	13	11	SHINE	COLLECTIVE SOUL (ATLANTIC)
13	15	9	WILD NIGHT	JOHN MELLENCAMP (MERCURY)
14	12	22	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)
15	14	27	MR. JONES	COUNTING CROWS (DGC/GEFFEN)
16	16	18	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)
17	18	16	REGULATE	WARREN G & NATE DOGG (DEATH ROW)
18	17	13	ALWAYS	ERASURE (MUTE/ELEKTRA)
19	27	6	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
20	24	8	I MISS YOU	AARON HALL (SILAS/MCA)
21	19	7	CRAZY	AEROSMITH (Geffen)
22	21	11	UNTIL I FALL AWAY	GIN BLOSSOMS (A&M)
23	25	7	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS)
24	22	7	PRAYER FOR THE DYING	SEAL (ZTT/SIRE/WARNER BROS.)
25	23	20	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
26	20	21	THE MOST BEAUTIFUL GIRL IN...	♯ (NPG/BELLMARK)
27	26	14	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/EMI)
28	32	7	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
29	29	17	ANYTHING	SWV (RCA)
30	28	21	RETURN TO INNOCENCE	ENIGMA (VIRGIN)
31	34	8	FALL DOWN	TOAD THE WET SPROCKET (COLUMBIA)
32	35	6	WHEN CAN I SEE YOU	BAFFYFACE (EPIC)
33	30	5	AIN'T GOT NOTHING IF YOU...	MICHAEL BOLTON (COLUMBIA)
34	33	3	THE WAY SHE LOVES ME	RICHARD MARX (CAPITOL)
35	31	20	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
36	40	27	BUMP N' GRIND	R. KELLY (JIVE)
37	41	9	BLACK HOLE SUN	SOUNDGARDEN (A&M)

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

HOT 100 RECURRENT AIRPLAY

1	1	2	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)
2	6	2	THE POWER OF LOVE	CELINE DION (550 MUSIC)
3	2	11	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)
4	3	6	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
5	5	9	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
6	7	49	TWO PRINCES	SPIN DOCTORS (EPIC)
7	9	31	HEY JEALOUSY	GIN BLOSSOMS (A&M)
8	4	9	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
9	8	17	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)
10	12	13	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
11	10	6	EVERYDAY	PHIL COLLINS (ATLANTIC)
12	17	33	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
13	16	22	DREAMLOVER	MARIAH CAREY (COLUMBIA)

14	11	26	NO RAIN	BLIND MELON (CAPITOL)
15	15	25	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
16	13	22	WHAT IS LOVE	HADDAWAY (ARISTA)
17	18	6	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)
18	14	4	DAUGHTER	PEARL JAM (EPIC)
19	21	37	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
20	20	14	DREAMS	GABRIELLE (GO!DISCS/LONDON/ISLAND)
21	22	15	WHAT MIGHT HAVE BEEN	LITTLE TEXAS (WARNER BROS.)
22	—	10	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)
23	—	1	AND OUR FEELINGS	BABYFACE (EPIC)
24	19	8	CANTALOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
25	25	18	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

36	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
37	90'S GIRL (Louis St., BMI/Scrap Pyle, BMI/Truteazin' Type Nite, ASCAP/Donril, ASCAP/Zomba, ASCAP/Mr. Peanut Butter, ASCAP/Smokin' Sound, ASCAP) CPP	
38	ACTION (EMI, BMI)	
39	AFTERNOONS & COFFEESPOONS (PolyGram International, SESAC/Door Number Two, ASCAP/Dummies Productions, SOCAN) HL	
40	ALWAYS IN MY HEART (Sony, BMJ/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	
41	ALWAYS (Musical Moments/Minotaur, ASCAP/Sony, ASCAP) HL	
42	ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM	
43	ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	
44	ANYTIME YOU NEED A FRIEND (Sony, BMJ/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM	
45	BABY I LOVE YOUR WAY (FROM REALITY BITES) (Almo, ASCAP/Nuages Artists Ltd., ASCAP) CPP	
46	BACK & FORTH (Zomba, BMI/R. Kelly, BMI) CPP	
47	BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM	
48	BACKWATER (Polygram Int'l, BMI/Meat Puppets, BMI) HL	
49	BEAUTIFUL IN MY EYES (Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL	
50	BIZARRE LOVE TRIANGLE (WB, ASCAP) WBM	
51	BOOTI CALL (Donril, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Trountman, BMI) CPP/HL/WBM	
52	BORN TO ROLL (DAMASTA, ASCAP/Varry White, ASCAP)	
53	BUMP N' GRIND (Zomba, BMI/R. Kelly, BMI) CPP	
54	CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING) (Walt Disney, ASCAP) HL	
55	CAPTAIN SAVE THEM THOE (Zomba, BMI/E-Forty, BMI) CPP	
56	CLOSER (Leaving Home, ASCAP/TVT, ASCAP)	
57	COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) CPP	
58	CRAZY (Swag Song, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL	
59	CROOKLYN (FROM CROOKLYN) (Special Ed, BMI/Misam, ASCAP/Target Practice, ASCAP/Vary White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP	
60	DIARY OF A MADMAN (Prince Paul, BMI/Berkeley, ASCAP/Wu-Tang, BMI/Hamilton, BMI/Collins, BMI/Read, BMI)	
61	DON'T TAKE THE GIRL (Eric Zanetis, BMI) CPP	
62	DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP) HL/WBM	
63	DREAMS (Polygram Int'l, ASCAP) HL	
64	EASE MY MIND (EMI Blackwood, BMI/Arrested Development, BMI) HL	
65	FALL DOWN (Sony, ASCAP/Wet Sprocket, ASCAP) HL	
66	FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP)	
67	FEENIN' (EMI April, BMI/DeSwing Mob, ASCAP) WBM/HL	
68	FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL	
69	FUNKY Y-2-C (No Hassle, ASCAP)	
70	GIRLS & BOYS (MCA, ASCAP) HL	
71	GIVE IT UP (Suburban Funk, BMI/Bring The Noise, BMI/Def American, BMI)	
72	GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL	
73	HOW DO YOU LIKE IT? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM/HL	
74	IF YOU GO (Foreign Imported, BMI) CPP	
75	I'LL REMEMBER (FROM WITH HONORS) (WB, ASCAP/No Tomato, ASCAP/Polygram Int'l, ASCAP/Global Cooling, ASCAP/Ali-Aja, ASCAP/Webo Girl, ASCAP) WBM/HL	
76	I'LL REMEMBER YOU (Eliot Wolff, ASCAP/EMI Virgin, ASCAP/Stacy Piersa, BMI/Chrysalis, BMI) CPP/HL	
77	I'LL TAKE YOU THERE (FROM THREESOME) (Irving, BMI) CPP	
78	I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL	
79	I'M NOT OVER YOU (Last Song, ASCAP/Third Coast, ASCAP)	
80	I'M READY (Ecaf, BMI/Sony, BMI) HL	
81	I NEED YOUR LOVE (Hideaway Hits, ASCAP)	
82	I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM	
83	IT'S OVER NOW (Chrysalis, BMI/Chrysalis, ASCAP/Cause & Effect, BMI) CPP	
84	I WISH (Perfect Songs, BMI/SPZ, BMI/Rondor, BMI/Irving, BMI) CPP	
85	LOVE IS ALL AROUND (Songs Of PolyGram, BMI) HL	
86	LOVE ON MY MIND (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM	
87	LOVE SNEAKIN' UP ON YOU (Snow, BMI/Sony, BMI/Lapsed Catholic, ASCAP) CPP/HL	
88	MAYBE LOVE WILL CHANGE YOUR MIND (MMA, ASCAP/Sweet Talk, ASCAP/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL	
89	MISLED (Pez, BMI/W & R Group, BMI/Fancy Footwork, ASCAP) CPP	
90	THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy, ASCAP/WB, ASCAP) WBM	
91	MOVING ON UP (BMG, BMI/EMI, BMI) HL	
92	NAPPY HEADS (Tete San Ko, ASCAP/Dbverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL	
93	NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP)	
94	NOW AND FOREVER (Chi-Boy, ASCAP) CPP	
95	NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duz-It, ASCAP) HL	
96	OBJECTS IN THE REAR VIEW MIRROR MAY APPEAR CLOSER THAN... (Edward B. Marks, BMI) HL	
97	OLD TO THE NEW (Nice & Smooth, ASCAP/Phat Kat, BMI/EMI Blackwood, BMI) HL	
98	PART TIME LOVER/I'M STILL IN LOVE WITH YOU (Irving, BMI/AI Green, BMI/Swing Mob, BMI/EMI, ASCAP/EMI April, ASCAP/DeSwing Mob, ASCAP) HL/CLM	
99	THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp. Of America, BMI/Gasoline Alley, BMI/Vandy, ASCAP/MCA, ASCAP/Petrol Lane, ASCAP/G.Spot, BMI/Yppahc, ASCAP/Sony, ASCAP) CPP/HL	
100	POSSESSION (Sony, BMI/Tyde, BMI) HL	
101	PRAYER FOR THE DYING (EMI Virgin, ASCAP/Beethoven Street, ASCAP/SPZ, BMI) HL	
102	PUMPS AND A BUMP (Bust-It, BMJ/Rap And More,	

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	12	REGULATE	2 wks at No. 1 WARREN G & NATE DOGG (DEATH ROW)
2	2	11	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)
3	3	8	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
4	4	8	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)
5	5	8	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS)
6	6	13	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
7	8	8	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)
8	7	8	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
9	9	10	DON'T TAKE THE GIRL	TIM MCGRAW (CURB)
10	10	10	DON'T TURN AROUND	ACE OF BASE (ARISTA)
11	11	11	I MISS YOU	AARON HALL (SILAS/MCA)
12	12	9	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
13	13	5	WILD NIGHT	JOHN MELLENCAMP (MERCURY)
14	14	9	SHINE	COLLECTIVE SOUL (ATLANTIC)
15	15	10	IF YOU GO	JON SECADA (SBK/EMI)
16	18	9	BACK IN THE DAY	AHMAD (GIANT)
17	16	12	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
18	31	5	THINKIN' PROBLEM	DAVID BALL (WARNER BROS.)
19	20	7	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)
20	19	16	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
21	23	8	CRAZY	AEROSMITH (Geffen)
22	17	16	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)
23	32	4	TOOTSEE ROLL	69 BOYZ (RIP-IT)
24	22	17	RETURN TO INNOCENCE	ENIGMA (VIRGIN)
25	27	3	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
26	34	4	WHEN CAN I SEE YOU	BAFFYFACE (EPIC)
27	53	2	GIVE IT UP	PUBLIC ENEMY (DEF JAM/RAL/ISLAND)
28	21	21	THE MOST BEAUTIFUL GIRL IN...	♯ (NPG/BELLMARK)
29	24	17	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)
30	25	19	PUMPS AND A BUMP	HAMMER (GIANT)
31	28	13	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/EMI)
32	30	5	THE PLACE WHERE YOU BELONG	SHAI (MCA)
33	29	30	DUNKIE BUTT	12 GAUGE (STREET LIFE/SCOTTI BROS.)
34	26	27	THE SIGN	ACE OF BASE (ARISTA)
35	39	3	FUNKY Y-2-C	THE PUPPIES (CHAOS)
36	37	9	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)
37	33	7	I'M NOT OVER YOU	CE CE PENISTON (A&M)

Singles with the greatest sale. © 1994, Billboard/BPI Communications and SoundScan, Inc.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	38	9	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
39	35	14	ANYTHING	SWV (RCA)
40	48	4	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)
41	45	24	I SWEAR	JOHN MICHAEL MONTGOMERY (ATLANTIC)
42	43	12	ALWAYS	ERASURE (MUTE/ELEKTRA)
43	36	14	SWEET POTATOE PIE	DOMINO (FEVER/RAL/CHAOS)
44	41	10	CROOKLYN	THE CROOKLYN DODGERS (40 ACRES/MCA)
45	51	4	90'S GIRL	BLACKGIRL (KAPER/RCA)
46	42	17	GOT ME WAITING	HEAVY D & THE BOYZ (UPTOWN/MCA)
47	40	9	EASE MY MIND	ARRESTED DEVELOPMENT (CHRYSALIS)
48	49	11	WHENEVER YOU COME AROUND	VINCE GILL (MCA)
49	67	2	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
50	62	21	INDIAN OUTLAW	TIM MCGRAW (CURB)
51	65	2	BOOTI CALL	BLACKSTREET (INTERSCOPE)
52	60	62	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
53	46	9	WINK	NEAL MCCOY (ATLANTIC)
54	52	3	DIARY OF A MADMAN	GRAVEDIGGAZ (GEE STREET/ISLAND)
55	50	2	SOUTHERNPLAYALISTICDILLACMUZIK	OUTKAST (LAFACE/ARISTA)
56	63	7	CLOSER	NINE INCH NAILS (NOTHING/TVT)
57	59	5	I'LL REMEMBER YOU	ATLANTIC STARR (ARISTA)
58	57	23	PLAYER'S BALL	OUTKAST (LAFACE/ARISTA)
59	54	10	OBJECTS IN THE REAR VIEW...	MEAT LOAF (MCA)
60	—	1	BE MY BABY TONIGHT	JOHN MICHAEL MONTGOMERY (ATLANTIC)
61	44	4	OLD TO THE NEW	NICE & SMOOTH (RAL/ISLAND)
62	56	12	WORKER MAN	PATRA (EPIC)
63	47			

LISA LOEB FINALIZING DEAL WITH GEFLEN

(Continued from page 1)

the wispy, confessional ballad, which is No. 2 with a bullet on Hot 100 Singles and No. 9 with a bullet on Modern Rock Tracks this week, made the New York singer the subject of a fierce bidding war, with Loeb eventually choosing Geffen (Billboard, July 16). According to SoundScan data, the single has sold more than 216,000 units.

Although the singer/songwriter has made a verbal agreement with Geffen, the deal has not yet been signed. Terms of the agreement were still being ironed out at press time, and Geffen declined to comment.

Before Loeb would seriously consider any label offers, she had to choose from at least 10 management companies aggressively vying to sign her, sources say.

In May, Loeb chose longtime supporter Rob Gordon, president of the Boulder, Colo.-based independent label W.A.R.? Records, because of his good advice in the past.

After signing Loeb as a client, Gordon discussed signing the artist with several labels, including Columbia, Maverick, and EastWest/Atlantic, before narrowing it down to Geffen, RCA, and Interscope.

Loeb says she sought a label "who believes in my music and who can trust my creative sense. But also a company that can work as a team."

The bidding war was never about money, according to Gordon. "There were no real offers," he says. "It was more like write your own deal and give it to them. It came down to relationships, prior successes and current successes, and belief in individuals."

Ron Fair, senior VP of West Coast A&R at RCA, says his label pursued Loeb "doggedly from day one to the bitter end. RCA created a superstar around the world, courtesy of 'Reality Bites' and the incredible efforts of [senior VP of national promotion] Butch Waugh, [VP of CHR national promotion] Skip Bishop, and [director of national video promotion] Jeff Anderson, who got the clip in buzz bin."

Loeb says she feels fortunate that "Fair put the song on the soundtrack... RCA did a really great job."

Loeb started out in New York four years ago as a solo acoustic artist. About two years ago, she added the backing band Nine Stories. After

playing such New York clubs as CBGB's Gallery, Cottonwood Cafe, Lion's Den, and the Bitter End, Loeb caught the attention of friend and one time neighbor Ethan Hawke, who co-starred in "Reality Bites."

Hawke, who directed the video for "Stay," brought the song to Ben Stiller, the movie's director and co-star. Stiller passed it on to music supervisor Karyn Rachtman, who brought it to Fair.

Industry observers note that the challenge for the label lies in deciding whether to treat Loeb as a hit artist or go back to the beginning and build from the ground up.

Says one observer, "Lisa is already a star. They could bypass the developmental work. But the kids that know her from the song listen to top 40, and she needs to get to the kids that listen to alternative radio."

While Loeb says she's grateful for the exposure top 40 radio has given

her, she sees herself more on modern rock and album alternative stations. "Top 40 should be the result, not the goal," she says. "I belong more on modern rock and triple-A. I like being in a rock band, but I can also play songs with just an acoustic guitar."

'SHE HAS TO EARN SUCCESS'

Gordon says Loeb will be treated like a developing artist. "She's playing places like Toad's Place in New Haven, Conn., which is a 700-seater, and we turned down the Sting [in New Britain, Conn.] because I don't want her playing a 1,600-seater yet. It's important to work from the ground up. She has to earn her success, and it's great that she earns it from songwriting. But she needs the intimacy of a small club. It's crucial to her long-term development."

Plans for an independently released EP between now and February, when her album is tentatively

due, have been scrapped, according to Gordon.

Loeb, 25, will begin recording her debut album in August. It will be produced by Juan Patiño, who produced "Stay." She says the album "won't lean heavily toward acoustic stuff. It will range from more moody, dramatic songs to louder rock'n'roll songs, to stuff in the middle. There will be a lot of variety." Loeb says she has 30 songs, which she will narrow down to 10 or 11 for the album. Loeb says Nine Stories is expected to perform on the album.

The inclusion of "Stay" on "Reality Bites" was not Loeb's first release. In 1993, Steam Records issued a benefit compilation called "Naked Rhythm" which included Loeb's "This," a slow, acoustic song.

In addition, Loeb has been selling a 10-song cassette of acoustic material through mail order for \$10. The tape, referred to as "the purple tape," has

sold approximately 3,000-4,000 copies, says Gordon.

Loeb is on a two-week New England tour and is scheduled to appear on "The Late Show With David Letterman" July 25.

Representatives at radio and retail say continued interest in Loeb is likely. Top 40 KIIS Los Angeles PD Jeff Wyatt says, "This is a great platform to launch an artist. If [the next song] is as lyrically compelling and emotionally stimulating as 'Stay,' it will work. Either way, it will get some attention, for sure."

Dave Goist, singles buyer for the 126-store National Record Mart chain based in Carnegie, Pa., says the long interval before Loeb's album is released will only make consumers more anxious to buy. "I can't see us not buying heavy on it," he adds. "There will be even more of a demand for this by the time it comes out."

RETAILERS ASSAIL McDONALD'S MUSIC PROMO

(Continued from page 6)

Regarding the packages available in the promotion, Koppelman offers no firm details, saying, "I believe it's five different packages. A couple of them have a couple of artists."

Before the promotion was finalized, country star Brooks told Billboard that his contribution would be a compilation of album tracks called "United." Turner's manager, Roger Davies, said that the vocalist's set would be a collection of greatest hits featuring different tracks and packaging than extant best-of collections.

In addition to Brooks, Turner, and Roxette, EMI artists the Barrio Boyzz (SBK/EMI Latin) and Selena (EMI Latin), as well as other as-yet-unnamed acts, will be featured in the promotion.

Koppelman offers no price points for the McDonald's product. An informed source says that prices are not finalized, but that cassettes will be priced at \$3.99 or \$4.99 while CDs will be offered in the \$5.99-\$7.99 range—both far below conventional retail prices.

Beyond the low-priced CD/cassette offer, McDonald's patrons who buy a premium meal will also receive a discount coupon good for a break on the participating artists' product at Musicland Group stores. While the level of the discount was not disclosed, a source believes that the coupons will be good for \$4 off the shelf

price of a CD, and \$2 off a cassette.

Musicland chairman/CEO Jack Eugster declined to discuss specifics of the chain's role in the promotion, saying only that respect for singer Brooks and Koppelman, and a long association with McDonald's charities, led to the company's involvement in the campaign.

NARM DISPLEASED

The forthcoming campaign has unsettled the retail community at large, with much of the NARM board voicing its displeasure.

Gerry Weber, president of Blockbuster Music in Fort Lauderdale, Fla., and a director of the NARM board, says the trade group—with Musicland abstaining—has expressed its displeasure to EMI.

"We drafted an official position that we presented to EMI," Weber says. "We bemoaned the fact that they would do a promotion with top-line product with someone that isn't showing them the support that the traditional music retailers are."

Weber adds that Musicland's role in the promotion is "adding insult to injury."

NARM executive VP Pam Horovitz acknowledges that she sent a letter to Koppelman June 23 stating the group's majority position.

Horovitz says, "The NARM membership certainly understands the

revenue potential of working with McDonald's. Certainly we endorse any promotions that help charities. But in terms of the long term, there is real concern on the part of the majority of our membership that this creates a real uncomfortable situation for traditional retailers."

A promotion like the McDonald's venture creates problems regarding the perceived worth of product in the minds of consumers, Horovitz says.

She adds, "Also, a lot of concern on the part of the membership is that while everybody is happy about a bounceback, nobody is happy that the bounceback is exclusive to Musicland."

Eugster declined to address retailers' objections, saying he has had no conversations with NARM or individual chains about their concerns.

FURTHER ACTION UNLIKELY

Beyond the communique to Koppelman, further action on the part of NARM is unlikely, Horovitz says. "I don't think there is interest on the part of the membership in pursuing legal action."

Asked about retailers' criticisms of the campaign, Koppelman suggested that top executives at the top national chains support the promotion. "If you speak to anyone else, you're going to get the basic party line, which is 'if it's not sold through retail, we're not in favor of it.' But the reality is, they are in favor of it, and they're all participating."

Koppelman claims that 80% of the rest of the nation's retailers are going to display and advertise the product concurrently with the promotion. But executives at major retail

chains contacted by Billboard condemned the McDonald's promotion. "We're very disturbed by the promotion and how it's structured," Bonk says. "We look at it no differently than the record clubs. To pump millions of dollars into a chain that couldn't care less about the record business... I think is ludicrous. To joint-venture it with one of our biggest competitors is a crime."

Bob Higgins, CEO/president of Trans World Music Corp. in Albany, N.Y., says he still hasn't been apprised of all the particulars of the McDonald's promotion.

However, he adds, "It's hard for me to believe that they could put out that kind of product at that price and have it be good for the industry."

Regarding incentives for retailers, Cema Distribution senior VP of sales and marketing Joe McFadden says, "We are going to be offering them a very, very deep discount on catalog titles of the artists involved, and we're going to do some catalog marketing, spend some advertising dollars."

Jerry Adams, VP of music purchasing for the Handleman Co., the Troy, Mich.-based rack giant, says that Cema's incentives to retailers are insufficient.

"[The] deep discount doesn't take you to a comparable [price] level," Adams says. "They should have had something for the people who sell [their product] 365 days a year, rather than somebody in the business for three weeks."

He adds, "They're defining [the Cema discounts] as major support. Come on... Nobody in that organization is acknowledging that people are pissed off."

GROUP PLANS CONCERT

(Continued from page 11)

merchandising, and licensing. WAR! is in the process of selecting individual charities to align itself with.

Colin Medlock, a Live Aid coordinator, is one of WAR!'s founders and has had the idea to do another, larger global benefit for years, according to the spokeswoman. This event began taking shape about a year ago.

Within the next few months, WAR! plans to release an artist lineup as well as a list of cities that will host their own "mega-events" on the day of the concert, portions of which will be televised internationally. The WAR! spokeswoman says 18 countries (including Argentina, Brazil, Mexico, France, and the U.S.) are definitely on board, and that as many as six more may be added.

WAR!, a global philanthropic organization, plans a close alliance with SonicNet, the on-line service for new rock fans (Billboard, July 16), where everything from updates about the event to actual ticket sales will be made available. **ERIC BOEHLERT**

BMG KIDZ TO MAKE GRAND ENTRANCE AT VSDA

(Continued from page 6)

as BMG Kidz's "Trenchcoat Twins."

Dualstar and BMG Kidz have already whipped up a series of promotions with Playskool, Carnival Cruise Lines, a major hotel chain, and "Full House" syndicators designed to enhance video sales. "We're trying to make a greater retail experience," says Shults, formerly with PolyGram Video.

Shults confirms earlier estimates that BMG hopes to sell 1 million units of the two "Adventures" releases, at \$12.95 suggested list. The Olsens' first video, released last September, has moved about 500,000 units, he says; trade sources put the figure close to 400,000 as of June.

Ultimately, Shults wants a "unified marketing effort" for now-disbanded BMG joint ventures Zoom Express

and Discovery Music that came "under one banner" following the reorganization this spring. At the same time, he notes, "I'm trying to retool the organization to put greater focus on the video side of the business."

That requires taking advantage of or getting TV exposure for "absolutely known quantities." The Olsen twins, once a Zoom Express property, are established. Shults hopes to do the same for three Discovery children's performers—Joanie Bartels, Dennis Hysom, and Bethie—by using broadcast television appearances to repromote their videos. Mary-Kate and Ashley are "the prototype," he adds.

Shults presented his strategy at BMG's distribution conference, being held in Seattle this month.



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	14	I SWEAR D. FOSTER (F. J. MYERS, G. BAKER)	◆ ALL-4-ONE (C) (V) 8LITZZ 87243/ATLANTIC
2	4	5	12	STAY (I MISSED YOU) (FROM "REALITY BITES") J. PATINO (L. LOEB)	◆ LISA LOEB & NINE STORIES (C) (X) RCA 62870
3	2	2	14	REGULATE (FROM "ABOVE THE RIM") WARREN G (WARREN G, NATE DOGG)	◆ WARREN G & NATE DOGG (C) DEATH ROW 98280/INTERSCOPE
4	3	3	9	ANY TIME, ANY PLACE/AND ON AND ON J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS, T. LEWIS)	◆ JANET JACKSON (C) (T) (X) VIRGIN 38435
5	5	4	12	DON'T TURN AROUND EKMAN, ADEBRATT (A. HAMMOND, D. WARREN)	◆ ACE OF BASE (C) (D) (M) (T) (V) ARISTA 1-2691
6	7	11	8	FANTASTIC VOYAGE DOBBS THE WINO (IVEY, DOBBS, ALEXANDER, BEAVERS, CRAIG, MCCAIN, SHELBY)	◆ COOLIO (C) (M) (T) (X) TOMMY 80Y 617
7	8	9	10	CAN YOU FEEL THE LOVE TONIGHT (FROM "THE LION KING") C. THOMAS (E. JOHN, T. RICE)	◆ ELTON JOHN (C) (D) HOLLYWOOD 64543
8	6	6	13	BACK & FORTH R. KELLY (R. KELLY)	◆ AALIYAH (C) (T) (X) BLACKGROUND 42174/JIVE
9	9	13	8	FUNKDAFIED J. DUPRI, M. SEAL (J. DUPRI, DA BRAT)	◆ DA BRAT (C) (T) SO SO DEF 77523/CHAOS
10	10	10	12	IF YOU GO J. SECADA, E. ESTEFAN, JR. (J. SECADA, M. A. MOREJON)	◆ JON SECADA (C) (D) (T) (V) SBK 58166/EMI
11	12	8	17	YOU MEAN THE WORLD TO ME L. A. REID, BABYFACE, D. SIMMONS (L. A. REID, BABYFACE, D. SIMMONS)	◆ TONI BRAXTON (C) (D) (M) (V) (X) LAFACE 2-4064/ARISTA
12	13	16	9	WILD NIGHT J. MELLENCAMP, M. WANCHIC (V. MORRISON)	◆ JOHN MELLENCAMP WITH ME'SHELL NDEGECELLO (C) (V) (X) MERCURY 858 738
13	11	7	17	I'LL REMEMBER (FROM "WITH HONORS") MADONNA, P. LUCIANO (P. LEONARD, M. CICCONE, R. PAGE)	◆ MADONNA (C) (D) (M) (T) (V) (X) MAVERICK/SIRE 18247/WARNER BROS.
14	14	12	9	ANYTIME YOU NEED A FRIEND W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77528
15	15	17	12	SHINE E. ROLAND (E. ROLAND)	◆ COLLECTIVE SOUL (C) (V) ATLANTIC 87237
16	17	20	11	I MISS YOU G. CAUTHEN (G. CAUTHEN, A. HALL)	◆ AARON HALL (C) (V) SILAS 54847/MCA
17	16	15	11	YOUR BODY'S CALLIN' R. KELLY (R. KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42220
18	18	14	22	BABY I LOVE YOUR WAY (FROM "REALITY BITES") R. FAIR (P. FRAMPTON)	◆ BIG MOUNTAIN (C) (T) (X) RCA 62780
19	20	23	10	CRAZY B. FAIRBAIRN, S. TYLER, J. PERRY, D. CHILD	◆ AEROSMITH (C) (V) GEFEN 19267
20	19	18	30	THE SIGN POP JOKER (JOKER)	◆ ACE OF BASE (C) (D) (M) (T) (V) ARISTA 1-2691
21	22	25	13	ALWAYS M. WARE (V. CLARKE, A. BELL)	◆ ERASURE (C) (T) (X) MUTE 64552/ELEKTRA
22	21	19	21	THE MOST BEAUTIFUL GIRL IN THE WORLD RICKY P (RICKY P)	◆ ♀ (C) (D) (T) NPG 72514/BELLMARK
23	25	24	15	BEAUTIFUL IN MY EYES P. VAN HORN, R. ARGENT (J. KADISON)	◆ JOSHUA KADISON (C) (D) SBK 58099/EMI
24	32	39	6	WHEN CAN I SEE YOU BABYFACE, L. A. REID, D. SIMMONS (BABYFACE)	◆ BABYFACE (C) (D) (M) (T) (V) (X) EPIC 77550
25	23	21	21	RETURN TO INNOCENCE M. CRETU (CURLY M. C.)	◆ ENIGMA (C) (T) (V) (X) VIRGIN 38423
26	27	30	5	ALWAYS IN MY HEART BABYFACE, D. SIMMONS (BABYFACE, SIMMONS)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18260/WARNER BROS.
27	29	31	7	PRAYER FOR THE DYING T. HORN (SEAL, HORN)	◆ SEAL (C) (D) (M) (T) (V) (X) ZTT/SIRE 18138/WARNER BROS.
28	28	29	9	BACK IN THE DAY KENDAL (A. A. LEWIS, S. K. GORDY)	◆ AHMAD (C) (M) (T) (X) GIANT 18217
29	24	22	10	DON'T TAKE THE GIRL J. STROUD, B. GALLIMORE (M. MARTIN, L. W. JOHNSON)	◆ TIM MCGRAW (C) (V) CUB 76925
30	30	28	22	COME TO MY WINDOW H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (X) ISLAND 858 028
31	26	33	11	WILLING TO FORGIVE BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ ARETHA FRANKLIN (C) (D) (M) (T) ARISTA 1-2680
32	31	27	16	ANYTHING (FROM "ABOVE THE RIM") B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (T) (V) (X) RCA 62834
33	37	41	8	FALL DOWN G. MACKILLOP (T. NICHOLS, G. PHILLIPS, TOAD)	◆ TOAD THE WET SPROCKET (C) (D) (V) COLUMBIA 77474
34	33	26	20	I'M READY BABYFACE, D. SIMMONS (BABYFACE)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18264/WARNER BROS.
35	34	37	8	THE PLACE WHERE YOU BELONG (FROM "BEVERLY HILLS COP III") C. MARTIN, D. VAN RENSALE, M. GAY, G. BRIGHT (MARTIN, LORENZ, VAN RENSALE, GAY, BRIGHT)	◆ SHAI (C) MCA 54807
36	35	36	9	100% PURE LOVE THE BASEMENT BOYS (C. WATERS, T. DOUGLAS, J. STEINHOOR, T. DAVIS)	◆ CRYSTAL WATERS (C) (M) (T) (X) MERCURY 858 485
37	42	—	2	THE WAY SHE LOVES ME R. MARX (R. MARX)	◆ RICHARD MARX (C) CAPITOL 58167
38	40	35	25	BUMP N' GRIND R. KELLY (R. KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42207
39	38	40	16	I'LL TAKE YOU THERE (FROM "THREESOME") R. SALL, GENERAL PUBLIC (PHILLIPS, A. ISBELL)	◆ GENERAL PUBLIC (C) (T) (X) EPIC SOUNDTRAX 77452/EPIC
*** GREATEST GAINER/SALES ***					
40	61	79	4	THINKIN' PROBLEM B. CHANCEY (D. BALL, A. SHAMELIN, S. ZIFF)	◆ DAVID BALL (C) (V) WARNER BROS. 18150
41	36	32	13	MISLED R. WAKE (P. ZIZZO, J. BRALOWER)	◆ CELINE DION (C) (D) (T) (V) (X) 550 MUSIC 77344
*** GREATEST GAINER/AIRPLAY ***					
42	86	—	2	YOU BETTER WAIT J. BARTON (S. PERRY, J. BEFFERTER, TAYLOR, M. LUCAS, J. PIERCE, G. HAWKINS)	◆ STEVE PERRY (C) COLUMBIA 77580
43	45	50	8	SELLING THE DRAMA J. HARRISON LIVE (E. KOWALCZYK, LIVE)	◆ LIVE (C) (X) RADIOACTIVE 14875/MCA
44	44	53	6	I'M NOT OVER YOU S. HURLEY (S. HURLEY, J. PRINCIPLE, M. DOC)	◆ CE CE PENISTON (C) (T) (X) A&M 0574
45	41	38	27	WHATTA MAN H. AZOR (H. AZOR, D. CRAWFORD, C. JAMES)	◆ SALT-N-PEPA FEATURING EN VOGUE (C) (T) (V) (X) NEXT PLATEAU/LONDON 857 578/ISLAND
46	47	52	10	SENDING MY LOVE NAUGHTY BY NATURE (R. NEUFVILLE, NAUGHTY BY NATURE)	◆ ZHANE (C) (D) (T) ILLTON 2242/MOTOWN
47	50	55	7	BACKWATER P. LEARY, MEAT PUPPETS (C. KIRKWOOD)	◆ MEAT PUPPETS (X) LONDON 857 553/ISLAND
48	46	43	27	NOW AND FOREVER R. MARX (R. MARX)	◆ RICHARD MARX (C) (D) (V) CAPITOL 98005
49	39	34	18	GOT ME WAITING P. ROCK (L. VANDROSS, HEAVY D, P. ROCK, C. L. SMOOTH)	◆ HEAVY D & THE BOYZ (C) (T) UPTOWN 54819/MCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	54	66	4	SLEEPING IN MY CAR C. OF WERMAN (P. GESSLE)	◆ ROXETTE (C) (D) EMI 58210
*** HOT SHOT DEBUT ***					
51	NEW	—	1	THIS D.J. WARREN G (W. GRIFFIN)	◆ WARREN G (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND
52	52	74	5	BOOTI CALL T. RILEY, M. RILEY, E. SERMON (RILEY, SERMON, SYLVERS, RILEY, DICKEY, TROUTMAN, TROUTMAN)	◆ BLACKSTREET (C) INTERSCOPE 98255
53	64	100	3	TOOTSEE ROLL 95 SOUTH (DA' S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6911
54	93	—	2	GIVE IT UP G. G. WIZ, RYDER (G. G. WIZ, C. RIDENHOUR, STUDDAH MAN, A. ISBELL, M. THOMAS)	◆ PUBLIC ENEMY (C) (M) DEF JAM/RAL 853 316/ISLAND
55	53	72	4	FUNKY Y-2-C C. MILLS II, C. MILLS II, HAYES)	◆ THE PUPPIES (C) (M) (T) (X) CHAOS 77461
56	48	47	16	SWEET POTATOE PIE DJ BATTLE (DJ DOMINO, J. GILLIAM)	◆ DOMINO (C) (M) (T) OUTBURST/RAL 77350/CHAOS
57	78	—	2	YOU LET YOUR HEART GO TOO FAST SPIN DOCTORS, P. DENENBERG, F. LAROCKA (SPIN DOCTORS)	◆ SPIN DOCTORS (C) (D) (V) (X) EPIC 77600
58	63	59	17	DREAMS S. STREET (THE CRANBERRIES)	◆ THE CRANBERRIES (C) (X) ISLAND 864 436
59	51	51	7	I NEED YOUR LOVE T. SCHOLZ (T. SCHOLZ, F. SAMPSON)	◆ BOSTON (C) (V) MCA 54803
60	43	42	12	MOVING ON UP M. PEOPLE (M. PICKERING, P. HEARD)	◆ M. PEOPLE (C) (T) (X) EPIC 77392
61	49	45	18	PUMPS AND A BUMP BAILLERGEAU, HAMMER (HAMMER, DEUCE DEUCE, BAILLERGEAU, CLINTON, SHIDER)	◆ HAMMER (C) (D) (T) (V) (X) GIANT 18218
62	57	65	6	MAYBE LOVE WILL CHANGE YOUR MIND T. PANUNZIO, R. BITTAN (S. STEWART, R. NOWELS)	◆ STEVIE NICKS (C) (D) MODERN 98270/ATLANTIC
63	56	58	20	LOVE SNEAKIN' UP ON YOU D. WAS, B. RAITT (T. SNOW, J. SCOTT)	◆ BONNIE RAITT (C) (V) CAPITOL 58125
64	65	81	4	THE RIGHT KINDA LOVER J. JAM, T. LEWIS (J. HARRIS, T. LEWIS, A. BENNETT-NESBY, J. WRIGHT)	◆ PATTI LABELLE (C) (T) MCA 54673
65	58	64	6	WHAT'S UP D.J. MIKO (L. PERRY)	◆ DJ MIKO (C) (D) (T) (X) ZYX 6691
66	66	82	7	CLOSER FLOOD, T. REZTOR (T. REZTOR)	◆ NINE INCH NAILS (C) (X) NOTHING/TVT 98263/INTERSCOPE
67	55	70	8	I'LL REMEMBER YOU E. WOLFF, V. BENFORD (E. WOLFF, S. PIERSA)	◆ ATLANTIC STARR (C) (D) ARISTA 1-2678
68	76	87	5	S GIRLS & BOYS S. STREET (ALBARN, COXON, JAMES, ROWNTREE)	◆ BLUR (C) (D) FOOD/5BK 58159/EMI
69	79	84	4	NUTTIN' BUT LOVE HEAVY D, B. CAPRI (KID CAPRI, HEAVY D)	◆ HEAVY D & THE BOYZ (C) UPTOWN 54869/MCA
70	74	89	3	AFTERNOONS & COFFEESPOONS J. HARRISON (J. HARRISON)	◆ CRASH TEST DUMMIES (C) (D) ARISTA 1-2706
71	92	99	3	LOVE IS ALL AROUND WET WET WET (R. PRESLEY)	◆ WET WET WET (C) LONDON 857 580/ISLAND
72	72	80	5	IT'S OVER NOW M. PHILLIPS (R. ROWE, K. MILO)	◆ CAUSE & EFFECT (C) (T) (X) ZOO 14145
73	NEW	—	1	NONE OF YOUR BUSINESS S. AUSTIN (A. HART, P. JONES, INE) ORDER)	◆ SALT-N-PEPA (C) NEXT PLATEAU/LONDON 857 578/ISLAND
74	71	67	15	PART TIME LOVER/I'M STILL IN LOVE WITH YOU AL. B. SWING, D. SWING (GREEN, JAMMER, MITCHELL, SWING, PEARSON)	◆ H-TOWN/AL. B. SURE! (C) (M) (T) (X) DEATH ROW 98283/INTERSCOPE
75	59	63	4	OLD TO THE NEW L. VEGA (D. BARTLE, S. MAYS, L. VEGA)	◆ NICE & SMOOTH (C) (T) RAL 853 238/ISLAND
76	69	61	14	LOVE ON MY MIND J. DUPRI, M. SEAL (J. DUPRI, M. SEAL)	◆ XSCAPE (C) (M) (T) (V) (X) SO SO DEF 77438/COLUMBIA
77	67	60	10	CROOKLYN (FROM "CROOKLYN") A. TRIBE (CALLED QUEST (ARCHER, BLAKE, CLEAR, DAVIS, MUHAMMAD)	◆ THE CROOKLYN DOGGERS (C) (T) 40 ACRES AND A MULE 54837/MCA
78	84	98	4	90'S GIRL CHRISTIAN, T. RILEY, SCOTT, SMITH (WARREN, RUSSELL, FOOTE, MCCANN, FIELDS, RILEY)	◆ BLACKGIRL (C) (T) (X) KAPER 62865/RCA
79	62	62	13	WORKER MAN C. ELLIOTT, A. KELLY (D. SMITH, A. KELLY)	◆ PATRA (C) (M) (T) EPIC 77289
80	77	69	6	YOUR LOVE IS SO DIVINE W. KAHN, B. BRUNER, QUICK, MORA, KAHN)	◆ MIRANDA (C) (D) (M) (T) (X) SUNSHINE 822
81	60	57	11	EASE MY MIND SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT (C) (M) (T) (V) (X) CHRYSALIS 58158/EMI
82	85	85	3	DIARY OF A MADMAN RNS, RZA (P. HUSTON, R. DIGGS, A. BERKELEY, A. HAMILTON, D. COLLINS, W. REED)	◆ GRAVEDIGGAZ (C) (T) GEE STREET 854 062/ISLAND
83	73	76	13	I WISH J. DOUGLASS (GABRIELLE, J. DOUGLASS)	◆ GABRIELLE (C) (T) GO!DISCS/LONDON 857 520/ISLAND
84	75	54	11	(SHE'S) SOME KIND OF WONDERFUL S. LEVINE (J. LEVINE)	◆ HUEY LEWIS & THE NEWS (C) (V) ELEKTRA 64542
85	87	83	12	POSSESSION P. MARCHAND (S. MCLACHLAN)	◆ SARAH MCLACHLAN (C) (D) NETTWERK 1-2662/ARISTA
86	89	92	4	NAPPY HEADS LIVE (N. JEAN, S. MICHEL, L. HILL, S. SCOTT)	◆ FUGEEES (TRANZLATOR CREW) (M) (T) RUFFHOUSE 77431/COLUMBIA
87	81	78	20	BORN TO ROLL ASE ONE (D. CLEAR, A. A. BROWN, E. MCINTOSH, T. J. KELSIE)	◆ MASTA ACE INCORPORATED (C) (M) (T) DELICIOUS VINYL 98315/EASTWEST
88	70	71	18	HOW DO YOU LIKE IT? K. SWEAT, F. SCOTT (K. SWEAT, F. SCOTT)	◆ KEITH SWEAT (C) (M) (T) (X) ELEKTRA 64555
89	68	56	14	BIZARRE LOVE TRIANGLE S. AUSTIN (A. HART, P. JONES, INE) ORDER)	◆ FRENTÉ! (C) (X) MAMMOTH 98274/ATLANTIC
90	95	75	20	FEENIN' D. SWING (D. SWING)	◆ JODECI (C) (T) UPTOWN 54824/MCA
91	97	97	3	TELL ME WHERE IT HURTS K. THOMAS (D. WARREN)	◆ KATHY TROCCOLI (C) (X) REUNION 62813/RCA
92	83	77	6	TAKE IT BACK B. LETHBRIDGE (GILMOUR, I. GILMOUR, B. EZRIN, P. SAMSON, N. LAIRD-CLOWES)	◆ PINK FLOYD (C) (D) (V) COLUMBIA 77493
93	NEW	—	1	ACTION D. KELLY (D. KELLY)	◆ TERROR FABULOUS (C) EASTWEST 98260
94	NEW	—	1	WEEKEND LOVE S. I. D. ANY GEE (D. OWENS, S. REYNOLDS, T. REBEL)	◆ QUEEN LATIFAH (C) (T) (X) MOTOWN 2249
95	88	—	2	SOUTHERNPLAYALISTICADILLACMUZIK ORGANIZED NOIZE (A. PATTON, A. BENJAMIN, ORGANIZED NOIZE)	◆ OUTKAST (C) (D) (M) (T) LAFACE 2-4070/ARISTA
96	82	68	11	OBJECTS IN THE REAR VIEW MIRROR MAY APPEAR CLOSER THAN... J. STEINMAN (J. STEINMAN)	◆ MEAT LOAF (C) (V) MCA 54848
97	100	96	4	WARRIOR'S DRUM RNS (RNS, JUST)	◆ KING JUST (C) (T) BLACK FIST 27491/SELECT STREET
98	98	86	10	WHENEVER YOU COME AROUND T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL (C) (V) MCA 54833
99	91	—	2	WINK B. BECKETT (B. DIPIERO, T. SHAPIRO)	◆ NEAL MCCOY (C) (V) ATLANTIC 87247
100	94	—	2	CAPTAIN SAVE A HOE STUDIO TON, E. 40 (E. STEVENS)	◆ E-40 (C) (T) SICK WID' IT 42230/JIVE

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.



ROLLING STONES® LOVE IS STRONG

from the forthcoming album *Voodoo Lounge*

Produced by Don Was and The Glimmer Twins

HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

STILL ON TOP: "I Swear" by All-4-One (Blitz/Atlantic) continues its amazing run atop the Hot 100. After 10 weeks at No. 1, "Swear" registers a significant decline in total points for the first time. We may see a new No. 1 single next week: "Stay (I Missed You)" by Lisa Loeb & Nine Stories (RCA). It's the biggest point-gainer on the chart and jumps 4-2, mostly due to a healthy increase in sales. "Stay" is going to put up a real fight for No. 1 next week. "Fantastic Voyage" by Coolio (Tommy Boy) is the second-biggest point-gainer overall and also shows No. 1 potential. It vaults 27-19 on the Hot 100 Airplay chart due to its increasing performance at top 40/mainstream. If its airplay points catch up with sales, it could be a No. 1 single. The third-biggest point-gainer overall is "Can You Feel The Love Tonight" by Elton John (Hollywood), at No. 7. It's also a future No. 1 challenger if its point gains continue at this pace.

BIG CHART JUMP: "You Better Wait" by Steve Perry (Columbia) is the fourth-biggest point-gainer overall, wins the Greatest Gainer/Airplay, and leaps 44 places on the Hot 100. It's an early success at numerous top 40/mainstream and adult outlets on the monitored panel, including No. 6 at KRQQ Tucson, Ariz., No. 5 at KHTT Tulsa, Okla., and No. 10 at KKRZ (Z100) Portland, Ore. On the top 40/adult side, it's No. 7 at WMC Memphis, No. 9 at WMXL Lexington, Ky., and No. 14 at WKTI Milwaukee. The fifth-biggest point-gainer and winner of the Greatest Gainer/Sales is "Thinkin' Problem" by David Ball (Warner Bros.). The country single rises 61-40 on sales alone. As usual with country singles on the Hot 100, there is no monitored top 40 airplay.

RUNNERS-UP: "When Can I See You" by Babyface (Epic) is the runner-up for the airplay award for the second week in a row, and jumps 32-24 overall. It ranks No. 2 in airplay at KSFM (FM102) Sacramento, Calif., and KKLQ (Q106) San Diego, and No. 6 at WHHH (Hoosier 96) Indianapolis. The runner-up for the Greatest Gainer/Sales is "Give It Up" by Public Enemy (Def Jam/RAL/Island). Its 53-27 jump on the Hot 100 Singles Sales chart fuels a big move overall, 93-54. Almost all of its points are from sales.

QUICK CUTS: "Action" by Kingston, Jamaica, native Terror Fabulous (EastWest) debuts at No. 93. His real name is Cecil Campbell. "Action" is already No. 5 in airplay at WPGC Washington, D.C., No. 8 at WQHT (Hot 97) New York, and No. 15 at WERQ (92Q) Baltimore... "Come To My Window" by Melissa Etheridge (Island), now 22 weeks on the chart, bullets at No. 30. "Window" is an airpower on the Hot Adult Contemporary chart, and has spread slowly from top 40/mainstream to top 40/adult and continues to gain airplay points. It's No. 1 at WPLJ New York and WPLY (Y100) Philadelphia, and No. 5 at WSTR (Star 94) Atlanta... "Maybe Love Will Change Your Mind" by Stevie Nicks (Modern/Atlantic) falls 57-62 despite a slight gain in points. It makes a 15% gain in monitored airplay points due to its success at top 40/adult. It's No. 7 in airplay at KISN Salt Lake City, No. 8 at WRQX Washington, D.C., and No. 10 at WKDD Akron, Ohio.

Aerosmith Is MTV Vid Awards' Top Nom Act Has An 'Amazing' 8 Nods; R.E.M., Bjork Get 6 Each

■ BY DEBORAH RUSSELL

Aerosmith leads the pack of nominees for MTV's 1994 Video Music Awards, with eight nods for its Gefen clips "Cryin'" and "Amazing."

The 1994 awards ceremony, set for Sept. 8 at Radio City Music Hall, will be hosted by comedienne/actress Roseanne. Scheduled performers include Tom Petty & the Heartbreakers, who received a nomination for the MCA clip "Mary Jane's Last Dance," and Snoop Doggy Dogg, nominated for the Death Row/Interscope/Atlantic clip "Doggy Dogg World."

New York mayor Rudolph Giuliani, Tony Bennett, and Salt-N-Pepa announced the 1994 VMA nominees during a press conference July 13 at New York's City Hall.

Aerosmith's "Cryin'" picked up three nominations on the general VMA ballot, including best video, best group video, and best metal/hard rock video. The "Amazing" clip netted five nominations on the professional ballot, including best direction, best special effects, best art direction, best editing, and best cinematography. (The general ballot mixes the votes of industry professionals and viewers; the professional ballot goes purely to members of the industry.)

Warner Bros. act R.E.M. and Elektra's Bjork followed with six nominations apiece, for the videos "Everybody Hurts" and "Human Behaviour," respectively. Capitol's Beastie Boys, 550's Deep Forest, and DGC's Nirvana each collected four nominations.

Marty Callner, Spike Jonze, Tarsem, and Jake Scott will vie for best direction honors.

Awards will be presented in 18 categories. Additionally, four international awards and a domestic viewers' choice award will be given based on voting by the home audience. A list of 1994 nominees follows:

Best Video: R.E.M., "Everybody Hurts" (Warner Bros.); Aerosmith, "Cryin'" (Geffen); Beastie Boys, "Sabotage" (Capitol); and Nirvana, "Heart-Shaped Box" (DGC).

Best Male Video: Beck, "Loser" (DGC); Tony Bennett, "Steppin' Out" (Columbia); Bruce Springsteen, "Streets Of Philadelphia" (Epic Soundtrax); and Tom Petty & the Heartbreakers, "Mary Jane's Last Dance" (MCA).

Best Female Video: Bjork, "Human Behaviour" (Elektra); Sheryl Crow, "Leaving Las Vegas" (A&M); Janet Jackson, "If" (Virgin); and Me'Shell NdegéOcello, "If That's Your Boyfriend" (Maverick).

Best Group Video: R.E.M., "Everybody Hurts" (Warner Bros.); Beastie Boys, "Sabotage" (Capitol); Aerosmith, "Cryin'" (Geffen); and Green Day, "Longview" (Reprise/Warner Bros.).

Best Rap Video: Coolio, "Fantastic Voyage" (Tommy Boy); Cypress Hill, "Insane In The Brain" (Columbia); Dr. Dre, "Let Me Ride" (Death Row/Interscope/Atlantic); and Snoop Doggy Dogg, "Doggy Dogg World" (Death Row/Interscope/Atlantic).

Best Dance Video: US3, "Cantalooop" (Capitol); En Vogue, "Runaway Love" (EastWest); Crystal Waters, "100% Pure Love" (Mercury); Salt-N-Pepa/En Vogue, "Whatta Man" (Next Plateau/London); and Janet Jackson, "If" (Virgin).

Best Metal/Hard Rock Video: Aerosmith, "Cryin'" (Geffen); Anthrax, "Black Lodge" (Elektra); Rollins Band, "Liar" (Imago); and Soundgarden, "Black Hole Sun" (A&M).

Best Alternative Video: Beck, "Loser" (DGC); Green Day, "Longview" (Reprise/Warner Bros.); Nirvana, "Heart-Shaped Box" (DGC); and Smashing Pumpkins, "Disarm" (Virgin).

Best New Artist In A Video: Beck, "Loser" (DGC); Bjork, "Human Behaviour" (Elektra); Counting Crows, "Mr. Jones" (DGC); Green Day, "Longview" (Reprise/Warner Bros.); Lisa Loeb & Nine Stories, "Stay" (RCA); and Me'Shell NdegéOcello, "If That's Your Boyfriend" (Maverick).

Best Video From A Film: Backbeat Band, "Money" from "Backbeat" (Virgin); Madonna, "I'll Remember" from "With Honors" (Sire);

Sinead O'Connor, "You Made Me The Thief Of Your Heart" from "In The Name Of The Father" (Chrysalis); and Bruce Springsteen, "Streets Of Philadelphia" from "Philadelphia" (Epic Soundtrax).

Best R&B Video: The Brand New Heavies, "Dream On Dreamer" (EastWest/Atlantic); Toni Braxton, "Breathe Again" (LaFace); R. Kelly, "Bump N' Grind" (Jive); Salt-N-Pepa/En Vogue, "Whatta Man" (Next Plateau/London).

Best Direction: Marty Callner for Aerosmith's "Amazing" (Geffen); Spike Jonze for the Beastie Boys' "Sabotage" (Capitol); Tarsem for Deep Forest's "Sweet Lullaby" (550); and Jake Scott for R.E.M.'s "Everybody Hurts" (Warner Bros.).

Best Choreography: Hammer, "Pumps And A Bump" (Giant); Janet Jackson, "If" (Virgin); US3, "Cantalooop" (Capitol); and Salt-N-Pepa/En Vogue, "Whatta Man" (London).

Best Special Effects: Aerosmith, "Amazing" (Geffen); Bjork, "Human Behaviour" (Elektra); Peter Gabriel, "Kiss That Frog" (Geffen); and Tool, "Prison Sex" (Zoo).

Best Art Direction: Aerosmith, "Amazing" (Geffen); Bjork, "Human Behaviour" (Elektra); Nine Inch Nails, "Closer" (Interscope); and Nirvana, "Heart-Shaped Box" (DGC).

Best Editing: Aerosmith, "Amazing" (Geffen); Bjork, "Human Behaviour" (Elektra); Deep Forest, "Sweet Lullaby" (550); Peter Gabriel, "Kiss That Frog" (Geffen); Meat Puppets, "Backwater" (London); R.E.M., "Everybody Hurts" (Warner Bros.); Smashing Pumpkins, "Disarm" (Virgin); and Stone Temple Pilots, "Vaseline" (Atlantic).

Best Cinematography: Aerosmith, "Amazing" (Geffen); Deep Forest, "Sweet Lullaby" (550); R.E.M., "Everybody Hurts" (Warner Bros.); and Nirvana, "Heart-Shaped Box" (DGC).

Breakthrough Video: Deep Forest, "Sweet Lullaby" (550); R.E.M., "Everybody Hurts" (Warner Bros.); Bjork, "Human Behaviour" (Elektra); Beastie Boys, "Sabotage" (Capitol); and Nine Inch Nails, "Closer" (Nothing/TVT/Interscope).

JUDY McGRATH BECOMES SOLE PRESIDENT OF MTV

(Continued from page 5)

plan to give some smart business people a chance to step up, as well," she adds. "My plan is to try to integrate them more into the programming and get this network going with one voice."

McGrath takes the helm of MTV at a time when the network faces its most formidable competition: a music video network proposed by five of the six major-label groups and the nation's leading electronic ticket vendor, Ticketmaster.

"The fact that our suppliers are getting into the game is something we think about all the time," says McGrath. "The landscape is changing and argues for an extremely strong talent and music department. There may be a call for fortification and expansion in that regard."

MTV also faces competition within its own company by the adult-oriented VH-1, which is in its own transitional phase under new president John Sykes, a former MTV executive. Freston often has stated that developing VH-1 is a key priority

for the MTV Networks.

"There's no question that the right thing to do is to support [Sykes] and to get millions of viewers who watch VH-1 to watch it more, and make it almost as successful as MTV," says McGrath. "They are definitely something to contend with and [MTV] could use some creative 'oneupmanship.'"

One of McGrath's key priorities outside the company is to explore new methods of communicating with the music industry. "I often feel we're operating on a 1981 model," she notes. "I'd like to use the available technologies in a more effective way."

Business priorities include the relaunching of MTV Asia, which is expected to appear on the Chinese satellite Abstar 1 in late November, says Freston. The network stopped broadcasting earlier this year after a dispute with its previous satellite carrier (Billboard, May 14). The new MTV Asia will be broadcast in Mandarin and English.

In addition, a home video line is in

the works, Freston says; the network's MTV Productions is expected to release its first film, "Joe's Apartment," in summer 1995; and Viacom New Media is aggressively exploiting the multimedia market with a new Beavis and Butt-head video game (Billboard, July 16), as well as its first CD-ROM title, "MTV's Club Dead."

While it's likely some corporate reshuffling will ensue with McGrath's appointment, neither she nor Freston would speculate about specific restructuring. Rick Krim, VP of music and talent, accepted a position with EMI Music Publishing prior to the announcement of McGrath's presidency (Billboard, July 9). A replacement has not been named.

"The senior team here is great; I assume people will not be streaming out the door," McGrath says.

For her part, Levinson is credited by Freston for developing the Nickelodeon Studios in Florida, as well as expanding MTV's global influence.

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	3	TAKE IT EASY	MAD LION (WEEDEE/NERVOUS)	14	15	9	FOOLISH PRIDE	TRAVIS TRITT (WARNER BROS.)
2	18	2	GET IT TOGETHER	BEASTIE BOYS (CAPITOL)	15	12	5	OH MY GOD	A TRIBE CALLED QUEST (JIVE)
3	25	2	WHEN I GIVE MY LOVE	KEITH SWEAT (ELEKTRA)	16	24	2	CAN IT BE ALL SO SIMPLE	WU-TANG CLAN (LOUD/RCA)
4	4	3	WHAT ABOUT US	JODECI (UPTOWN/MCA)	17	—	1	BIGGEST PART OF ME	TAKE 6 (REPRISE)
5	—	1	NEVER LIE	IMMATURE (MCA)	18	17	8	LUV 4 DEM GANGSTA'Z	EAZY-E (MCA)
6	8	2	BE MY BABY TONIGHT	JOHN MICHAEL MONTGOMERY (ATLANTIC)	19	22	6	THE WORLD IS YOURS	NAS (COLUMBIA)
7	5	6	SAY SOMETHING	JAMES (FONTANA/MERCURY)	20	21	4	LIFESTYLES OF THE NOT SO...	TRACY BYRD (MCA)
8	16	3	INFATUATION	JAMIE FOXX (FOX)	21	—	1	BOP GUN (ONE NATION)	ICE CUBE (PRIORITY)
9	—	1	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY (COLUMBIA)	22	20	3	IF YOU WANNA GROOVE	LIGHTER SHADE OF BROWN (MERCURY)
10	3	7	WHERE MY HOMIEZ?	ILL AL SKRATCH (MERCURY)	23	11	9	CORNFLAKE GIRL	TORI AMOS (ATLANTIC)
11	—	1	YOU	BONNIE RAITT (CAPITOL)	24	6	8	HOBO HUMPIN SLOBE BABE	WHALE (EASTWEST)
12	—	1	STROKE YOU UP	CHANGING FACES (BIG BEAT/ATLANTIC)	25	7	12	WHY HAVEN'T I HEARD FROM YOU	REBA MCENTIRE (MCA)
13	—	1	HERE WE GO	STAKKA BO (POLYDOR/ISLAND)					

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

EURO SUBCULTURE OFFERS AMBIENCE WITH ATTITUDE

(Continued from page 1)

mouth, and at clubs, raves, and stores off the beaten track, ambient music is finding a growing audience among a more open-minded public.

Ambient DJs are turning to dub reggae, sampled natural sounds, classical music, and almost anything recordable to work into their eclectic chill-out mixes. The end result is a DJ-driven fusion combining the same synthesizer and sampling elements that allowed techno to break free of traditional musical forms. But instead of the pumping rhythms of techno, ambient pieces make oblique references to the lush, synthetic heritage of such acts as Can and Tangerine Dream.

London's first outlet dedicated to ambient music opened eight months ago in what was once a DJ shop on trendy Berwick Street. Ambient Soho's owner, Rockitt, says, "Technology produced music you can dance to, but you need something you can live your life to, chill out to, work to, or study with."

Ambient is a far cry from what is termed "new age" in the U.S., although early compositions have been racked under that heading. Yet the meaning of the term "ambient" is be-

ments of Eno and his contemporaries, such as Harald Budd and Robert Fripp, with elements of hugely popular acid-house music from Detroit and Chicago.

"There was a sense of liberation which went with that music, taking in the clothes and the huge increase in the supply of [recreational drugs]," says Toop. "There was also an experimentation by sampling a portion of organic sounds and setting it to music. The [pioneers] weren't limited to the very tight genres which had confined us until then."

Definitive works from this period include the KLF's "Chill Out" and Sun Electric's "O Locco." Many early ambient artists also collaborated with Thomas Fehlmann, otherwise known as Sun Electric, producer of the Orb's mini-album "Pommes Fritz."

After an Italian production team produced the first "ambient house" record, "Sueno Latino," in 1989, the name stuck. In the early '90s, the music filled the "chill-out rooms" that sprung up in clubs as a refuge from the dancefloor for Ecstasy-altered brains and ears.

Ambient house is no longer in vogue, but it left behind an interest in musical mergers. "People listening to hippie rock or thrash are coming together and talking," says Toop.

Examples abound. Last fall, Paul McCartney collaborated with remixer, techno chill-out guru, and former Killing Joke bassist Youth on a dubby ambient album, "strawberries oceans ships forest," released under the name the fireman. Nicky Harris of thrash metallurgist act Scorn is working with ambient producers under the name Lull.

Meanwhile, house, dub, trance, and techno all are incorporating elements of ambient music.

AMBIENT FIGUREHEADS

The last year has seen the first ambient figureheads emerge. One of the more enigmatic and willful is Richard James, known professionally under a variety of names, including Aphex Twin, Polygon Window, and Blue Calx. Aphex Twin's "Selected Ambi-



MIXMASTER MORRIS/
THE IRRESISTIBLE FORCE

ent Works Vol. II" has sold 60,000 copies outside the U.S. for Sheffield-based indie Warp since being released earlier this year. The album followed a first volume released by Belgium's R&S Records. James also has his own label, Rephlex.

Both volumes take in a broad range of styles, from warm, rhythm-driven tracks to desolate and disturbing atonality. Much of the first album was made with James' home-built synthesizers and recorded on a cassette.

German DJ Sven Väth is attuned to the commercial potential of ambient, and he is one of the best-known exponents of the genre, though he is quietly derided by more credible figures within the field. His latest album, "Accident In Paradise," had the benefit of a worldwide release by Warner Music affiliates, including Warner Bros. in the U.S. The album features swaths of synthesizers, sampled didgeridoos, and whole chunks of classical music. Its sound ranges from slightly jungle-influenced tracks to moments of traditional, teutonic, synth-driven euphoria.

Less commercially successful but

close to the top of the critical heap is Norwegian Geir Jenssen, who recorded his latest album, "Patashnik," under the name Biosphere. The album is hailed as one of the best examples of the state of ambient music, taking in deep, brooding waves of synthesizer house rhythms with tape loops, and snatches of choirs and radio.

ANTI-RECORD COMPANY STANCE

Among the most prolific exponents of ambient is Frankfurt producer/composer Peter Kuhlmann, known professionally as Pete Namlook, owner of the Fax label.

Since starting in October 1992, Fax and its associated imprints have put out more than 140 releases, most of which are deleted after the first manufacturing run, and while the first CDs had maximum pressings of 500, Namlook has increased that to 1,000 to bring the market cost of the productions down.

Namlook's anti-record company feelings fuel his actions. "I'd like to bring my music out and somehow demonstrate that it's about more than money," he says.

The 1,000 CDs are sold straight to the label's distributor, NEWS. "I can live from it, and I don't want any more than that," says Namlook.

Until recently, major labels have shown little interest in a genre that has been misunderstood and is unsuitable for marketing through traditional artist-oriented channels. Mike Parkin, who co-founded the Beyond label in 1992, struck a venture earlier this year with China Records, which has an international licensing deal outside the U.K. but is handled by RTM/Pinnacle at home.

"I don't think major labels have got much of a clue, but the acts don't care about being signed to major labels," he says. "It's good that [the majors] stay away, because it's given [the genre] a chance to grow."

A key concern among labels has been the deliberate facelessness of the ambient and techno scene, where artists rely on landscape photography or computer-generated patterns

for their cover art.

Another reason indies have excelled is the speed and ease of communication, Toop says. "The license deals work so quickly [among indies]. They're also connected to Internet, and can swap things very quickly."

Mixmaster Morris is considering putting one-minute samples of his work on the Internet as others, such as Seefeel, have already done.

GLOBAL CHILLAGE

For many ravers, an encounter with Mixmaster Morris is the first brush with ambient. Dressed in a spangly hat and suit, he plays clubs constantly, and this summer will do the European rave circuit on his "global chillage" tour.

Accompanied by computer-generated and -manipulated graphics and natural views, ambient music is becoming a performance art in its own right. In Amsterdam last year, the genre's leading lights took part in an ambient festival in the city's Melkweg club, famous for its stoned atmosphere. The event led to several collaborations, notably Namlook and Morris collaborating on the "Dream-



Ambient Soho street sign

coming diluted, as almost any electronic or sampled music now gets the tag.

"MUSIC FOR AIRPORTS"

Brian Eno's work, such as "Music For Airports" from 1978, is regarded by many as the genesis of ambient music. In his liner notes, Eno observed, "[ambient music] must be as ignorable as it is interesting," implying that the music can provide a background for other activities, but also hold the listener's attention if required.

David Toop, a musician, writer, and longtime champion of the genre, was a contemporary of Eno at art school. "We were both introduced to theories of John Cage, and we'd been hearing the music of minimalists including Steve Reich, Philip Glass, and Terry Riley," says Toop. "We came to believe that music is created by listening to your surroundings. It's more about the art being a process of creating than about it being a finished object."

For more than a decade, such music remained the preserve of a minority of modern classical aficionados. That changed around 1988-89 with the work of Alex Patterson—then working at Eno's EG label, and now half of the Orb—and Jimmy Cauty, formerly of the Orb and KLF. Patterson and Cauty are credited with inventing ambient house, fusing ele-

Waveform Label Leaps Into Ambient

BY ANDREW MEANS

"One A.D.," a compilation of British artists, is the first release from Waveform, an independent label specializing in ambient dub.

At the helm of the new company is Forest, producer and host of the syndicated radio show "Musical Starstreams" and a fervent disciple of the nascent genre.

"It's progressive, instrumental-based electronic music, and it's tied into the technological advances that are going on, the information highway, those kind of things," says Forest. "There's just a huge explosion that will happen with this music in the United States if enough people understand it and give it a chance."

Waveform is a partnership with the English label Beyond Records, and was formed in May when Beyond president Michael Barnett asked Forest to set up a U.S. arm for his company. They found that the Beyond name was already taken in the U.S. and settled on Waveform.

The company is based, according to a Waveform statement, "not in New York or L.A. but in the UFO-filled canyons of Sedona, Ariz.," where Forest had already established a base for his radio show. The company's product is distributed by Navarre.

Waveform acts as the U.S. marketing arm for Beyond. In addition to the compilation, the company is slated to release "Colourform," the U.S. debut by Higher Intelligence Agency (HIA), on Sept. 7. A visit to the U.S. by HIA around the same time is also a possibility.

A second compilation from Waveform, "Two A.D.," should be out before the end of the year.

Forest's own interest in ambient dub comes by way of material featured on "Musical Starstreams." Since beginning the show in 1981, when still known as Frank Forest, he has focused on music he describes as "progressive instrumental."

His playlists have ranged from world music to composers like

Brian Eno, the Cocteau Twins, and Jean-Michel Jarre, to artists lumped under the heading New Age—an association Forest prefers to avoid these days.

"Basically, the New Age choices were becoming either boring or like jazz," he says, explaining his interest in ambient dub. "This was a breath of fresh air, and I really needed it to re-energize my show."

Forest says that while ambient dub has livened up his radio show, he has found radio's response to the genre overall slow going.

But Forest acknowledges a reluctance on the part of commercial radio in accepting ambient. One stumbling block in marketing the music may be its association with drugs, notably Ecstasy. "There's a connection, but nothing that we're consciously cultivating," says Forest.

Forest notes that there is still much ground to be revealed in the genre. "Because it covers such a wide spectrum, I think we've just scratched the surface," he says.



SVEN VATH

fish" album, which sold 20,000 copies, according to Rising High.

The group Orbital, usually mentioned in the same sentence as the words "ambient" and "techno," was among the headliners at the Glastonbury Festival June 25. Last year, the Orb, now signed to Island Records, occupied the same spot, entertaining the spaced-out crowd with samples of bird songs, taped radio announcers, and synthesizers. A year earlier, ambient music had been confined to a chill-out tent miles from the main stage.

Mainstream acceptance of the music has been eased by the emergence of acts which remain faceless on record but are exposed on tour.

Dance indie label 3-beat signed Neuro Project, an ambient dancing group, after the act dropped off tapes at the label's 3-beat shop in Liverpool. Says 3-beat partner Phil Beddard, "It wasn't the traditional ambient kind of thing you'd expect: It has a beginning, a middle, and an end." 3-beat has now struck a deal with London Records in the U.K. for product with crossover potential, and is looking to go beyond the 7,000 sales of its Neuro release "Electric Mothers Of Invention."

Virgin also is trying mainstream marketing for its act Future Sound Of London, taking out press ads for its new release "Lifeforms" but using graphics of the cover art rather than the act. Virgin also has successfully launched Fluke, whose "Six Wheels On My Wagon" was one of

(Continued on page 135)

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



FOR WEEK ENDING
JULY 23, 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	1	2	6	*** No. 1/GREATEST GAINER *** SOUNDTRACK WALT DISNEY 60858 (10.98/17.98) 2 weeks at No. 1	THE LION KING	1
2	2	1	5	STONE TEMPLE PILOTS ATLANTIC B2607* AG (10.98/16.98)	PURPLE	1
3	3	3	33	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1
4	4	4	5	WARREN G VIOLATOR/RAL 52335* ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
5	7	—	2	ALAN JACKSON ARISTA 18759 (10.98/15.98)	WHO I AM	5
6	6	6	30	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
7	5	5	16	TIM MCGRAW ▲ CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
8	9	7	13	ALL-4-ONE ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
9	10	11	18	SOUNDGARDEN ▲ A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
10	8	—	2	KEITH SWEAT ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	8
11	14	—	2	DA BRAT SO SO DEF/CHAOS 66164* COLUMBIA (9.98 EQ 15.98)	FUNKDAFIED	11
12	19	15	17	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 54138 (10.98/15.98)	CHANT	3
13	17	20	35	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	13
14	11	10	16	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	2
15	21	18	13	COLLECTIVE SOUL ● ATLANTIC 82596/AG (10.98/15.98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15
16	13	8	15	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
17	16	9	5	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
18	15	12	6	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
19	20	17	52	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
20	12	—	2	HOUSE OF PAIN TOMMY BOY 1089* (11.98/15.98)	SAME AS IT EVER WAS	12
21	23	22	7	AALIYAH BLACKGROUND 41533*/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
22	18	13	3	JOHN MELLENCAMP MERCURY 522428 (10.98/16.98)	DANCE NAKED	13
23	22	14	14	PINK FLOYD ▲ COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
24	26	28	6	SEAL ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
25	25	23	35	R. KELL ▲ JIVE 41527 (10.98/15.98)	12 PLAY	2
26	24	21	19	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
27	33	34	22	GREEN DAY ● REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	27
28	27	26	50	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
29	28	25	45	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98) 7MIL	MUSIC BOX	1
30	29	24	22	SOUNDTRACK ▲ RCA 66364 (10.98/16.98)	REALITY BITES	13
31	32	35	64	AEROSMITH ▲ GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
32	36	46	8	OFFSPRING EPITAPH 86432* (8.98/14.98) HS	SMASH	32
33	34	31	24	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
34	NEW	1	1	*** Hot Shot Debut *** SOUNDTRACK EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	34
35	31	32	7	JON SECADA SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
36	30	16	5	BOSTON MCA 10973* (10.98/16.98)	WALK ON	7
37	37	33	35	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
38	39	29	11	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
39	35	27	7	JIMMY BUFFETT MARGARITAVILLE 11043/MCA (10.98/16.98)	FRUITCAKES	5
40	52	78	4	SOUNDTRACK CAST WALT DISNEY 60857 (10.98/16.98)	THE LION KING SING-ALONG (EP)	40
41	45	37	22	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
42	41	38	11	OUTKAST ● LAFACE 26010* ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	20
43	43	39	7	HEAVY D & THE BOYZ U-TOWN 10998*/MCA (9.98/15.98)	NUTTIN' BUT LOVE	11
44	47	49	60	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98) 6MIL	JANET.	1
45	44	36	6	VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO, VOLUME 5	36
46	40	30	4	SPIN DOCTORS EPIC 52907* (9.98 EQ/16.98)	TURN IT UPSIDE DOWN	28
47	48	41	16	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
48	42	40	33	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
49	54	—	2	BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	49
50	38	19	3	VARIOUS ARTISTS MERCURY 22123* (10.98/16.98)	KISS MY ASS: CLASSIC KISS REGROOVED	19
51	49	43	26	CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	9
52	50	50	39	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
53	46	47	9	INDIGO GIRLS ● EPIC 57621* (10.98 EQ/16.98)	SWAMP OPHELIA	9
54	56	63	65	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30

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
55	63	56	7	TOAD THE WET SPROCKET COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
56	53	44	9	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
57	57	53	11	LIVE RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38
58	59	57	18	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
59	51	48	42	NIRVANA ▲ DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
60	62	54	24	ALICE IN CHAINS ▲ COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
61	55	42	8	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	35
62	61	52	37	TEVIN CAMPBELL ▲ QWEST 45388*/WARNER BROS. (10.98/16.98)	I'M READY	18
63	60	51	5	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	48
64	68	71	33	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
65	72	86	4	DAVID BALL WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	65
66	64	55	34	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
67	58	45	3	HELMET INTERSCOPE 92404/AG (9.98/15.98)	BETTY	45
68	65	59	38	PEARL JAM ▲ EPIC 53136* (10.98 EQ/16.98) 5MIL	VS.	1
69	81	—	2	TONY BENNETT COLUMBIA 66214 (10.98 EQ/16.98)	MTV UNPLUGGED	69
70	73	68	134	PEARL JAM ▲ EPIC 47857 (10.98 EQ/16.98) HS 7MIL	TEN	2
71	94	94	42	MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98)	YES I AM	16
72	67	60	140	NIRVANA ▲ DGC 24425*/GEFFEN (9.98/13.98) 5MIL	NEVERMIND	1
73	95	160	3	SAMMY KERSHAW MERCURY 522125 (10.98/15.98)	FEELIN' GOOD TRAIN	73
74	75	64	86	KENNY G ▲ ARISTA 18646 (10.98/15.98) 6MIL	BREATHLESS	2
75	74	62	86	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98) 11MIL	THE BODYGUARD	1
76	69	77	3	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	69
77	76	72	15	SOUNDTRACK MEDICINE/GIANT 24533*/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	72
78	70	58	43	MEAT LOAF ▲ MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
79	77	76	81	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
80	92	83	92	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
81	83	80	152	METALLICA ▲ ELEKTRA 61113* (10.98/15.98) 7MIL	METALLICA	1
82	84	70	45	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
83	80	74	17	MEAT PUPPETS LONDON 828484 ISLAND (9.98/13.98) HS	TOO HIGH TO DIE	62
84	85	65	72	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
85	71	66	8	ERASURE MUTE 61633/ELEKTRA (10.98/15.98)	I SAY, I SAY, I SAY	18
86	79	67	21	SARAH MCLACHLAN NETWORK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
87	82	73	21	JOSHUA KADISON SBK 80920/EMI (10.98/15.98) HS	PAINTED DESERT SERENADE	69
88	101	95	23	TORI AMOS ● ATLANTIC 82567/AG (10.98/15.98)	UNDER THE PINK	12
89	86	—	2	TAKE 6 REPRISE 45497/WARNER BROS. (10.98/15.98)	JOIN THE BAND	86
90	78	61	8	JULIO IGLESIAS COLUMBIA 57584 (10.98 EQ/16.98)	CRAZY	30
91	91	85	9	SOUTH CENTRAL CARTEL G.W.K. CHAOS 57294* COLUMBIA (10.98 EQ/15.98)	'N GATZ WE TRUSS	32
92	88	81	19	HAMMER ● GIANT/REPRISE 24545*/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	12
93	154	—	2	*** Pacesetter *** NEIL DIAMOND COLUMBIA 66321 (15.98 EQ/24.98)	THE TV AMERICA	93
94	100	90	35	BRYAN ADAMS ▲ A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
95	66	—	2	NICE & SMOOTH RAL 52336*/ISLAND (9.98/15.98)	JEWEL OF THE NILE	66
96	93	135	18	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	93
97	98	89	106	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
98	104	124	47	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
99	87	75	11	FRENT! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HS	MARVIN THE ALBUM	75
100	89	79	19	VARIOUS ARTISTS MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
101	103	82	9	LORRIE MORGAN BNA 66379 (9.98/15.98)	WAR PAINT	48
102	96	100	55	SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
103	102	91	24	COLLIN RAYE ● EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
104	97	84	16	PANTERA ● EASTWEST 92302*/AG (10.98/15.98)	FAR BEYOND DRIVEN	1
105	99	96	29	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
106	107	102	178	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
107	106	97	22	NEAL MCCOY ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	84
108	90	69	4	ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98)	ZINGALAMADUNI	55
109	120	123	23	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	98

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a star 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 has the largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.



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the platinum single FANTASTIC VOYAGE,
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BETWEEN THE BULLETS



by Geoff Mayfield

LONG LIVE THE KING: "The Lion King" continues to lead the pack, and for the fifth week in a row, posts The Billboard 200's largest unit gain. Thus, the **Elton John/Tim Rice** project ties the record for consecutive Greatest Gainer awards set last fall by **Blind Melon** (The Greatest Gainer debuted in Billboard April 3, 1993). With a 9% gain over last week's tally, the soundtrack's new one-week sum falls just shy of 296,000 units, which beats No. 2 **Stone Temple Pilots** by more than a 2-to-1 margin. Meanwhile, the kids-targeted "The Lion King Sing-Along" continues to climb quickly, rising a dozen places to No. 40 on a 15% increase, which brings it to almost 26,000 units.

ROYAL COMPETITION: The only serious threat to the throne of the "Lion King" appears to come from the **Rolling Stones**, whose first Virgin album debuts on next week's chart. Even if the Stones do manage to interrupt the "Lion King" streak, the Walt Disney soundtrack stands a good chance to return to the top slot before summer's end. Other debuts to watch: **Harry Connick Jr.** and **Alice Cooper** on next week's chart, **Steve Perry** and **Sir Mix-A-Lot** the following week.

MORE SOUNDTRACKS: With "Forrest Gump" replacing "The Lion King" atop the box-office chart, the former's oldies-laden soundtrack becomes an immediate hot seller. With a dramatic sales increase of more than 550%, the two-fer "Gump" set scores a second-week total exceeding 28,000 units, good for the Hot Shot Debut at No. 34. You have to go back to last summer's July 3 issue to find the last time a double-length album managed to score The Billboard 200's highest debut. That title, **Ozzy Osbourne's** "Live & Loud," like "Gump," is marketed by Epic. Meanwhile, an Epic Soundtrax title from an earlier **Tom Hanks** film makes tracks again, as home video exposure pumps the multi-artist "Philadelphia" 159-126 on a 14% gain.

FLOW SLOWS, AND IT SHOWS: Although most weeks in June and July have sported strong slates of new releases to pace business, this, by comparison, is a relatively slow week. After "Forrest Gump," one must scan down to No. 127, where freshman **Hootie & the Blowfish** log the chart's second-highest debut. By contrast, last week's Billboard featured two new entries in the top 10 and four in the top 20. The lack of new traffic-building titles is reflected in Market Watch, which reveals that industrywide, sales of all singles and cassettes trail last week's mark by 4.3%. . . . As a result of this week's sales decline, titles with even modest gains or flat sales are able to march forward by as many as nine to 13 places. Only 36 of the 200 albums that appeared on last week's list manage to show any sort of sales increase.

WHO HE IS: One artist who *does* look strong this week is **Alan Jackson**. With an 11% gain, his new "Who I Am" moves 7-5 on the big chart. His 93,000 units also push him to the top of Top Country Albums, ending **Tim McGraw's** impressive 15-week run (see Country Corner, page 34). Part of Jackson's second-week increase is explained by the fact that it takes two weeks for sales from some rackjobber-stocked stores, where country product tends to do well, to show up in SoundScan's system.

ALSO GROWING: Have you noticed that **Melissa Etheridge** (94-71), with four tracks making noise at various radio formats, is staging an impressive turnaround? Bolstered by dates on the **Eagles** tour, her own headline concerts, her role on "VH-1 Honors," and a July 5 shot on "Late Show With David Letterman," this is the fifth straight week that she has shown sales gains. . . . Rebounding, too, are the **Benedictine Monks Of Santo Domingo De Silos**, whose "Chant" posts an 11.5% increase for a one-week total that exceeds 58,000 units (19-12). The album of Gregorian chants benefits from a two-week campaign that featured heavy cable advertising with placement and sale pricing at The Musicland Group. Such a promotion would stretch most classical albums' marketing budgets, but then again, most classical titles don't go double platinum.

MARKET WATCH				
A WEEKLY NATIONAL MUSIC SALES REPORT				
WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
12,310,000	12,853,000	DOWN 4.3%	11,446,000	UP 7.5%
YEAR-TO-DATE UNIT SALES				
YTD (1994)	YTD (1993)	CHANGE		
322,286,000	303,730,000	UP 6.1%		
FOCUS ON SALES BY:				
CONFIGURATION	ALBUM FORMAT	STORE TYPE		
Albums: 10,367,000 (84.2%)	CD 5,834,000 (56.3%)	Major Chain: 5,506,000 (44.7%)		
Singles: 1,943,000 (15.8%)	Cassette: 4,522,000 (43.6%)	Chain: 1,464,000 (11.9%)		
	Other: 11,000 (0.1%)	Independent: 1,650,000 (13.4%)		
		Rack: 3,690,000 (30%)		
ROUNDED FIGURES				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				

ARISTA SWINGS ON STARS, NEW ACTS

(Continued from page 11)

motion directors have become more important than ever."

Besides established contributors such as Houston, Aretha Franklin, Kenny G, Jackson, Brooks & Dunn, and Pam Tillis, Davis' commitment to diversity and artist development paid off with numerous artist breakthroughs. In addition to Ace Of Base and Braxton, the label enjoyed success with Crash Test Dummies, McLachlan, and Arista-handled LaFace group Outkast.

Besides "The Bodyguard," another remarkably popular holdover was Kenny G's "Breathless," with sales this year accounting for more than 1.2 million of a total 6 million units sold in the U.S. and 10 million around the world since its release in 1992.

Arista also has several current or upcoming soundtrack releases, including "The Shadow," with Taylor Dayne singing Jim Steinman's "Original Sin," and Fox Records' "Speed" and "Airheads," due Tuesday (19). Fall entries will include "Pagemasters" and the remake of "Miracle On 34th Street."

Arista hopes to continue its fiscal momentum with fall product from TLC, Kenny G (a Christmas album), the Jeff Healey Band, Annie Lennox, Barry Manilow (in a big band setting), Carly Simon, and Dionne Warwick (featuring Brazilian music).

At Arista Nashville, the new re-

lease from Alan Jackson, "Who I Am," is No. 7 in its second week on The Billboard 200. Other important releases are due from Brooks & Dunn, Michelle Wright, the Tractors, Diamond Rio, and Radney Foster. Meanwhile, Arista Nashville president Tim DuBois has started Arista Texas with releases by La Difrenzia and Flaco Jimenez, as well as a various-artists Tejano Christmas album.

In R&B, the label is touting the quartet NIIU, with its debut due Tuesday (19). The label's joint-venture situations, mainly in the R&B area, include upcoming discs by La-

Face artists Usher Raymond (see story, page 22), A Few Good Men, and Body Snatches; 4-Bidden, on the new Hiram Hicks label; the Bad Boy label's Craig Mack and the Notorious Big; the Rowdy label's Rampage; Uaz's Deborah Cox; and R+Beats' Phat and Monica Arnold.

A new label relationship in the alternative area has been forged with the U.K.'s Dedicated Records, formerly handled in the U.S. through Arista sister company RCA. Its acts include This Picture, Cranes, Family Cat, Spiritualized, and Butterfly.

SONY, PHILIPS UNDER CD-PATENT SCRUTINY?

(Continued from page 12)

censees and other related companies that have been served with "civil investigative demands," or subpoenas, by the Justice Department over the last several weeks. The focus, according to one manufacturing recipient, is to collect any documents bearing on the licensing of optical disc patents.

DiscoVision is among the other companies that have received the subpoenas.

Other holders of CD patents include Thomson Electronics, DiscoVision, and Pioneer. The patent-rights issue has boiled up on sever-

al fronts this year, with the French-based Thomson filing suit against major music manufacturers such as Time Warner, Thorn EMI, and Bertelsmann in February, claiming its patents are being willfully infringed (Billboard, April 2). And in June, a Culver City, Calif., man who holds four patents listing him as inventor of the optical disc filed suit against Philips, claiming the company is falsely representing itself as the originator of the technology (Billboard, July 2).

EURO SUBCULTURE OFFERS AMBIENCE WITH ATTITUDE

(Continued from page 131)

last year's groundbreaking albums.

But finding the customer is not always easy. Rockitt at Ambient Soho says the customer for this music is not the DJ or necessarily the raver, despite his store's location alongside the hottest dance shops. "I sell music for the public, and not for the DJ," he says. "A lot of the trade is professional people in suits."

Labels with their tentacles in the chill-out scene also form a vital link between the chemically enhanced, open minds of younger customers and older music sitting in the vaults.

Chill Out Classics has put a compilation on the market composed entirely of classical music. Says partner Peter Leigh, "Existing classical labels have contacted us with some fantastic repertoire. It's one way to reach beyond their traditional middle-class consumers. It's incredible to hear something like Arvo Part blasting out of a really big sound system. We're putting this music out on white label, and the classical guys are asking what a white label is."

COMPILATIONS ABOUND

The compilations market is one area in which the majors and indies compete, and is a vital way of introducing music to buyers.

Warp Records' "Artificial Intelligence II" compilation has sold 30,000 copies outside the U.S. in just over four weeks, according to the label. It features tracks by Autechre, Seefeel, Beaumont Hannant, and Polygon Window. At the more commercial end, BMG-linked Total has released its second "Trance Europe Express" CD in conjunction with music magazine Volume. EMI U.K.'s dance imprint Positiva weighed in last year with "The Positiva Ambient Collection," although a follow up has yet to emerge.

European labels also are strong in this market. Belgium's Crammed

Discs, also home of Zap Mama, put its eclectic catalog to good use with its "Freezone One, The Phenomenology Of Ambient," some 15,000 copies of which have been shipped across Europe, according to the label. Marketing for the compilation centers on biographical flyers distributed at ambient evenings and at raves. A four-album set has been produced for DJs to use live.

Benelux indie Play It Again Sam is releasing its own compilations as well as "Ambient: Definitions," put together by Belgian producer Jo Bogart, who worked with techno crossover act Technotronic.

With the aid of the EG catalog, which it bought in 1990, Virgin has released four collections, beginning in summer 1993 featuring original Eno, Fripp, and David Sylvian tracks on the first and ending up incorporating elements of thrash metal on its fourth release.

Everyone involved is convinced that the ambient feel and anarchic attitude have the power to change music in this decade, and will be the catalyst for something unknown. "Punk opened the doors, like ambient is doing now," says Morris. "If it wasn't for punk, we wouldn't have had Pere Ubu or Cabaret Voltaire and all the amazing music which followed in its wake, even though they weren't anything like the Sex Pistols."

Says Beyond's Barnett, "We're definitely being pulled by the market, rather than pushed by the releases."

The labels that know how to chill out stand a good chance of cashing in on whatever accessible music comes out of this summer's growing ambient wave. For those that don't, the consequences—as Rising High's rallying cry suggests—could be more dire.

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EXECUTIVE SHAKEUP ROCKS WARNER GROUP

(Continued from page 1)

chairman Bob Krasnow. Now the industry awaits the anticipated promotion of EastWest Records chairwoman Sylvia Rhone to head a merged Elektra-EastWest. Some sources speculate that that appointment could occur as early as Monday (18).

Warner executives refuse to discuss any of the speculation, and Krasnow and Rhone have declined to be interviewed. Warner Music Group chairman/CEO Robert Morgado, asked about the appointment of a new chief of Elektra, says, "We haven't got a certain date in mind, but you can assume we won't let this linger."

Many sources believe that the 59-year-old Krasnow, who led Elektra for 11 years, left because he balked at having to report to Morris, who was named president/COO of a newly formed unit called Warner Music-U.S. Krasnow had reported to Morgado. The resignation was effective July 13, the day after it was announced.

It is unclear how Mo Ostin, the longtime chairman of Warner Bros. Records, will accept reporting to Morris. Ostin also declined to be interviewed. At press time, there was a rumor that he was set to resign, but a source at Warner Bros. says, "That is absolutely not true. There are no parallels with what happened at Elektra." Ostin is said to be currently working without a contract, but is considering the new contract that has been offered to him.

Warner Music Group's domestic operations include three independently managed label groups: Elektra Entertainment, Warner Bros. Records, and the Atlantic Group. There is speculation that a merged Elektra-EastWest, under Rhone, will be folded into the Atlantic Group.

The music label Atlantic Records is headed by president Danny Goldberg, who Morris says is likely to assume the additional title of COO next year. But the changes leave unanswered the question of who will helm the Atlantic Group. In addition to EastWest and Atlantic Records, the Atlantic Group includes a 50% stake in Interscope Records; home video company A*Vision; Atlantic Nashville; a 50% stake in Rhino Records; and Time Warner Audio Books.

NEW COMPETITION

With Morris' promotion, Ahmet Ertegün is now sole chairman/CEO of the Atlantic Group. He will now report to Morris, but it is well known that he is not involved in day-to-day operations. If Elektra and EastWest merge under the Atlantic Group, then the stage is set for a competition between Rhone, Goldberg, and Jimmy Iovine, the chief of Interscope, to take the reins at the group. Atlantic is expected to acquire the 50% of Interscope it doesn't already own from Iovine and partner Ted Field.

Although the realignment places Morris in charge of the company's record labels in the U.S., several operations will continue to report directly to Morgado. They include Warner/Chappell Music, the music publishing unit; Warner Music International; the special products, direct marketing, and new technology companies; and WEA, the U.S. manufacturing and distribution arm of Warner Music.

Morris, who reports to Morgado, said in an interview with Billboard "his job is 'just to oversee the labels.'" Prior to the appointment there had been no executive in between Morgado and the chief of Atlantic, Elektra, and

Warner Bros.

It has been rumored for some time that Morgado, a valued ally of parent company Time Warner's late chairman Steve Ross and current chairman Gerald Levin, might move up to some higher position within Time Warner, and that Morris was being groomed to succeed him as the chief of the Warner Music Group. But Morgado, in an interview, said, "There's absolutely no truth to that speculation on any level... I expect to be running Warner Music Group... until the millennium."

WHY NOT WEA?

The status of WEA in the reorganization puzzles some observers. Because it is largely a distributor of Warner label recordings in the U.S., it seems a likely candidate for Morris' supervision. But Morgado says WEA president David Mount will still report to him because the distributor has been branching out into areas like home video and multimedia. "Dave Mount will work very closely

with Doug on the selling and scheduling of releases, and in fact will take his direction on that from Doug," says Morgado.

The reorganization also has stirred talk about the future of joint ventures and distribution deals Warner Music has with other labels. For instance, there is speculation that Walt Disney's Hollywood Records may break its distribution pact with WEA. And it has been reported that Irving Azoff—founder of Giant Records, a Warner joint venture—may be seeking a new partner.

It is unclear why the shakeup at Warner Music occurred. Some sources say it is because financial results have not been strong. In the first quarter, the music group's operating earnings declined 8.1% from the previous year, as revenues increased only 2.1%. But, according to figures supplied by SoundScan, Warner's labels have performed well this year: WEA led all music distributors in pop market share and R&B market share for the first half of 1994 (see story,

page 50).

As for Krasnow's decision to resign, some observers had speculated that he might leave Elektra because of poor health. But others say that treatments he underwent for cancer last year were successful. Morgado says he had discussions with Krasnow for a year "about his wish to do other things... What happened was an acceleration of an intent."

Krasnow became the head of the Elektra/Asylum/Nonesuch labels in 1983, and built the business into Elektra Entertainment with the addition of a video company and a classical music division. Before taking over Elektra, he had been VP of talent for Warner Bros. Krasnow began his career in music as a sales representative for Decca Records.

Elektra has not had a strong presence on the charts this year. The new Keith Sweat album, "Get Up On It," debuted in the top 10 on The Billboard 200 last week, but that is Elektra's only title among the biggest-selling recordings.

Atlantic, on the other hand, has been on a hot streak lately, scoring four No. 1 albums: "Purple" by Stone Temple Pilots, "The Crow" soundtrack (on Interscope), "Kickin' It Up" by John Michael Montgomery, and "Far Beyond Driven" by Pantera (on EastWest). Revenues for the Atlantic Group are projected at between \$800 million-\$900 million this year, up from \$750 million in 1993.

Morris, 54, was appointed co-chairman and co-CEO of the Atlantic Group in 1990. He started out as a songwriter while a student at Columbia University. In 1965 he became a writer and producer for Laurie Records. His biggest hit was "Sweet Talkin' Guy," recorded by the Chiffons in 1966. Turning to the business side of music, he became a VP and GM at Laurie. In 1970 he started his own label, Big Tree Records, which was distributed by Atlantic and then, in 1978, acquired by it. Morris then was named president of Atlantic's Atco Records, and in 1981 became president of Atlantic Records.

TIME WARNER, NASH PRODUCTIONS LAUNCH MULTIMEDIA PUBLISHING ENTITY

(Continued from page 1)

lection" at Voyager and also executive-produced the acclaimed Residents CD-ROM "Freak Show" for that company, will be president and creative director of the new firm.

"In combining the talents of Michael and his associates with the support and expertise of HBO and Music Group companies, we expect Inscape to be a significant player in the interactive arena," says Robert Morgado, chairman/CEO of the Warner Music Group.

Adds Nash, "A large part of our success will rely upon our ability to create a dialog that fully involves all our partners. They have the machinery and the muscle, the commitment and the expertise to make this succeed."

PART OF THE FAMILY

Jordan Rost, senior VP of marketing at Warner, notes that Warner Music Group does not intend to "micromanage" the new business. "But we certainly have more than a passing interest in making it a success," he says. "And that means if we can help make connections within our family of labels and artists, absolutely. We're more than just money partners. They're part of the family."

The "family" connection extends to the manufacturing, marketing, and distribution of the CD-ROM titles. WEA Manufacturing will replicate Inscape discs, while WEA Corp.'s multimedia division, formed earlier this year under the direction of VP David Archambault, will market and distribute the titles in the U.S. International distribution will be handled by Warner Music International.

"I've seen some superior product development efforts fail because of an inability to get things into the marketplace," Nash notes. "You can't understate the importance of a major marketing and distribution force in this evolving market."

Nash defines Inscape's product focus as "entertainment-content-based CD-ROMs," adding that the entertainment content will be culled from a variety of sources, including but not limited to the rich Warner Music Group and HBO caches of music and

TV assets. "We plan to work both inside their intellectual property holdings, and outside," Nash says.

The first title from Inscape will come from the latter: "Bad Day On The Midway," from the unclassifiable rock-leaning group the Residents, is an independent acquisition that follows in the steps of the earlier "Freak Show" CD-ROM. The \$69.95 "Freak Show" presented an incredible side-show carnival of rich 3D graphics, odd characters, and eerie music, and won a handful of awards for its creators. "Midway" is expected to have a list price of about \$50.

"Midway" is another part of this 'Disneyland of the Damned' that exists in the Residents' imagination as their own little stop off the information highway," Nash says of the follow-up. "The midway is populated by about a dozen characters, and the

user plays the midway as one of those characters and experiences things differently based on the character they have assumed."

THE PLOT THICKENS

The spiraling plot lines and subplots are progressive, Nash adds, meaning that causing something to happen at one point will set off unique developments later on, allowing for the narrative to unfold in thousands of variations. The "world" view combines elements of music videos, comic books, and video games.

Unlike "Freak Show," which was spun off from a Residents album, "Bad Day On The Midway" was "conceived from the get-go as a CD-ROM," says Homer Flynn, a representative for the Residents, who have never disclosed their identities over the course of a two-decade ca-

MGM/UA CREATES FAMILY ENTERTAINMENT LABEL

(Continued from page 6)

propriate releases are in the same brightly colored, durable vinyl.

Vendors are on to something big, according to MGM/UA Home Entertainment executive VP David Bishop. "It's the most rapid growth area in the sell-through arena. The consumer just can't get enough of it," Bishop says. "This is a fresh new way to reposition product in the marketplace and introduce it to a whole new generation." Warner distributes all MGM/UA releases, but neither studio envisions any label confusion. "I see it as a complement," says Bishop. "Warner reps can go in and really create a family entertainment section."

Not everyone is as enthusiastic, however. Some retailers have had trouble differentiating between "family" labels and the vast array of titles also aimed at kids but without the same identifying marks.

"Family" is a broad category," says Blockbuster senior VP Ron Castell. "It doesn't make any difference to the consumer." Beth de Voe, assistant marketing VP at distributor Ingram Entertainment, agrees that "the lines are very blurred. It's pretty much all the same product."

Nevertheless, wholesalers are trying to catch the wave. Ingram's Zoo Review Kids Club encourages family sections in stores, and Baker & Taylor Video is introducing a merchandising program in conjunction with the Parent's Choice advocacy group at the July 24-27 Video Software Dealers Assn. convention in Las Vegas.

THE CLAMSHELL ADVANTAGE

"There is a definite need for identifiable family product, and it's been too easy for suppliers to lump everything together," says B&T sales VP Chris Arns. Suppliers have pushed family labels to establish continuity and eventually gain permanent shelf space, according to Arns. "They're taking steps on the supply side. Now retail has to change." New Jersey-based Palmer Video likes the trend and thinks clamshell packaging attracts more customers than cardboard sleeves (Billboard, June 25).

One reason Warner and FoxVideo titles have done better is their resemblance to Disney product—a fact made plain in a trademark infringement suit Disney lost to GoodTimes over clamshell graphics.

reer. "The Residents felt like the 'Freak Show' CD-ROM was the fullest realization of that particular idea," Flynn says. "And so when it came time to start the next project, that seemed like the natural place to start—where the earlier project had evolved to."

There will, however, be an album spinoff from the CD-ROM, Flynn says, containing the same all-new music. Both are due early next year.

The debut project is indicative of Inscape's overall multimedia vision, Nash says. "We want to create worlds, landscapes of the mind where you can then have any number of different kinds of experiences," he says.

Titles initially are targeted for the PC and Macintosh CD-ROM platforms; other platforms may be added as the market evolves.

The bandwagon has gotten crowded, which may detract from the impact of future arrivals. Blair Industries in Scott City, Mo., the largest clamshell manufacturer, produces "multimillion units a month" for various clients, says sales and marketing VP Jerry Van Oostrum. Trade sources estimate Blair's monthly output at 4 million-5 million boxes, equal to the number it made in all of 1988, primarily for Disney.

"Obviously, [vinyl is] more expensive than cardboard," says van Oostrum. "But it's not a big, big difference. Sell-through volume more than makes up for it."

MGM/UA expects high volume, although Bishop won't reveal goals. The studio starts with proven winners, backed by a \$1 million marketing campaign. "All Dogs" has sold some 4 million tapes, "Chitty Chitty" 1.5 million, "NIMH" 700,000, and "Stallion" 250,000; two titles, "All Dogs" and "NIMH," had been at \$14.95, the other two at \$19.95.

"They're good titles to launch the program," Bishop says. In the future, MGM/UA may clamshell direct-to-sell-through releases and selections from MGM/UA musicals.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

CLIVE: NOT YET ON NEW FORMATS

Diversity is giving Arista Records a banner financial year (see story, page 11), but label president Clive Davis doesn't think the industry needs more diversity via new configurations like the MiniDisc or digital compact cassette. They may be marvels of technology, he tells Bulletin, but "there is too much emphasis by [label] corporate parents that have hardware interests and talk technology. The CD has a way to go, and the cassette has strength now."

ALLIANCE TO BUY U.K. LABEL

Bulletin hears that Alliance Entertainment Corp., owner of wholesalers Bassin and City One Stop, among other holdings, is negotiating to buy Castle Communications, a publicly traded, U.K.-based label. Castle, which primarily releases catalog product and had revenues last year of 33.4 million pounds, has announced that it is negotiating its acquisition, but has not identified the suitor. Alliance execs were not available for comment.

SONY ON SESAME STREET

Sony Wonder is reported to have won the hotly contested home video rights to the Children's Television Workshop's "Sesame Street" in competition with several kid vid heavyweights, including A*Vision Entertainment and Disney. Random House, the current distributor, has a lengthy sell-off period, so the transfer won't happen immediately.

B'BUSTER PARK GETS APPROVALS

Blockbuster Entertainment has received approval from two Florida counties for the creation of a self-governing "special district" for its proposed Blockbuster Park in South Florida. The conglomerate now needs an OK from the city of Miramar, which will hold a hearing in August. The planned sports and entertainment complex will occupy 2,500 acres. Besides sports stadiums and theme parks, the complex will include a 15- to 20-screen movie theater, studios for movie and TV production and music recording, TV and radio broadcast facilities, retail stores, and virtual reality centers.

ADDED DAY AT WOODSTOCK

Woodstock '94, the Aug. 13-14 festival in Saugerties, N.Y., is expanding to include another day of music. According to sources, the organizers have added several bands to the bill who will play Aug. 12. Following appearances by several upstate N.Y. acts, ticket holders will be treated to performances by **Candlebox**, **Sheryl Crow**, **Collective Soul**, **James**, and **King's X**.

GUERINOT EXITS A&M

Jim Guerinot has left his post as senior VP/GM of A&M Records, effective July 15, to form his own company in Laguna Beach, Calif., where he will consult with the label on an exclusive basis and manage artists. Reports indicate that a replacement will not be named immediately. Guerinot, who joined A&M in 1988,

has been moonlighting as manager of Epitaph act the **Offspring** and 550/Epic's **Social Distortion**.

ROSSI TO NEW BMG POST

Terri Rossi, Billboard's director of operations/R&B music group, is moving to BMG Distribution in the new post of VP of marketing. **Suzanne Baptiste**, who currently manages Billboard's rap, jazz, gospel, reggae, and world music charts, will become senior chart manager/R&B music upon Rossi's departure. No date has been set for the change.

A FOUNDERS' AWARD

This year's British Music Industry Award will go to the driving forces behind the Nordoff-Robbins Music Therapy charity, **Willie Robertson** and **Andrew Miller**, who will be honored in London Nov. 23. The charity celebrates its 20th anniversary this year.

OUT FOR GLOBAL SUCCESS

Madonna's Maverick label hopes to break **Candlebox**, its first platinum domestic act other than its superstar owner, in other markets. While **Candlebox** is touring domestically for the next six weeks with **Metallica** and **Alice In Chains**, the label will be taking its first steps in breaking the group's album overseas via the European festival circuit, starting at the end of August with a date at the Reading Festival Aug. 28 in the U.K. Also on tap are bookings in Holland, Germany, and Belgium, plus some additional U.K. appearances.

Patra Rules Reggae Albums Chart

THE LEADER OF THE PACK on the Top Reggae Albums chart is **Patra**, whose "Queen Of The Pack" album reigns at No. 1 for the 13th week. That is the longest run at No. 1 in the history of this chart. Of course, it's a fairly short history: There have only been two No. 1 reggae albums since the chart was initiated Feb. 5. "Promises And Lies" by **UB40** was No. 1 for 12 weeks. "Queen" succeeded "Promises," and this week it zips past the record set by the latter disc. Seven of the 15 albums on the list have been ranked during all 25 weeks of the reggae chart's life.

ALL-4-ONE-4-TEN: "I Swear," the sophomore single by **All-4-One**, joins an elite club by racking up a 10th week at No. 1 on the Hot 100. Only five other singles in the two-weeks-shy-of-36-year history of the chart have been No. 1 for 10 weeks or more. As of this week, **All-4-One** is tied with **Debbie Boone** ("You Light Up My Life") and **Olivia Newton-John** ("Physical"). If "I Swear" holds on for one more week, it will tie "Don't Be Cruel"/"Hound Dog" by **Elvis Presley**. The only challengers left standing will be "End Of The Road" by **Boyz II Men**, No. 1 for 13 weeks, and "I Will Always Love You" by **Whitney Houston**, No. 1 for 14 weeks.

"I Swear" has been a No. 1 single for a total of 14 weeks this calendar year; **John Michael Montgomery's** version held sway over the Hot Country Singles & Tracks chart for four weeks.

TAKE THAT! AND THAT! This one may have sneaked up on you, but **Kiki Dee** and **Rick Astley** are back in the top 10 on the Hot 100, albeit uncredited. They provide backing vocals on the No. 7 single, "Can You Feel The Love Tonight" by **Elton John**. Dee has been John's part-

ner on two singles, including the No. 1 hit "Don't Go Breaking My Heart." Astley has had five top 10 singles, with "Cry For Help" being the most recent. Joining **Kiki** and **Rick** as backing vocalist is **Gary Barlow** of **Take That**, one of Britain's hottest groups. Its current album, "Everything Changes," is the first in U.K. history to yield four No. 1 singles. That record could have been stretched to five if **Take That's** latest single, "Love Ain't Here Anymore," had managed to get past its No. 3 slot on this week's singles chart.

Who's in **Take That's** way? **All-4-One**, for one, as "I Swear" is No. 2 in the U.K. Also **Wet Wet Wet**, whose "Love Is All Around" is on top for the seventh week.

PEACE OF THE ACTION: **War** breaks out on The Billboard 200 as the Southern California band's first album in seven years anchors the survey.

"Peace Sign" on **Avenue Records** is the 19th **War** album to chart—the act's first was "Eric Burdon Declares 'War'" in 1970.

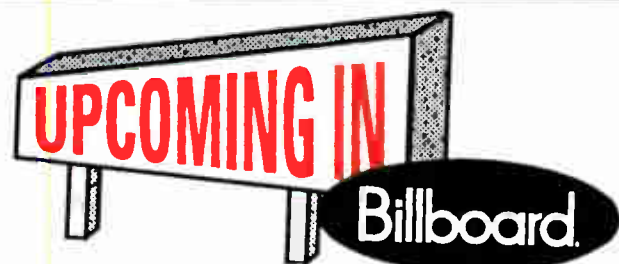
RETURN JOURNEY: Another seven-year absence has been broken, as **Steve Perry** makes a giant 44-place leap up the Hot 100 with "You Better Wait." It's his first single to chart since 1987, when the last **Journey** release, "Why Can't This Night Go On Forever," peaked at No. 60. Perry's last solo work to chart was "Foolish Heart," No. 18 in 1985.

WHO'S COUNTING CROWS? The highest new entry on Modern Rock Tracks is "Einstein On The Beach" by **Counting Crows**. Right behind it is "All I Wanna Do" by **Sheryl Crow**.

And let's not forget that "Big Empty" by **Stone Temple Pilots** is featured on "The Crow" soundtrack.



by Fred Bronson



A glance ahead at Billboard Specials

VSDA SUPERSECTION

ISSUE DATE: JULY 30
CLOSED

MGM 70TH ANNIVERSARY

ISSUE DATE: JULY 30
CLOSED

JAPAN

ISSUE DATE: AUGUST 6
CLOSED

AUDIO BOOKS/SPOKEN WORD

ISSUE DATE: AUGUST 13
AD CLOSE: JULY 19

GOSPEL

ISSUE DATE: AUGUST 13
AD CLOSE: JULY 19

SOUTHEAST ASIA

ISSUE DATE: AUGUST 20
AD CLOSE: JULY 26

HOLIDAY PRODUCT SHOWCASE/ VITAL RE-ISSUES/CHILDREN'S ENTERTAINMENT

ISSUE DATE: AUGUST 27
AD CLOSE: AUGUST 2

CD REPLICATION

ISSUE DATE: SEPTEMBER 3
AD CLOSE: AUGUST 9

DONNA SUMMER 20TH ANNIVERSARY

ISSUE DATE: SEPTEMBER 3
AD CLOSE: AUGUST 9

UK SPOTLIGHT

ISSUE DATE: SEPTEMBER 10
AD CLOSE: AUGUST 16

CLASSICAL - GLOBAL PERSPECTIVE

ISSUE DATE: SEPTEMBER 10
AD CLOSE: AUGUST 16

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AS AN ARTIST, SONGWRITER
AND PRODUCER, HE HAS
CAPTURED THE VERY ESSENCE
OF POPULAR RHYTHM & BLUES
AND MADE IT HIS OWN.
ALTHOUGH NEVER SHORT ON
RECOGNITION, HE HAS,
ONCE AGAIN, RECEIVED
A WELL-DESERVED HONOR.

TONI BRAXTON

"BREATHE AGAIN"

"YOU MEAN THE WORLD TO ME"

"ANOTHER SAD LOVE SONG"

"LOVE SHOULDA BROUGHT YOU HOME"

TEVIN CAMPBELL

"I'M READY"

"CAN WE TALK"

MARIAH CAREY

"NEVER FORGET YOU"

JOHNNY GILL

"LONG WAY FROM HOME"

BABYFACE

"NEVER KEEPING SECRETS"

"FOR THE COOL IN YOU"

"AND OUR FEELINGS"

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#1 SONGWRITER OF THE YEAR
FOR POP AND R&B.
WE ARE VERY PROUD.
EPIC RECORDS AND
SONY MUSIC PUBLISHING.

"FOR THE COOL IN YOU,"
HIS PLATINUM-PLUS ALBUM,
STILL GOING STRONG.
FEATURING THE LATEST SINGLE,
"WHEN CAN I SEE YOU AGAIN."





Management: Hervey & Company

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epic records group

Sony Music
SONY MUSIC

Knock, Knock. Who's there?



I am, Mutha@#\$\$*%&^s!

(4/21-45540)

SirMixaLot Chief Boot Knocka

Includes the less-than-bashful dashboard, "Put 'Em On The Glass," "Ride" and twelve other reflections on cashing checks, snapping necks, having sex and the IRS. From the man who's always in the mix.

Produced by Sir Mix-A-Lot.

Cartel Representation: Ricardo Frazer



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